Selection of Themes from the Music to "The Tempter" by Edward German; Suite from the Music to "The Tempter" by Edward German

The Musical Times and Singing Class Circular, Vol. 35, No. 616 (Jun. 1, 1894), p. 405

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3362595>

Accessed: 03/02/2015 13:10

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

In der Natur ("Vpřirodě"), *Carneval*, *Otello*. Three Overtures (Op. 91). By A. Dvořák. Arranged as pianoforte duet by the composer.

Dumky. Trio for pianoforte, violin, and violoncello (Op. 90). By A. Dvořák. Arranged as pianoforte duet by the composer. [Berlin: N. Simrock.]

THE Bohemian composer, in spite of his official duties in America, has not allowed his pen to become idle; of this the above list of works gives sufficient evidence. The three Overtures are classed together under one opus number, but this is not their only connection. One theme appears in all three, and such fact, combined with the title which each bears, suggests that a programme underlies the music, one which, probably, the composer was wise in withholding. This expressive theme is heard at the opening of No. 1, in the quiet middle section of the "Carneval," while in No. 3 it occupies a very prominent position. No. 1 is peaceful and full of charm. Beethoven's "Pastoral" and the "Siegfried" bird-music seem to have haunted the composer, but, setting aside one trifling reminiscence, he has assimilated, not copied. No. 2 is, as its title suggests, full of fun and frolic; there is a touch of Berlioz about the music. Both numbers contain some exceedingly clever workmanship. No. 3 touches a higher level. It is very dramatic, and there is every reason to believe the statement that it was suggested by the last scene of Shakespeare's tragedy.

The Trio is a fantastic composition. In the *Dumka*, or "Elegy" (we presume "Dumky" is another spelling of the same word), of his E flat Quartet, Dvořák has twice a slow followed by a quick section. The Trio follows a similar course, only on a more extended scale. This work is thoroughly Bohemian from first note to last, and, moreover, one of the composer's most characteristic productions. The music is full of life, vigour, feeling, and fancy; the constant changes from grave to gay keep the attention ever on the alert. The work, though not written on ordinary classical lines, is no wild fantasia, but music in which nature, controlled by art, has full play.

The pianoforte cannot, of course, give the colouring, but the arrangements in duet form are effective and will be most welcome—besides, those who prefer to have the works in their original form can do so.

A short Historical Account of the Degrees in Music at Oxford and Cambridge. By C. F. Abdy Williams.

[Novello, Ewer & Co.]

THE attention given of late years by our Universities to the cultivation of music, and the endeavour to make the degrees of Doctor and Bachelor in that faculty of substantial value, induced Mr. Abdy Williams to investigate the early history of these degrees. Our author is of opinion that they were originally bestowed as "marks of honour and esteem," without any examination or exercise; but that when "less eminent musicians began to supplicate for these degrees, the Universities required some testimony as to the fitness of the applicant," and he brings forward strong facts in support of his contention. The titles of some of the chapters—III. *Early musical study at the Universities*; V. *The establishment of professors of music at the Universities*; VII. *The cultivation of music at the Universities*—will show how extremely interesting are the contents of this volume. Two chapters will prove a special boon to students and writers—viz., those which contain a list of the Oxford and Cambridge Graduates of Music respectively, with biographical sketches. The earliest name is that of Henry Habyngton, or Abyngdon, who took the degree of Mus. Bac. at Cambridge in 1463; the lists of both Universities are brought right down to 1893. In an appendix the names are given of persons mentioned in history as graduates, but of whom there is no record in the University registers.

Suite for Violin and Pianoforte ("Hamlet"). By Berthold Tours. [Novello, Ewer & Co.]

THE old Suite form consisted of a series of movements based on various dance rhythms, and concluded with a lively jig. The modern spirit is, however, reflected in Mr. Berthold Tours's Suite, in which the character of the music is determined by the poetical basis; there are no lively strains at the close, but a Funeral March for the "Burial of

Ophelia." An *Andante espressivo* has "The Ghost" as superscription. The "Polonius" movement is lively and graceful, and grateful to both players. "The King's March" is dignified, and the repeated use of the sharp 3rd inversion of the Italian sixth seems to tell of the monarch's uneasy conscience. A short Intermezzo is entitled "The King's Prayer." Hamlet and Ophelia have each a tone-picture, and both are appropriately quiet and mournful. The "Funeral March" is the last, but by no means the least interesting number of the series. Mr. Tours's name is sufficient guarantee that the music is sound and that the comfort of the performers is duly studied.

Selection of Themes from the Music to "The Tempter." Arranged for the pianoforte by the composer, Edward German.

Suite from the Music to "The Tempter." Arranged as Pianoforte Duet by the composer, Edward German.

[Edwin Ashdown.]

THE musically disposed who witnessed Mr. Henry A. Jones's play produced by Mr. Tree at the Haymarket Theatre on September 20 last, will doubtless welcome this issue of Mr. German's clever music which so greatly enhanced the impressiveness of the play. From the nature of the music, the "selection" is necessarily somewhat fragmentary in character, but the "supper music" makes a graceful little piece in the form of a minuet. The Suite comprises the stormy Overture, the graceful berceuse, and the wild bacchanalian dance, the whole forming an effective duet of moderate executive difficulty.

Glances across the Sea. By J. Müller (Op. 10). [Novello, Ewer & Co.]

THIS is a set of short pianoforte pieces after the manner of Schumann's "Album," and the influence of the German composer is also felt in Mr. Müller's music. He differs, however, from his predecessor in not giving titles to each movement, excepting to the last, which has the superscription "Lebewohl, auf Wiedersehn" ("Farewell, au revoir"). There are, in all, only eight numbers, and all are short, a great recommendation in these days in which time is so precious. The music throughout is interesting, but the numbers most deserving of mention are No. 3, with its persistent, but not monotonous theme; the crisp, characteristic No. 6; and the quiet, expressive No. 8. The music, merely from a technical point of view, is effective.

Selected Letters of Mendelssohn. Edited by W. F. Alexander, M.A.

[Swan, Sonnenschein and Co.]

THERE is a tendency in certain quarters to depreciate Mendelssohn as a composer, but there is one point in which men of all shades of opinion cordially agree, and it is this, that the composer of "Elijah" was an admirable letter-writer. But he was also a voluminous one, and Mr. Alexander has had the good idea of making a selection—and an excellent one. This little book contains thirty-three letters, among which are many to members of his family. There is also a useful "Chronological Table of Events" connected with the life of the composer. And there are two other attractive features—an excellent portrait of Mendelssohn, and a preface from Sir G. Grove, one of the most genuine and enthusiastic admirers of the master.

A MEETING of the Incorporated Society of Musicians was held, on April 26, in the hall of the Royal Society of Musicians, Sir John Stainer presiding. The Chairman said the present system of allowing anyone to teach music was producing disastrous effects throughout the country, and though there were difficulties in the way of bringing about any good registration measure, he thought that the next generation would be benefited by such a scheme. The first resolution he proposed was that the legislature should be asked to grant powers to an authorised council to compile, maintain, and issue an official list of qualified teachers.—Dr. C. W. Pearce seconded the motion, which was carried.—Mr. W. H. Cummings proposed, and Mr. W. G. McNaught seconded, a resolution for the formation of a committee to prepare a plan of registration.—Dr. J. F. Bridge proposed and Dr. Sawyer seconded the third resolution, which gave a list of the representatives from the various institutions to be members of the committee.