

# THE Musical Times

ESTABLISHED IN 1844

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Addio. Romance for the Piano by F. V. Kornatzki

*The Musical Times and Singing Class Circular*, Vol. 16, No. 367 (Sep. 1, 1873), p. 209

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

Stable URL: <http://www.jstor.org/stable/3351677>

Accessed: 22/01/2015 08:05

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B. WILLIAMS.

*Gentle Maiden, sweetly sleep.* Serenade. Composed by Frank Austin.

THIS Serenade contains some pleasingly melodious phrases; but it appears as if it were written by a singer at the pianoforte. The commencement, in E major, changing into the subdominant, sounds somewhat patchy; but this feeling is increased when the whole (including the opening symphony) is repeated for the second verse. The composer seems to have had some indication of this himself, for he marks "lunga pausa," as if to rest the ear awhile before he returns to his original key. There is, however, sufficient merit in the song to make us wish to meet Mr. Austin again.

AUGENER AND CO.

*Concertante Duet* in A major. For Piano and Harmonium. Composed by Ebenezzer Prout.

*Overtures.* Arranged for Harmonium and Pianoforte by Ebenezzer Prout.

WE are glad to find a musician of the ability of Mr. Prout devoting his talent to the composition of an original work for the harmonium and pianoforte, for however clever may be the arrangements for the former instrument (which is now rapidly taking its place in musical drawing-rooms), it can never assert its true position until its capabilities are carefully studied and written for by accredited composers. The first movement of this duet is extremely brilliant, and contains some well contrasted writing for both instruments. The principal theme is effectively worked in various keys, and is sufficiently winning to be welcomed on its re-appearance. The "Larghetto," in the relative minor, is a melodious air, with variations, the passages being pretty equally divided between the harmonium and pianoforte. All the variations have much character, and although perhaps the nature of the duet seems to demand a developed slow movement, both players and listeners will doubtless find this cleverly varied theme attractive. The "Finale" marked "Presto," shows the composer's contrapuntal power to great advantage. The subjects are well studied, and treated with much skill throughout, the movement forming an animated and effective close to a duet, which reflects great credit upon its composer. The Overtures are Auber's "Zanetta," Rossini's "Guillaume Tell," Weber's "Der Freischütz," Beethoven's "Egmont," and Rossini's "Siege of Corinth." All these are most ably arranged, and will be found exceedingly effective in performance, the passages being most judiciously adapted for both instruments.

SIMPKIN, MARSHALL AND CO.

*Te Deum laudamus.* Set to music for three voices, in the key of B flat. By Henry Hugo Pierson.

OUR regret is much that our saying can be but little of this work. The voices to which it is appropriated are called two trebles, the extreme compass of both being limited to the roth (from C to E flat), and a baritone (whose path ranges within the octave B flat). Thus, as to extent, the vocal portion presents no difficulty, and the passages are all practically easy. We cannot but ask, however, is facility the sole object in music? A sort of meandering melodiousness wanders through the whole, while there is no portion of it that can be defined as a melody, or a theme, or a subject, or anything which fixes the attention, or emphasizes the words, or can be admired for its technical beauty or textual illustration. It passes step-wise to and fro between the keys of C and E flat, showing again and again how the addition or subtraction of a flat raises or lowers the key by a 4th—but surely folks may learn this from their instruction books, without going to church for its exemplification. It has as much meaning as a large amount of ecclesiastical music of the eighteenth century, which holds a place in our cathedrals because it gained one when twaddle was the highest standard; but the harmonies in this setting are a little more erudite, or, at any rate, less common-place than in those time-

honoured nullities. It is on works of higher aim than the present that the reputation of the late Mr. Pierson will rest.

WEEKES AND CO.

*Blucette*, pour le Piano. Polonaise, par Henri Lütgen.

HERR LÜTGEN has here given us a Polonaise, which, if not very original, is at least melodious and characteristic. The part marked "Trio" (whatever that may mean) is somewhat better than the opening theme; but the piece is too simple in construction to call for much critical judgment.

*Addio.* Romance for the Piano. Composed by F. V. Kornatzki.

THE subject of this little Romance seems like a paraphrase of "Ah non credea," from "La Sonnambula," put into the major key. It is, however, treated gracefully enough to please a drawing-room audience, and this is, we imagine, all that its composer desired. Let us warn those who attempt this piece for the first time that a ♯ is unfortunately omitted before the A in the 7th bar, for the sound of an A flat in such a position would have a serious effect upon any sensitive listeners.

*Think of me.* Words, from the French, by Sir John Bowring, Bart. Music by Cantor.

PRESUMING that "Cantor" is an "amateur," we hope that he is not averse to receive a word of advice which might draw upon us an indignant letter from a "professor." Candidly, then, although we like the melody of this song, we cannot reconcile ourselves to the chord of A major in the 5th bar of page 2, but should have preferred the harmony of A minor, reserving the C sharp for the following ♯. Then the sudden rush from the dominant of D minor to the ♯ on C natural, in the key of F major, in the 3rd bar of page 3, is to us particularly unpleasant. These remarks are offered in a kindly spirit; for there is really much in Cantor's composition that we admire.

R. MILLS AND SONS.

*Classical Gems.* A Series of Compositions for the Pianoforte. Edited and carefully fingered by Charles J. Hargitt.

ON the title-pages of these pieces it is announced that "the series will include many works hitherto unpublished, or almost unknown in this country, selected from the best sources." Here, then, we have one more of the many laudable attempts to rescue from oblivion those exquisite smaller compositions of the standard writers for the pianoforte which have been allowed to die out simply from the apathy of professors who have permitted the choice of pieces to be dictated by their pupils. Three Sonatinas by Steibelt appear to be the only numbers which have yet been published in this series; but small as they are in construction, "gems" they unquestionably are, and of the highest value to those who desire to cultivate a classical and refined taste. No. 1 commences with a short and melodious "Adagio," in E flat, followed by an "Allegretto," in the same key, the subject of which is sufficiently tuneful to become a favourite with all young players. No. 2, in G major, containing a "Moderato Grazioso," followed by an "Allegro" movement, is somewhat more simple; but the passages demand good phrasing, and will be found exceedingly useful in teaching juvenile students to watch with care the various shades of tone. No. 3 begins with an "Adagio non troppo," in C, ending on the dominant and leading to an "Andante," with four variations, all of which are full of character, and will prove excellent practice. This movement is, of course, cut according to the old pattern, with the conventional "Minore" in its right place; but, after all, it is a very good pattern; and although this Sonatina may not be so much liked as the others, it is sound and healthy music, and we heartily recommend it both to masters and pupils.

*Galop Militair*; for the Pianoforte.

*Serenade*; for the Pianoforte.

Composed by E. Pauer.

HERR PAUER'S Galop is a vivacious composition which