

Review

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Lullaby. For Voice, Flute, and Pianoforte. Words and Music by Georgina M. Rockstro.

Valse Brillante. For Flute and Pianoforte. By W. Busé.

Idylle. For Oboe and Pianoforte. By H. Wild.
[Rudall, Carte and Co.]

THE spread of the taste for orchestral music has naturally led to a demand for home pieces embracing other instruments than the ubiquitous pianoforte. Messrs. Rudall, Carte seem to be making laudable endeavour to supply what is wanted, and the above tabulated music is a fair example of its class. More attention to the flute than the voice has been given by the composer in the "Lullaby," but the vocal part is grateful to sing and the effect as a whole is pleasing.

The Waltz is "brilliant" for the flute, but comparatively simple for the pianoforte, which latter particular will perchance save flautists some anxiety at sundry "At Homes," where young ladies more willing than able volunteer as accompanists.

Mr. Wild's "Idylle" is graceful in character and well designed for the oboe. Instrumentalists having a fair command over the respective instruments will find no difficulty in these pieces.

The Second Book of Nursery Rhymes. Set to music by Joseph S. Moorat. Illustrated by Paul Woodroffe.
[George Allen.]

THIS volume bears the impress of being a labour of love. Thirty-two nursery rhymes, most of them well known, are set with a sympathy for the individual character of the simple stories and an earnestness of purpose to secure suitable musical expression that place the book amongst the productions of genuine art. Amongst the most successful are "Sing a Song of Sixpence," the imitative phrases in the bass echoing the words of the song in an engaging manner; "Old King Cole," in which clever suggestion is made of "his fiddlers three"; and "Ye King of France," the pomposity of the march of the "twenty thousand men" being admirably expressed, and the putting up of their swords illustrated with genuine humour. Mr. Woodroffe's drawings include seven full-page illustrations, remarkable for wealth of detail and touches of sly fun. Many of the margins round the songs also abound with elf-like figures and quaint conceits that well repay careful scrutiny. It should be added that while the melodies are within the abilities of little folks, the accompaniments demand the fingers of "mamma" or the governess.

Mass of Our Lady of Ransom. Op. 50. By John Storer.
[Novello, Ewer and Co.]

THIS is an unpretentious and melodious setting of the Mass for ordinary use in Roman Catholic churches, for which it may at once be said Mr. Storer's music is eminently fitted. It is written for the most part in four-part vocal harmony, which could be correctly read at sight by the majority of choirs. The Kyrie, appropriately devotional in character, is in C minor, and an excellent effect is obtained by the Gloria which follows being in the tonic major. The "Qui tollis" is set as a trio for soprano, tenor, and baritone, who are subsequently joined by the chorus. The passage in the Creed beginning "Crucifixus" is assigned to a baritone soloist, the opening of the Benedictus is given to a tenor voice, and the first twelve bars of the Agnus Dei are written for a soprano. An orchestral accompaniment is indicated in the organ part.

March in E flat. For Organ. By W. S. Hoyte.
[Novello, Ewer and Co.]

Few organists are better acquainted with the resources of their instrument or have wider experience of what is effective on the king of instruments than Mr. Hoyte. This knowledge has been put to excellent use in this March in E flat, which, while presenting few difficulties to the average player, is a bright and melodious composition well calculated to arouse and sustain the interest of an audience. It is in the ordinary form, but the trio possesses much freshness and individuality. The *Finale*, which is built upon a reiterated figure in the bass, concludes the piece in a brilliant manner.

Time and I. A Song of Spring. Composed by Florence Maris Turner. [Metzler and Co.]

THESE two songs may be recommended to the home circle. They are poetical in sentiment and melodious and graceful in style. The accompaniments are simple but effective, and display musicianlike ability combined with pleasing fancy.

Romance in A flat. Pianoforte Duet. By Claudius H. Couldery. [Weekes and Co.]

THIS is an arrangement, by the composer, for pianoforte duet, of the *Andante* from an Orchestral Suite in C minor, which was recently played at the Crystal Palace Saturday Concerts. It forms an easy and pleasing pianoforte piece, and makes most demand upon the executant of the second part.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic Society here opened its twenty-third season, on October 23, with a miscellaneous Concert, in which Miss Marguerite Macintyre, Mr. Maelor Thomas, Mr. David Bispham, and Mr. Mark Hambourg took part, and Mendelssohn's cantata "Hear my Prayer" was rendered by the full chorus and orchestra of the Society, Miss Marguerite Macintyre taking the solo.

On the 5th ult. Mr. Lawrence Walker inaugurated his series of classical Chamber Concerts under the most favourable circumstances.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THERE is every prospect that Dr. Hans Richter and his London orchestra will make their visit to Birmingham an annual one. The excellent support given to Dr. Richter's Orchestral Concert, which took place in the Town Hall on October 28, is a sure sign that there is a growing love and appreciation of purely orchestral music in our midst.

Quite an unprecedented number of Chamber Concerts was given last month. On the 9th ult. Miss Marie Olson (pianist), Miss Ethel Barns (violinist), and Mr. Charles Phillips (baritone) gave a delightful Concert in the Masonic Hall. The following night the Gompertz String Quartet gave a Chamber Concert in the same hall. Mrs. Braithwaite was the pianist and Mrs. Montague Fordham the vocalist. A grand Masonic Concert was given on Wednesday of the same week in aid of the Warwickshire Masonic Benevolent and Pupils' Fund. The artists were brothers of the Masonic Brotherhood, and additional help was given by several ladies, wives and friends of Freemasons. Mr. H. Wymark Stratton followed the next night with a Chamber Concert, having for his *confrères* the Windsor String Quartet—Mr. T. M. Abbott, Herr Heinrich Sück (violins), Mr. T. R. Abbott (viola), and Mr. Joseph Owen (violin-cello). The vocalist was Miss Annie Norledge, and the Concert-giver acted in the dual capacity of pianist and accompanist.

An exceptionally interesting and artistic Concert was given in the Masonic Hall, on the 16th ult., by Miss Maude Rihll, a pianist of high attainments, and a pupil of Leschetitzky, of Vienna. The *bénéficiaire* was assisted by Madame Marie Mallia and Mr. Arthur Walenn as vocalists, Mr. Gerald Walenn (violin), Mr. Herbert Walenn (violin-cello), and Miss Edith Rihll (accompanist).

Sir Joseph Barnby's patriotic song, "Victoria—our Queen," arranged for equal voices and published in Novello's School Songs (No. 273), has been chosen to take the place of the National Anthem at the Annual Prize Distribution in connection with the Five Ways and Camp Hill Schools of King Edward VI. Grammar Schools. We learn that it has been heartily welcomed by the scholars, and is likely to be popular.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE performances by the Bristol Amateur Operatic Society of Sullivan's "The Sorcerer" and "The Mikado," at the Prince's Theatre during the week commencing on