

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 20, No. 434 (Apr. 1, 1879), p. 221

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

Stable URL: <http://www.jstor.org/stable/3355636>

Accessed: 04-01-2016 06:52 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>

Daylight and Moonlight. Song. Words by Longfellow. Music by H. Campbell Pope. [Weekes and Co.]

WE do not select this song for notice from a formidable pile of "new music" because there is anything startlingly original either in its melody or treatment, but simply because what is attempted is well carried out. Excepting the mistake of accenting words which should be unemphatic, in the first two bars the theme is throughout sympathetic with the poetry; and the harmonies are graceful, appropriate, and carefully written. A different accentuation of the opening line would of course involve the necessity of composing the song in another rhythm; and we, therefore, only mention the matter in order to caution the composer (who may probably again come before us) against the common practice of writing a melody without due consideration of the words to which it is wedded.

Pilot Joe. Baritone Song. Words by J. P. Douglas. Music by Louis Diehl. [Enoch and Sons.]

As we presume that the copy of this song forwarded to us is the "simplified edition"—a line being drawn under these words on the title-page—we of course cannot say what difficulties may be laid out for the pianist in the more complicated version; but in the shape now before us "Pilot Joe" may be conscientiously recommended as a bold and stirring composition, well worthy the attention of baritone singers. The opening theme, in G minor, is melodious and admirably adapted to the words—the lingering of the voice on the minor supertonic, before the change to the major, being an excellent point—and, whatever may be the case in the "original edition," the accompaniment, although full of character, never interrupts the flow of the vocal part.

O Mistress mine. Part-song. Words by Shakespeare. Music composed by Herbert W. Wareing. [Novello, Ewer and Co.]

THIS song, expressly intended for unaccompanied choral singing, is a very good specimen of the composer's talent for part-writing. We scarcely like the alteration of accent by changing from three to four rhythm in the second line of the poetry, but in every other respect we have nothing but praise, both for the melody and harmony of the composition. The voice parts flow easily throughout, and a good effect is gained by interrupting the expected close in F sharp minor in the sixth bar of page 3. The Part-song is appropriately dedicated to Mr. W. C. Stockley, of Birmingham.

Allegretto Quasi Andante, by C. Warwick Jordan, Mus. Bac. [Novello, Ewer and Co.]

ORIGINAL music for the organ is now not a scarcity, and the piece under notice is an effective composition of very moderate difficulty. It commences with an interesting subject in F major, which is then treated in the relative minor; after this, the second subject is heard in the key of the dominant; and the movement then proceeds in the ordinary sonata form.

Fourteen Offertory Sentences. Set to music by Sydney R. Coles. [Weekes and Co.]

THIS music does not call for special remark; at the same time it is good, fairly interesting, and though it does not express the sentiment of the text with any degree of vividness, yet it never offends the rules of good taste, and is tolerably melodious. It is, moreover, suitable for choirs where more elaborate settings would be impracticable.

Psalms and Hymns from Holy Scripture. For Chanting. [Hodder and Stoughton.]

No doubt this book will be extremely useful to those for whom it is intended—Nonconformists, we presume. The pointing is simplicity itself, and the passages have been selected with great care and judgment. A good and large collection of the words of anthems is also appended.

O how amiable are Thy dwellings. Anthem for Solo and Chorus. By W. H. Wilson. [Novello, Ewer and Co.]

THERE is much we like in this anthem. It is vocal and melodious, and might with careful singing become very effective. We wish, however, Mr. Wilson had omitted what we consider the weak parts of the composition—viz., pages 4 and 6.

FOREIGN NOTES.

WE have been favoured by Professor Jähns, of Berlin, author of the elaborate and unique work entitled "C. M. von Weber in seinen Werken," with the following interesting communication: "Several German and foreign music-journals have made the announcement that 'Capellmeister Káldy of Pesth has forwarded to Prof. Jähns, the biographer of Carl Maria von Weber, some hitherto unknown portions from 'Der Freischütz.' Prof. Jähns on his part has, in a letter to Káldy, confirmed the fact that the most complete score of 'Freischütz' is in the possession of the National Theatre of Pesth, having been sent there by Weber himself, according to his own diary, on the 10th of December, 1821." While reserving for a future occasion a more minute criticism of this entirely misleading statement, I must confine myself now to the following observations. The score in the possession of the Hungarian National Theatre, besides showing copious and important omissions, contains in two places of the finale of the third act ten and twelve bars respectively, of which the former are undoubtedly not Weber's; while in the latter instance his authorship is extremely doubtful, being merely a makeshift in order to dispense, if necessary, with the part of the hermit. It is needless to add that such doubtful additions and anonymous makeshifts cannot be said to complete an already defective score. Weber, it is true, did on December 10th, 1821, forward a score of 'Freischütz' to Pesth; but that cannot have been the one now in possession of the Hungarian National Theatre, which was only opened in the year 1838. The German Theatre at Pesth, on the other hand, was founded already in 1812, and to this only Weber could have forwarded his score. This establishment, however, ceased to exist in 1866, as far as its character of "Stadt-Theater" was concerned, when the entire operatic library, being the property of the town, was disposed of by auction, and since that time the score forwarded by Weber in 1821 has disappeared. In any case, however, the original score, in Weber's own handwriting, of 'Der Freischütz,' which was presented by the widow of the master to the Royal Library of Berlin, should be our guidance in the matter. It is thus scarcely necessary on my part to give the distinct assurance that it has never entered my mind to pronounce the copy held by the Pesth Theatre as being the most complete score extant, nor need I have the slightest hesitation in making this statement, since Capellmeister Káldy has, in a letter just to hand, expressed his entire concurrence with my views on the subject. In conclusion, I will remark that the score-editions of 'Freischütz,' published by Schlesinger and Peters respectively, agree in every respect with the original of the Royal Library at Berlin, all German pianoforte arrangements of the score being likewise free of any omissions."

We may add that we had ourselves noticed in some foreign journals the paragraph, the authenticity of which Professor Jähns now refutes, but thinking it to require confirmation we refrained from reproducing it in these columns.

Rubinstein's Opera "Feramors," was successfully produced on the 4th ult., at the Royal Opera-house at Berlin, the principal rôles being sustained by Herr Niemann and Madame Mallinger; in consequence, however, of the latter having refused to sing certain portions of her part, the composer abstained from personally conducting his work. Among the passages objected to by the lady was a scene in which the singer is intended to accompany her vocal efforts by a dance.

Wagner's Nibelungen Tetralogy is gradually establishing a firm hold upon the *répertoires* of the more important operatic stages of Germany, notwithstanding the great scenic and mechanical difficulties which an adequate representation of the gigantic work presents. At the Imperial Opera-house of Vienna, the fourth drama, "Götterdämmerung," and with it the entire series, has now been placed on the stage, and the number of applications for seats is so great that it is proposed to continue the performances of the work until June, a new contract having been entered into with the tenor, Herr Jäger, whose representation of the part of *Siegfried* is much admired. At Cologne, "Rheingold" has been most successfully mounted, and will be followed by the remaining portions