Review

Source: *The Musical Times and Singing Class Circular*, Vol. 15, No. 356 (Oct. 1, 1872), pp. 636-637

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

Stable URL: <http://www.jstor.org/stable/3352853>

Accessed: 31-10-2015 20:39 UTC

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the hand, and the changes of key prevent any undue feeling of monotony. Both teachers and pupils will, we think, be equally pleased with Herr Fauer's melodious waltz.

Chant Romantique, pour Piano. Par Alfred Jäell.

THE key of this piece (F sharp major) need not frighten amateurs, for it is a slow and expressive "song without words," played with the thumb of the right hand, and containing no perplexing or elaborate passages. The melody is extremely beautiful, and the harmonies are just such as should accompany so simple a theme. The second part, in the dominant, is written in D flat, to avoid the formidable seven sharps which the true key would demand. The *arpeggios* in the right hand which surround the song on its re-appearance, are graceful, effective, and easy to play; but we do not think the two rapid cadences quite in character with the piece. Pianists who understand how to sing a song with the fingers, need not be told to play it "espressivo," but players accustomed to make a foot-stool of the pedal are enjoined to mark this direction of the composer—"Pedale ad ognicambiamento d'armonia sino al fine."

Spinnerlied aus "Der Fliegende Holländer," von Rich. Wagner; für das Pianoforte, von Franz Liszt.

ONE of the most popular pieces from Herr Wagner's Opera is here treated in Liszt's happiest style. Pianists acquainted with the transcriptions of this writer can scarcely be surprised to find that the arrangement before us will severely tax their powers; but we can promise them that they will be amply rewarded for the time and attention which the piece demands. Liszt rarely leaves out any notes from the score which can possibly be played; and although this often causes confusion when his music is interpreted by inferior performers, the defect must not be placed to the credit of the arranger, for the passages always lie well under a thoroughly trained hand. The triplet accompaniment is carefully preserved, and the manner in which the melody is made to flow throughout without a break is exceedingly ingenious. We recommend this transcription to all who are not likely to be awed by its difficulty.

Ballet music, zu dem Drama "Rosamunde." Componirt von Franz Schubert. Für das Pianoforte, zu zwei händen eingerichtet von Johann Herbeck.

THIS beautiful ballet music is now so well known that no recommendation from us will be necessary to ensure it a warm welcome from all lovers of Schubert's compositions. The arrangement for two hands is exceedingly good, and one or two indications of the score will recall to the performer some of the charming effects of the instrumentation. The piece is also published as a duet by the same arranger.

Valse Gracieuse, pour Piano. Par H. A. Wollenhaupt.

THERE is so much vigour and freshness about all the dance-music by this composer that we care not how his pieces are multiplied. Such music is in its way healthy, for Herr Wollenhaupt does well what he professes to do, and is not afraid of calling a Galop, Waltz, or Polka by its right name. The "Valse Gracieuse" is an excellent specimen of its class—bright, full of melody, and replete with elegance of treatment. The themes are well contrasted, and the changes of key, although frequent, are never unduly forced. Good practice will be found both in the passages of repetition and the *legato* phrases with which the piece abounds.

We watch'd her breathing through the night. A four-part song for S.A.T.B. Words by T. Hood. Music by Henry J. Poole, M.A.

MR. POOLE has escaped the danger of setting music to good poetry, for his composition is far above the average. We like the manner in which the words are breathed out to a placid melody, quietly harmonised for the four voices, at the commencement. The change of key, too, after the double bar, is extremely happy; and the fall of the seventh for the first voice at the final phrase is eloquently expressive of the words. Let those who attempt the interpretation of this part-song endeavour to make the audience linger as we linger over the excessive beauty of the verses. Can anything be more touching in its pathos than the following?

Our very hopes belied our fears,
Our fears our hopes belied;
We thought her dying when she slept;
And sleeping when she died."

LAMBORN COCK AND CO.

Cease your funning: Old English air. Arranged for the Pianoforte by Westley Richards.

MR. WESTLEY RICHARDS seems to have discovered that we

have some English airs worth preserving, for he has already resuscitated the capital tune "Drink to me only," for the theme of a composition which has recently been noticed in these columns. The title-page of the piece before us scarcely does the composer justice, for to say that the subject is merely "arranged for the pianoforte," by no means leads to the supposition that he has written some very excellent and elaborate variations upon it. These variations are rather based upon the good old style which prevailed before composers had discovered that if pieces were intended to sell, the part for the left hand must have no distinctive character, and prior also to the Thalberg school, in which *arpeggios* from one end of the instrument to the other are so artfully interwoven with the air that in performing them before a number of listeners—or rather of spectators—the dexterous pianist, like the dexterous conjuror, usually prides himself upon his "hands being quicker than their eyes." The passages in this piece are extremely brilliant, and amply prove that the composer thoroughly understands the capabilities of his instrument. The variation in the tonic minor, and the finale are in our opinion the best; but they are all carefully considered, full of character and effective. Mr. Richards may well proceed in the path he has chosen; and as he has shown that he can also write original pieces (a Capriccio and Rondo being amongst his latest works), we think he may fairly hope to obtain a place amongst the received writers of the day.

A Birthday. Song. Words by Christine Rosetti. Music by Francis Edward Gladstone.

AS Mr. Gladstone has evidently the art of composing a simple and graceful melody, it will be a kindness to caution him not to elaborate his harmonies until, like glaring colours in a picture, they obtrude themselves beyond their legitimate province. We know how hard this advice is to follow, especially by one who, like the writer of the song before us, can use chromatic harmonies with freedom; but the real difficulty is to be simple; and the works of the great composers will prove that, although scientific knowledge is often shown, it is never displayed. The theme of this song is excellently adapted to the words, which are re-printed by permission of Messrs. Macmillan and Co., and are admirably suited for a musical setting. The accompaniment is most carefully written throughout; if we except the G sharp in the ninth bar of the symphony, which jumps, in the left hand part, very harshly against the harmony of A. We cordially recommend the "Birthday," and shall be glad again to meet its composer.

CASSELL, PETER AND GALPIN.

Fifty Village School Songs. Collected by Agnes Caroline Wickham.

APART from the simple poetry contained in the verses here collected for village singers, there is one merit which to us especially recommends the little volume, and that is the absence of the shadow of death, which usually hovers, over the juvenile literature of the day, not with the object of teaching the eternal truth that children, like the flowers which they delight in, are designed to bloom, wither, and pass away, but rather to enforce the unhealthy moral that the truly happy are those who are blighted whilst in the full enjoyment of that life and hope which should, we believe, be regarded as the ripening sunshine of their early days. Many of the tunes and verses in this collection are taken, by permission, from other works, a fact which the compiler gracefully acknowledges at the conclusion of the book. The melodies are unharmonised, and in most cases well fitted to the words. In Nos. 10, 34, 40, however, the emphasis is false in many places. But perhaps the songs in which this fault is most observable are the two last—Graces before and after dinner—in which the accent seems quite disregarded. We quote the "Grace after Dinner."

"To God who gives our daily bread,
A thankful song we'll raise;
And pray that He who sends us food
Will fill our hearts with praise."

Being set to triple measure, and beginning on the whole bar, the stress falls (as will be seen by our italics) on the first word of each line; but, strangely enough, the last line, commencing with a broken bar, proves how easily the whole might have been written correctly. We may also mention that the patriotic and thoroughly French "Marseillaise," does not fitly express the words "Hurrah for England."

DUFF AND STEWART.

The Raft. Descriptive Song. Words by Charles J. Rowe. Composed by Ciro Pinsuti.

ALL who are condemned, like ourselves, to turn over

parcels of music in the hope of finding one piece which shall betray a ray of original thought, cannot but feel a relief when the name of so accomplished a writer as Signor Pinsuti appears upon a title-page. A "descriptive song," like a "Sonata, quasi Fantasia," is very often used as a safe method of escaping from form by the mere tyro; but a mature artist rarely writes a composition of this class unless he has something to say. "The Raft" is unquestionably one of the best dramatic vocal pieces we have seen for some time; and if singers sufficiently understand their own interest, they will (always supposing that an efficient accompanist is procurable) at once introduce this song into the concert-room. The dreamy opening, on the dominant of E minor, well prepares the listener for the commencement of the voice-part, which describes with thrilling interest the situation of the crew on the raft, watching the angry setting of the "blood-red sun" on the waves. Full of effect, too, is the Recitative, which ends on a major chord, as if a gleam of hope had suddenly dawned upon the crew. The prayer of the child in its sleep is a beautiful idea, appropriately expressed by a truly religious melody. After a short recitative, a prolonged dominant harmony in the tonic major leads to a joyous burst—a sail is seen, and mother and child are saved. The change at the conclusion of the song from $\frac{3}{4}$ to $\frac{1}{2}$ rhythm, with an agitated triplet accompaniment, is extremely happy; and the broad, solid harmonies which are used are an ample proof that the composer fully understands how to produce good effects by simple means. Signor Pinsuti has materially added to his fame by this song, which we doubt not will speedily obtain the popularity it deserves.

Biondina. Canzonetta. Parole di Giuseppe Zaffira; Musica di Charles Gounod.

This little Canzonett is so full of character that we particularly caution accompanists not to destroy that character by touching the notes in either hand a hair's breadth out of their place. The melody flows on most melodiously against the pointed pianoforte part. Amongst the many interesting phrases in this song, we must especially mention the B flat in the second page, the words "Biondina bella," being quaintly expressed by the ascent of an augmented fourth, the accompaniment to which is exceedingly effective. The composition is dedicated to Madame Pauline Lucca; but the title-page does not tell us whether it has ever been sung by her.

H. WHITE AND SON.

La Fille du Régiment. Fantasia de Salon, for the Piano. *Etude de Concert.* Grand Galop for the Pianoforte.

Composed by Edward Lawrance.

"FANTASIE de Salon, for the Piano," reminds us of the Dancing-master's advertisement that he taught "Quadrilles, Polkas et Waltzes." We despair, however, of prevailing upon English composers to write English title-pages to their works, and therefore Mr. Lawrance will no doubt thank us for telling him that there is no such word in the French language as "Fantasia." Although the first piece is professedly on the Opera "La Fille du Régiment," it proves to be merely three variations on the air "Ciascun lo dice," with a short introduction. These variations show no novelty in form, the first having the theme in the bass, with a running accompaniment of semiquavers in the right hand, the second consisting of a series of *arpeggios*, with the air divided according to the approved pattern, between the two hands, and the third, written in $\frac{3}{4}$ rhythm, being chiefly remarkable for some simple imitative passages. We like the second piece better, because its merits belong exclusively to the composer. It is a "good," but not a "grand" Galop, in D flat major, with episodes in somewhat extraneous keys. There is some brilliant writing for the right hand, but as usual, the left hand is a mere accompaniment; indeed the design of the composition scarcely justifies its title, "Etude de Concert."

DUNCAN DAVISON AND CO.

A Whirligig. Bagatelle, for the Pianoforte. By Mrs. Mounsey Bartholomew.

PIANISTS with a nimble finger will be delighted with this spirited little piece. It has a whirling subject in $\frac{3}{4}$ rhythm, a peculiar effect being gained by the occasional sudden halt on the third division of the bar. The harmonies are simple and in accordance with the nature of the composition. The series of *arpeggios* on the third page lead well to the return of the theme; and the restless character of the piece is

carefully kept up to the conclusion. The Bagatelle is dedicated to Mr. Walter Macfarren, who may be well entrusted to display its attractive qualities to an audience.

WILLIAM MORLEY.

Silent Footsteps. Ballad. Written by J. S. Lyons. Composed by Louis Pereira.

THE publisher of this ballad advertises three others by the same composer; and we may say without hesitation that if they are all as good as "Silent Footsteps," vocalists who desire simple and healthy songs should at once procure them. Mr. Pereira seeks his effect by legitimate means; the words are free from maudlin sentiment, the music is tuneful and expressive, as a ballad should be, and the harmonies throughout are unexceptionable.

J. McDOWELL AND CO.

L'Amazone. Morceau caractéristique, pour le Piano.

Fête Villageoise. Ronde, pour Piano.

Par Michel Bergson.

WE scarcely see why the first of these compositions should be called "L'Amazone." In the olden times "Gavotte," "Sarabande," or "Gigue," sufficiently described the nature of the piece; and there can be no reason therefore, for dignifying a Polka, Waltz, or Mazurka, in the present day with some fantastic title, save that the author hopes by this device to hide the fact (which former composers boldly announced) that he has written a dance-tune. "L'Amazone," however, contains some effective passages, and the various themes are well contrasted. The principal subject is bold, and the second melody, in the dominant, with a quaint five-bar rhythm, has much grace and elegance. The piece is brilliant, and will be found useful as practice for the fingers. There is little novelty in the "Fête Villageoise," but its pastoral character and melodiousness may ensure it a welcome amongst pianists of moderate attainments. The continental fingering is used in both these pieces, but so sparingly that it could be easily altered.

CRAMER, WOOD AND CO.

Why ask me to repeat my love? Duetтино. Words by Mrs. M. A. Baines. Music by Jane Schenley.

THERE is musical feeling in this composition, but the melody is better than the harmony. It requires a knowledge of counterpoint to write even a simple duet, and that the composer of the one before us has not acquired this knowledge is evident in many places. It is, however, simple and easy to sing, and may please listeners who are not over critical.

HENRY STEAD AND CO.

Trois Morceaux, brillants et caractéristiques, pour le Piano. Par Walter H. Sangster.

1. Arachne. Grande Valse.
2. Psyche. Mélodie.
3. Iris. Mazurka.

BRILLIANT music, like brilliant novels, are scarcely intended to last; and reviewers must therefore, perhaps, be not too severe upon them; but we think it only fair that they should justify their description. Now in the three pieces by Mr. Sangster, which are termed by him both brilliant and characteristic (although of course the words are translated into French); we confess not to have been able to discover either brilliancy or character, and therefore we think it would have been much better had they been left to tell their own tale. The "Grande Valse" has a very commonplace and quiet subject, with a number of episodes equally unsuggestive of grandeur; but the piece is well written, and the passages are graceful and melodious. The second piece is decidedly the best of the three. It commences with a flowing theme, accompanied in the style of some of Mendelssohn's "Songs without words," the melody in the subdominant, where the hands cross, being exceedingly effective. The Mazurka, like many other Mazurkas we could mention, rushes up the *arpeggio* of the chord on the first of the bar, in that "Pearl and Diamond" school of writing which strikes the parents and guardians of young pianists with such wonder. The most effective part is that in the tonic minor, on the fourth page; but there are many passages which will no doubt please the many who delight in the very "light" music of the day.