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Graceful Dance. For the Pianoforte by J. L. Roeckel

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Pasquini, one of their most distinguished successors. The compositions also serve, as the editor well observes in his preface, "as useful landmarks in the history of variation form during the seventeenth century"—i.e., the period between the early English school of Byrd and Bull and the German school of Handel and Bach. More than ordinary interest is also attached to the third piece in this collection, "Capriccio Kuku," by Johann Caspar Kerl, which is a quaint specimen of "bird music," and would seem to have suggested Pasquini's "Toccato con lo Scherzo del Cuccò," recently published by Messrs. Novello in a valuable volume selected from the old Italian master's chamber music.

*Twenty-five Vocal Studies.* With easy Pianoforte Accompaniment. By Angelo Mascheroni.  
[Robert Cocks and Co.]

THOUGHTFUL practice of these vocal exercises, under the guidance of a good teacher, would undoubtedly result in increase of volume of tone and command of expression. They are laid out for the medium portion of the voice, are for the most part confined to the compass of an octave and a third, the highest note of which is the fourth space in the treble clef, and they are grateful to sing.

*Grande Valse.* From the "Faust" Ballet. By Ernest Ford. Pianoforte Solo, arranged from the full score by I. A. de Orellana. [Novello, Ewer and Co.]

THE improvement of late in the ballet music at leading London music halls is as marked as it is satisfactory, and amongst the best of its class may be placed that written by Mr. Ernest Ford for the "Faust" ballet recently produced at the Empire Theatre. The "Grand Waltz" is a good specimen of its kind. It is bright and vigorous in character, rhythmic to dance to, and pleasant to hear. In addition to these attractive attributes, it possesses several features which appeal to the musician. The Introduction, of twenty-four bars, is built upon a dominant pedal note, a device which greatly enhances the effect of the entrance of the first waltz subject. The bass also provided for this theme is not of the conventional three chords in a bar kind, but is cleverly broken, and in a manner that increases the lilt of the melody. The vigorous character of the subject before the final *réprie* of the opening theme, and the bold nature of the accompanying changes of harmony, happily impart vivacity to that portion of the waltz form where, in the majority of instances, musical interest flags. Apart from its excellence to dance to, Mr. Ford's "Grande Valse" would make an effective piece for the drawing-room.

*An Ode in honour of the Birth of Prince Edward of York.* Written by Richard H. Manley. Set to Music by E. Markham Lee. [Novello, Ewer and Co.]

MR. MANLEY has written some excellent lines in commemoration of two events which, in the latter part of June, 1894, excited, by reason of their antithetical character, much public sympathy—viz., the birth of Prince Edward of York and the murder of the French President Carnot. Mr. Lee had no easy task to musically illustrate such widely divergent subjects, and he did wisely in taking refuge to a considerable extent in contrapuntal resource, his work thus acquiring a scholarly dignity which well befits the subject. The music, which consists of four numbers, is written throughout in four parts and in several places shows dramatic perception. The indications in the pianoforte score of orchestral instruments also suggests Mr. Lee's appreciation of effective instrumental contrasts.

*Graceful Dance.* For the Pianoforte. By J. L. Roeckel.  
[Novello, Ewer and Co.]

THIS dance is taken from Mr. Roeckel's pleasing cantata "The Hours," one of the excellent series of vocal works now being issued by Messrs. Novello, Ewer and Co., and specially and admirably designed to meet the long existing want at schools where music is taught. The Dance is in D minor and major, the two modes being effectively contrasted. Its tunefulness and simplicity will doubtless cause it to be welcomed by many young pianists, whom it provides with an easy and attractive piece.

*Melody in A.* For Violin or Flute and Pianoforte. By Frank Moir. [Novello, Ewer and Co.]

MR. MOIR has invented an expressive melody which would be more effective on the flute than the violin, although it is well suited to the genius of the latter instrument. A good contrast is obtained by the second subject being introduced in the key of F, and the pianoforte part arranges for the return of the primary key in a simple but ingenious manner. The florid passages are easy of execution on the wind instrument and the pianoforte accompaniment possesses musical interest.

*Chromatische Etüden.* For the Pianoforte. Op. 24. By Graham P. Moore. [Leipzig: Breitkopf und Härtel.]

THESE Studies are intended for advanced players, by whom they may be practised with advantage. Apart from their technical value, they possess considerable musical interest, several of them having titles which the character of the music justifies.

#### FOREIGN NOTES.

AMSTERDAM.—Herr Hans Sommer's interesting new opera, "Der Meerman," is to be brought out here shortly with a Dutch version of the libretto.—A German opera is to be established here next autumn, and a similar undertaking is planned also at Rotterdam.

BERLIN.—A special performance of "Der Freischütz" was given at the Royal Opera, on June 18, to signalise the seventy-fifth anniversary of the original first performance here of the evergreen and, to use a Teutonic expression, "epoch-making" work. There can be no question as to the perennial vitality of this truly romantic opera, while its direct influence upon the development of the modern music-drama of Richard Wagner is equally undoubted. An instance of the former quality possessed by it was furnished on this occasion in the warm reception accorded by the audience to the very fine performance under the direction of Dr. Muck. The Royal Opera has now closed its doors for the usual vacation, but performances are taking place throughout the summer months at the "New Royal Opera" (formerly Kroll's), of which Herr Larronge, whilom Capellmeister at the Stuttgart Hof-Theater, has been appointed as the principal conductor. Operatic performances on a moderate scale are also given during this summer at the Flora Theatre, in the Charlottenburg suburb.—The Minister of Fine Arts has granted to a number of pupils at the Hochschule the means to witness the present Bayreuth performances, and a similar grant has been made to five native musicians by the Governor of Alsace-Lorraine.—M. Louis Pecskaï, the gifted young violinist who recently made his London *début*, has resolved to place himself under Dr. Joachim, for composition as well as for playing. He will visit London again in the winter.—Mr. Eugène d'Albert is about to leave his Saxon abode near Dresden and take up his residence in this capital.—The Philharmonic Orchestra, under Herr Weingartner's direction, proposes giving a series of Concerts in Paris next spring; a somewhat venturesome undertaking, one would think. Musical critics here regard with some dismay the fact that all the concert-rooms in the capital have already been engaged for almost every evening during next season up to March!

BLOEMFONTEIN (Orange Free State).—The Orchestral Society, under the direction of M. Ivan Haarbuerger, has been making good progress since its foundation in 1893, and announces a series of Concerts with classical programmes for its coming season.

BREMEN.—Herr Georg Schumann, of Dantzig, has been appointed musical director of the Philharmonic orchestra and choir in this town.

BRESLAU.—In the place of Fräulein Sedlmayr, who has become a member of the Imperial Opera, Vienna, director Loewe, of the Stadt-Theater, has engaged Miss Riva Stanhope for the leading dramatic parts. Miss Stanhope is an Englishwoman, and has only just completed her studies with Madame Fichna, in Vienna.

BRUSSELS.—Madame Kutscherra has been engaged for the forthcoming season at the Theatre de la Monnaie, where she will make her *début* as *Elsa* in "Lohengrin," and