Review

Source: *The Musical Times and Singing Class Circular*, Vol. 22, No. 458 (Apr. 1, 1881), p. 201

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

Stable URL: <http://www.jstor.org/stable/3358323>

Accessed: 16-12-2015 19:42 UTC

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>

minor—are excellent specimens of that style of writing to which so many of the standard composers occasionally devoted their talents; and we cordially commend them to the attention both of performers and teachers. The Gigue is just as melodious and lively as such a piece should be; and the modulations throughout are appropriate and effective. The composer will thank us for pointing out the omission of a flat before the first B in the treble—last bar, third line—which is indeed more important than the natural which is placed before the F.

Tom he was a piper's son. Cheerful Glee for Four Male Voices.

Come, follow me (Queen Mab's Song). Glee for Men's Voices. Words by Shakespeare.

Composed by E. Townshend Driffield.
[Novello, Ewer and Co.]

MR. DRIFFIELD appears to have a very decided talent for part-song writing, if we may judge from the two specimens forwarded to us; for, although very opposite in character, they are remarkable for a musical realisation of the true spirit of the words. Excellent indeed is the effect of the tonic pedal upon which the opening phrases of "Tom he was a piper's son" are sung; and the consequences resulting from his performance of "Over the hills and far away" are so graphically and artistically coloured as to form a piece of genuine musical humour far in advance of many more ambitious attempts which have come before us. The change into 6-8 time is exceedingly happy; and in the concluding portion of the song the solemn phrase given out by the two basses in unison is irresistibly comic. In "Queen Mab's Song" the composer has thoroughly caught the spirit of Shakespeare, and evidenced a dramatic power which practice may still further develop. The solos for first bass, tenor, and alto, accompanied with closed lips by the choir, have an excellent effect; and the holding notes to the words "Home to bed" lead well to the repetition of the original theme. If this composer (whose name is new to us) is desirous of ascertaining his true artistic position before proceeding further, we can unhesitatingly assure him that he may very safely continue in the path he has chosen.

Because of thee. Song. Words by F. E. Weatherly. Composed by Berthold Tours. [Novello, Ewer and Co.]

MR. TOURS has succeeded in writing an impassioned love-song which, though published in a lower key, is evidently intended for a tenor. The opening phrases, in F minor, are deeply sympathetic with the poetry; and although, after the tonic major, the original key is not returned to, this non-conventional form strikes us as infinitely more spontaneous than the sensational alternate bursts of minor and major which characterise so many of the modern vocal effusions. The accompaniment throughout is full of interest; and amongst many beautiful points, we may mention the echo of the phrases "Come to thee," towards the conclusion of the song, which effectively intensifies the eloquence of the music. The composer has given us many vocal pieces, but never one more instinct with true poetical feeling.

Le Rendezvous. Song. Words by Alice Dumont. Composed by C. G. Maclean. (Novello, Ewer and Co.)

A VERY smoothly written song in C sharp minor and E major. The theme, although not striking, is vocal and melodious, and the accompaniment (perhaps somewhat wanting in character) helps, without disturbing, the voice. Let not the composer however be deluded into the belief that every amateur will play *Ad* in the bar before the 6-8 time occurs. The natural should be marked for the benefit of those who have neither ears nor knowledge.

Magnificat and Nunc dimittis in D. By Charles E. Tinney. [Novello, Ewer and Co.]

THIS will be found a very effective setting of the Canticles for Festival use—not too long, and by no means difficult. The composer is a member of the choir of St. Paul's Cathedral, and his work has more than once received an excellent rendering inside the walls of that church. It certainly deserved this compliment, for it is bright and spontaneous, and exhibits an admirable power of reflecting

the force of the words. Mr. Tinney has not only made a most useful addition to the literature of genuine "Festal" settings of these Canticles, but, what is better still, has proved that he has a facility for composition in the modern Church style; and we cannot but hope that this is only an instalment of many good works to come.

Thema in C moll; mit Variationen in drei Sätzen, für Pianoforte. Componirt von Arthur O'Leary.
[Novello, Ewer and Co.]

THAT a simple subject can be employed as the groundwork of some very high-class art-work for the pianoforte has been successfully shown by Beethoven, Mendelssohn, and many others; and we are glad to find that our English creative artists are beginning to prove that the flimsy variations so extensively patronised by the "showy" pianists in this country do not entirely represent the work of native composers in this class of writing. That Mr. O'Leary should, during his intercourse with Mendelssohn at the Leipzig Conservatoire, have caught the feeling and style of the composer is scarcely to be wondered at; but we are convinced that could the great master have seen the variations now before us, he would have been extremely gratified. The unpretending theme upon which this composition is built is admirably suited for the purpose; and the contrast of style in the several variations sufficiently evidences that the composer has written upon a defined plan. Although the piece appeals only to accomplished players, the effects are all legitimately gained: there is no straining after sensational feats, and no grim chords and astounding modulations disturb the equanimity of the listener; the passages unquestionably demand a perfect command of the instrument; but they all lie well under the hand, and require only calm practice and earnest attention. Conscientiously we recommend this piece, both for study and performance, to those players who feel that they can do justice to its merits.

FOREIGN NOTES.

AFTER having made the round of the majority of leading operatic stages in Germany, Richard Wagner's "Nibelungen" Tetralogy is at last to be performed next month in the capital; not, indeed, at the Royal Opera house, but at the Victoria Theatre, under the direction of Angelo Neumann, and under the auspices of the poet-composer's personal presence. The orchestral body will consist of the members of the well-known Symphonie-capelle, reinforced by the orchestra of the Leipzig Stadt-Theater. Mesdames Friedrich-Materna, Vogl, Reicher-Kindermann, Riegler, Sachse-Hofmeister, and Herren Jäger and Vogl are among the principal vocalists engaged in the performances, which will consist of four representations of the entire work, taking place between the days of May 5-8, 12-16, 18-22, and 25-29, respectively.

Franz Liszt is shortly expected at Berlin in order to direct the performance by the Cäcilien Verein of his oratorio "Christus." Dr. von Bülow's arrival at the Prussian capital is likewise announced about the same time, when a Liszt Concert is to be given by the eminent pianist, on the 27th inst., in anticipation of the approaching seventieth anniversary of the birth of the composer of the "Symphonic-poems." As the "Nibelungen" performances are to take place shortly afterwards, it is more than probable that the three leading representatives of the "Music of the Future" will be, for once, assembled in the great northern emporium.

The only authentic portrait of Franz Schubert, a water-colour drawing, by the painter Rieder, has just been sold by auction at Vienna for the sum of 1205 florins (about £100). It was painted in the year 1825, three years before the composer's death, and upon it all existing representations of his likeness are based. The portrait which, from an artistic point of view, is said to possess but indifferent merit, has been acquired for the above sum by a Viennese amateur, Dr. Gravitich.

Boito's opera, "Mefistofele," is in course of preparation at the Hof-Theater, Weimar. The same work was recently produced, for the first time, at the Stadt-Theater, Cologne.