

Review

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Herr Jahn's uniform method. He takes nothing for granted himself, and does not expect us to do so. His extended analyses of the master's great works must, as far as they convey opinion, be taken as opinion and no more; but he shows himself an intelligent and learned critic, and commands our respect even where he fails to influence our judgment.

As already intimated, these volumes are valuable for the light incidentally thrown upon a host of persons and things surrounding the central figure. Examples in proof are scarcely required. As may be imagined, crowds of figures, most of them more or less known to fame, pass before the reader; while Mozart's relation to his predecessors and their art is clearly shown, as far as consonant with the scope of the work. There remains to add that the volumes are adorned with several portraits of Mozart, taken at different periods, and one of his father, and that various appendices add materially to the value of the work. These include a notice of Mozart's sister, another on arrangements of his church music, and a third on the master's portraits, while a fourth gives a complete catalogue of his works. A specially compiled and copious index delights the eyes of students; and last, but far from least, the translator has reproduced Jahn's German in clear and excellent English, such as it is a pleasure to read. Need we add that these volumes should find a place in every musical amateur's library.

Ein Lebensbild Robert Schumann's. Von Philipp Spitta. [Leipzig: Breitkopf und Härtel, 1882.]

THIS is a separate publication, in the original German, of the article "Schumann" contained in Grove's "Dictionary of Music and Musicians," to which most of our readers will naturally turn in preference, although there is a freshness and a directness in the author's diction which must inevitably lose somewhat in even the best of translations. In its present form the essay is published as one of the interesting series of musical discourses ("Sammlung musikalischer Vorträge") edited by Paul Graf Waldersee, to which many eminent writers, chiefly German, have already contributed, and which is still in progress. In a short preface Herr Spitta—the well-known Berlin professor, and author of the standard biography of Johann Sebastian Bach, reviewed in this journal some time since—mentions some of the reasons which have led to the separate issue of his article in German, which here occupies about a hundred pages of exceedingly clear type. "I should never have thought," the author says *inter alia*, "of publishing this little work had I not been enabled to add some new information here and there to that furnished in Wasielewski's excellent book on Schumann. A considerable number of unpublished letters were at my disposal, as also some musical autographs of the composer, from which I was able to gather several fresh facts. A personal intercourse, moreover, extending over some years, with intimate friends of Schumann during his lifetime, had afforded me an opportunity of collecting characteristic details from verbal tradition." Accordingly, some interesting data concerning the composer's career, both in its public and private aspects, are published here for the first time, while the author's enthusiastic appreciation of Schumann's individuality and artistic importance imparts a sympathetic warmth to the "Lebensbild" which he has drawn, and renders it most attractive reading. The book, like its predecessors of the same series, is most artistically "got up," and we take this opportunity of drawing the attention of our readers to these publications generally, which have already reached their thirty-eighth number with the present volume.

Transcription of Mendelssohn Bartholdy's Prayer from the Opera "Melusine."

Transcription of Mendelssohn Bartholdy's Song of Love. Arranged for the Piano by S. Kahlenberg. [B. Williams.]

WE have often called attention in this journal to the fact of musical publications being issued—sometimes with and sometimes without the name of the arranger—in which the notes of many of our eminent composers are made to serve a purpose utterly foreign to that intended by their authors. Words, for example, have been fitted to Mendelssohn's "Songs without Words"; themes by Beethoven set to commonplace verses by commonplace poets; and

pianoforte works by classical writers transposed, altered, and even added to, without any intimation that they have been in the slightest degree tampered with. In every one of these cases, however, we are enabled to trace their origin; and all we have to complain of, therefore, is the tacit admission of a pernicious custom in music which certainly would not be tolerated in literature. The "Prayer" in the arrangement before us is a garbled version of the March of Priests which commences the second act of Mozart's "Zauberflöte"; but as we will not do the "transcriber" of the piece the injustice of supposing that he could so far transcend all the offences above mentioned as to sign a great artist's name to music which he never wrote, we must presume that he has not only discovered an opera by Mendelssohn called "Melusine," but that in this work the composer has willfully taken a March by Mozart as the subject of a Prayer. This matter requires clearing up forthwith; and as the "Song of Love" is also known only to the "arranger" of the music, we trust that he will without delay inform us by what accident he lighted upon works which have so long eluded the research of the most ardent lovers of Mendelssohn's music.

That Day. Song. Words by Frederick E. Weatherly. Music by F. Paolo Tosti.

I will suffer silently. Words by J. Enderssohn. Music by L. Denza. [Ricordi.]

SIGNOR PAOLO TOSTI is rapidly making his way as a song-writer in this country, through the agency of the Milan publisher's London establishment; and although the composition before us has but small musical pretence, it is so simply written for the voice, and so sympathetically accompanied, as to ensure its acceptance both with singers and listeners, to whom we cordially commend it. The name of the author of the poetry of the second song (which is spelt "Enderssohn" on the title-page and "Henderssohn" inside) will scarcely, we think, be immortalised by the verses he has supplied for musical illustration; but the composer has produced a really refined and expressive ballad, which will most assuredly earn popularity with all who love melodious and unaffected specimens of this class of music. Both these songs are published in four keys, so as to render them available for any kind of voice—a proof that, unlike the writers of a past age, the composers have not thought out their vocal phrases in any particular register.

Yellow Jasmine. From the Suite "The Language of the Flowers." Composed by Frederic H. Cowen. Arranged for the Violin and Piano by Berthold Tours. [Metzler and Co.]

MR. COWEN's charming orchestral Suite "The Language of the Flowers" (so successfully performed at the recent Birmingham Festival) is certain of a cordial reception wherever it is heard; and we heartily welcome, therefore, this number (which received an enthusiastic encore at Birmingham) in a shape easily presentable in our drawing-rooms. Mr. Tours has very skilfully adapted the piece, retaining all the salient points, and reproducing, as well as his means would permit, the many beautiful orchestral effects with which the composition abounds. We recommend this arrangement with the utmost confidence to those who have, as well as to those who have not, heard the work from which it is transcribed.

Tell me where is Fancy bred. A Part-Song or Glee for four voices. Poetry by Shakespeare. Composed by Ciro Pinsuti. [Novello, Ewer and Co.]

THIS song was composed expressly for an amateur performance of "The Merchant of Venice" at St. George's Hall in April last, and pleased so much as to be enthusiastically encored. It is now published for male voices (as it was originally sung), and also transposed and arranged for mixed voices. The spirit of Shakespeare's verses has been thoroughly caught by the composer, who, we need scarcely say, evidences in all his writings the sympathy of a poet with the skill of a musician. Choral Societies will, we are certain, be extremely gratified with this latest addition to the rapidly increasing stock of part-music which has already been enriched by so many high-class compositions from Signor Pinsuti's pen.