

Review

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*Seventh Mass.* In Vocal Score. Composed by W. A. Mozart. Edited, and the Pianoforte Accompaniment arranged, by Berthold Tours.

[Novello, Ewer and Co.]

THE beauties of all Mozart's Masses are so well known to musicians that we need not call attention to the particular one under notice, save to mention that this cheap octavo edition will now place it thoroughly within the reach of Choral Societies. Appearing for the first time in this form, carefully edited and the accompaniment skilfully arranged for the pianoforte by Mr. Berthold Tours, it may find its way into many musical nooks and corners where the more popular of the composer's Masses have hitherto held supreme sway. The extreme melodiousness of every movement—especially the Benedictus and Agnus Dei—will assuredly bring it into favour wherever it is heard; and with the hope of still further extending a knowledge of the music, we may add that an edition is also published adapted to the English Communion Service by the Rev. James Baden Powell.

*Andante and Variations for the Pianoforte.* By Robert B. Addison. [W. Marriott.]

THE simple and melodious Andante upon which these variations are written derives much of its attraction from the skill with which it is harmonised, the quaint conclusion of the theme upon the fifth of the tonic harmony, preceded by the ninth on the dominant, being an especially noticeable point. The variations, apart from their musicianlike treatment, are extremely elegant; and, although by no means easy, the passages lie well under the hands, and appear to have been inspired by a higher feeling than that of showing off either the composer or the performer. All the variations are good; but we are particularly pleased with Nos. 3, 4, and 7, the last-named leading, by an effective dominant pedal-point, to the spirited Finale. Judging from this specimen of his powers, Mr. Addison—who appropriately dedicates his piece to Professor G. A. Macfarren, his master—may, we think, confidently rely upon a successful future.

*Hey ho! the Daffodils.* Song. Words from the *Graphic*.

*The Poet's Song.* Words by Tennyson.

*What does little Birdie say?* Song. Words by Tennyson.

*Twilight Song.* Words by Frances M. Galland.

*Stars of a Summer Night.* Words by Longfellow.

Composed by Edith A. Bracken. [Forsyth Brothers.]

ALTHOUGH these songs are not equally good, they all show signs of real musical feeling, and the result of sound and healthy training on the part of the composer. No. 1 is full of character, and in excellent sympathy throughout with the quaint words from the *Graphic*. "The Poet's Song" we scarcely like so much; but "What does little Birdie say?" is instinct with true poetical feeling, the accompaniment on the sustained note in the voice part being only one of many highly effective points in the composition. We like also the "Twilight Song," both melody and harmony being alike worthy of commendation; and the last song on our list—which should be "Stars of the Summer night,"—is one of the best of the set; it is a true Serenade and quite in the spirit of Longfellow's words.

*Nocturne by Chopin.* Op. 37. Words by Thomas Moore, "The Young Rose." Adapted for the voice by Guido Papini. [William Reeves.]

WE see in the present day so many songs "by Beethoven" and other great composers, which they never wrote, that it is quite refreshing, when an instrumental melody is adapted to words, to find that this fact is stated upon the title-page. We have much faith in the supposition that an author always knows best what he means; and it is irksome, therefore, for us to listen to a theme especially written for the pianoforte, tortured to fit words. We freely admit that Signor Papini has in the song under notice performed his task as well as can be expected; but confess to have but little sympathy with the result. We may say, however, before leaving this curious combination of Chopin and Moore, that the triplets—so beautiful in the pianoforte work—do not fit in very effectively with the words to which they accidentally fall.

*The Farmer and his Pigeons.* Song. Composed by Wilhelm Taubert.

*Love in a Ball-room.* Waltz. By Alberto Zelman.

*The Fairies' Wedding.* Waltz. By J. W. Turner.

[Nicholson and Ascherberg, Melbourne and Sydney.]

THESE three pieces from Australia, although not of very high character, have undoubted merit. The author of the words of the song is not named; but the verses are quaint and may be made effective with the really clever music to which they are wedded. We perceive that the song has been sung with great success at the "Camilla Urso Concerts," by Miss Jennie Sargent, to whom it is dedicated. The two waltzes are extremely good, the first, however, being by far the better. The theme of this is elegant and melodious, and the passages sufficiently varied to make the piece attractive in the drawing-room as well as the ball-room.

*Teddington Lock.* Ballad. Words by Edward Oxenford. Music by Madame Sainton-Dolby.

[Ashbee and Holloway.]

WE are rapidly accumulating a series of aquatic ballads, amongst which perhaps "Twickenham Ferry" has taken the lead. We see no reason why "Teddington Lock," however, should not have its fair share of patronage; for the little love story is unpretentiously and agreeably told, both in poetry and music, and moreover it is written by one whose name should be a pass-word to public favour. Like most modern songs, it is published in more than one key: the one before us is in F, but it is also to be had in D, which was no doubt the key the composer had in her mind when she wrote it.

*Queen of my heart.* ("Shall we roam, my love.") Words by P. B. Shelley. Composed by Max Schröter.

[Howard and Co.]

THIS is really a good song, Shelley's poetry being faithfully reflected in the music throughout. We cannot pass over the fact of there being occasional reminiscences of Mr. Salaman's well-known setting of the same author's verses "I arise from dreams of thee"; but the similarity of the poet's thoughts may have conjured up a similarity in the musician's thoughts, and it is certainly no detriment to a composition so full of unexaggerated passion. The harmonies are extremely appropriate, and the pianoforte accompaniment charmingly written and so woven in with the voice part as to form an integral portion of the composition.

*Then I think of thee.* Four-part Song. Words by Edward Oxenford. Music by J. T. Musgrave.

[Novello, Ewer and Co.]

MR. MUSGRAVE has written a part-song so sympathetic with the words, and so appropriately and artistically harmonised that, even amidst the multiplicity of such compositions, it should find favour with Choral Societies, to whose notice we cordially commend it. The slight alteration at the commencement of the second verse—the G♯ in the tenor, first bar, and E♭ in the bass, third bar—are such obvious improvements that we wish they had appeared in the first verse; but this is merely an opinion, and we are perfectly willing to accept the song as it stands.

*Do or die: a Tar's Song.* Words by Lewis Mansel Thornton. Composed by Charles Henry Shepherd.

[Arthur Allison and Co.]

THIS song is scarcely equal to the one, also on a nautical subject, by the same composer noticed by us some time back. It has, however, a good, bold melody, and is harmonised throughout with the skill of a musician, without the pretensions of a pedant. The change from 6-8 to C time is extremely happy. But, after the close in D, it is quite impossible that the phrase starting in the original key can be listened to without recalling "Rule, Britannia." Perhaps the song is no worse for this; but the fact may not have struck the writer, who was probably intent only upon setting stirring words to stirring notes.