Review

Source: *The Musical Times and Singing Class Circular*, Vol. 41, No. 688 (Jun. 1, 1900), p. 390

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

Stable URL: <http://www.jstor.org/stable/3365578>

Accessed: 15-01-2016 10:46 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>

Action' has already been so widely recognised as to render description unnecessary and praise superfluous; but it should be said that this setting is admirably suited for large choirs. We should like to hear it delivered by the tenors and basses of the Royal Choral Society.

Mr. Sachs's arrangement of Beethoven's magnificent 'Creation's Hymn' also seems to crave for abnormal power of vocal tone, but with average sized choirs it would also be very impressive. It should be added that the English version of the text is by the late Rev. J. Troutbeck, and that Mr. Sachs has accomplished his work with judicious skill.

PIANOFORTE MUSIC.

Suite des Roses. By Walter Macfarren.

[Edwin Ashdown.]

MR. MACFARREN here presents us with a bunch of three attractive roses: (1) 'The red rose,' (2) 'The yellow rose,' (3) 'The white rose.' The first blooms forth in a form somewhat mazurka-like, and gracefully pursues the andanteness of its ways. The second, perhaps the most odorous of the bunch, is of a gavotte type, wherein the usual crotchet tread occasionally gives place to some scale passages suggestive of the outside petals being scattered by a summer breeze. The third, in G minor and major, is in nine-eight rhythm and flows along smoothly enough till the appearance, in the major section, of some semi-quavers which may be likened to the gentle ripples of a calm sunlit sea. Thus far we have made comparisons not strictly horticultural, but has not someone said: 'What's in a name'? The hypocritical might observe that the title of the suite is rather misleading, because Mr. Macfarren's roses have no thorns—the thorns of difficulty. But who would heed him?

Suite Idyllique. Six characteristic pieces. By R. H. Bellairs.

A Holiday Tour. Six characteristic pieces. By S. Jadassohn. Op. 122.

Berceuse. By G. Wolseley Cox. Op. 9, No. 2.

Mazurka. Scherzo. By Lady Thompson.

[Edwin Ashdown.]

PIANISTS in search of short pianoforte solos of graceful and expressive character, and only making moderate demands on executive abilities, may be recommended Mr. Bellairs's suite. The pieces are severally named 'Rêverie Champêtre,' 'En Valsant,' 'Le Printemps,' 'Fleurlette,' 'Colombian,' and 'Sans les Etoiles'—fanciful titles which indicate the geniality and imaginativeness of the composer's muse.

'A Holiday Tour' is somewhat similar in design but different in style. The music is easier to play, and some of it verges on the commonplace; but it is always well written, and the pieces named 'A travelling song' and 'The return' are very effective.

Mr. G. Wolseley Cox is one of our young composers who promise to give many music-lovers sincere pleasure. Certainly his *Berceuse* will do so whenever it is sympathetically played. It is very simple, but anyone who can make the pianoforte sing will be able to make Mr. Cox's little piece suggest pleasant thoughts.

Lady Thompson's pieces are brightly written, and pleasing gracefulness distinguishes the Mazurka.

Four Compositions. (Book 2.) By Bertram Luard Selby.

Song of the Brook. By Cuthbert Harris.

Polish Dance in D minor. By Berthold G. Thorne.

Scherzo in A flat. By Edmund Rogers.

[Forsyth Brothers.]

MR. SELBY'S compositions are always scholarly, and consequently invariably appeal in a certain manner to cultured players. The second book of the series of 'Four Compositions' contains music of avowed imitative character. The pieces are severally named 'Winter Frolic' and 'Rustling Leaves,' and in both the music may be said to endeavour to live up to its title. The former piece is an *Allegretto* of somewhat bucolic character, and the latter is a *vivace* which demands a light touch

and nimble fingers; but the executive demands are not excessive, and efforts to meet them will be repaid.

The 'Song of the Brook,' according to Mr. Harris, ripples on its way in six sharps and five flats, and its melody necessitates frequent flights of the left hand over the right. The ripple is continuous and at first sight looks very black, but the notes lie well under the hand, and the piece, although brilliant, is not really difficult.

Mr. Thorne has directed his 'Polish Dance' to be played 'Pomposo.' It is very easy, and, firmly rendered, would be effective.

Mr. Rogers has manifestly remembered that *Scherzo* is the Italian for a joke, consequently his music is light and fanciful to skittishness. The piece is only a trifle, but trifles often give a good deal of pleasure.

SONGS.

Love Forsaken. Love Rebellious. Words from 'Poems of Passion,' by Ella Wheeler. Music by H. Chilver Wilson.

To Thee. Words by J. Hurst Hayes. Music by Norman Hayes. [Weekes and Co.]

THESE songs well merit the attention of vocalists. The burden of 'Love Forsaken' is necessarily sad, but the lines tell with directness and simplicity of a sorrow bravely borne, and the music echoes plaintively the wail in the words.

'Love Rebellious' is a song that, delivered in the concert-room by a capable baritone vocalist, possessing dramatic perception, could scarcely fail to stir an audience. The lines depict with graphic power the struggle between passionate love and duty, and Mr. Wilson's setting follows the virile words with a sympathy and gradually accumulative force until an exciting climax is attained with which the song ends.

Mr. Norman Hayes has written for a tenor voice, and his music is melodious, dainty, and pleasing; but only strong-minded tenors may be recommended to sing it, since the vocalist declares that his devotion is dependent upon his frame of mind, and his constancy to the one he addresses seems, moreover, to be limited to the time 'when the sun is setting low,' which we fancy most ladies would deem insufficient.

RECITATION MUSIC.

Recitations set to Music for Pianoforte. Op. 59. By A. C. Mackenzie. [Joseph Williams.]

THE attention of those who recite may be drawn to this selection of popular poems, which have been allied with illustrative music with exceptional skill by Sir Alexander Mackenzie. The poems chosen are Lewis Carroll's 'Jabberwocky,' Hood's 'Dream of Eugene Aram,' Ingoldsby's 'Confession,' and Hood's 'Queen Mab' and 'Faithless Nellie Gray.' All these pieces are too well known to need a line of comment, but some description is called for concerning the music. The composer has manifestly sought to bring out the salient points of the lines, and to suggest what may be termed their atmosphere, by simple means and effective touches rather than by harmonic complexity, and his efforts are eminently successful. The most elaborate of the series is 'The Dream of Eugene Aram.' In this the introduction of the hymn-tune 'Hanover,' usually allied with the words 'Disposer Supreme, and Judge of the Earth,' as the guilty man sits 'Among the urchins young that evening in the school,' decidedly heightens the dramatic contrast of the situation, and equally impressive is the subsequent metamorphosis of the tune by harsh harmonies as the wretched man relates his mental sufferings, and the suggested tramp of the 'two stern-faced men' who 'set out from Lynn.'

We are inclined, however, to regard the music to 'Faithless Nellie Gray' as the happiest effort of the composer. The humour of the lines is echoed by the pianoforte in a manner that in several passages is irresistibly comic, and this effect is enhanced by the pathetic little theme that accompanies the reproaches of the abbreviated soldier to his lady-love, who refuses to have anything more to do with 'a man with both legs in the grave!'