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Ave Maria d'Arcadelt, pour Piano by François Liszt

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Mr. Blakeley's piece is, however, not without merit, and, performed under his direction in Thorne's Church, Wakefield, of which he is organist, it doubtless makes a fair effect.

Preludes and other Short Pieces for the Organ. Composed by Francis Edward Gladstone.

THE successor to Mr. E. H. Thorne in the office of organist at Chichester Cathedral, has something considerable to do to make up for the loss of a remarkably clever musician; and we may regard this work as a token of his skill both as a player and a composer. In the former capacity he must, to do justice to his own music, have such smoothness and distinctness as insure other valuable executive qualities, and it is fair to believe, too, that he has such intimacy with the peculiarities of the several stops as enables him effectively to combine and contrast them. In the character of producer, he must rather be praised for carefulness than invention. From this general verdict on the pieces before us we except No. 10, *Andante Lamentivo* in B minor, No. 11, *Andante Affettuoso* in F sharp minor (in which we admire the cessation of harmony in the bars preceding the resumption of the opening phrase, as giving extra charm both to the theme and its accompaniment when the harmony begins again, a device that might have been more frequently employed throughout the series with good effect), and No. 13, *Andante* in G, in which the rhythm and phrasing are more obvious than in some of its fellows. In this piece and in No. 6 the bars are wrongly divided; both movements should begin on the third instead of the first crotchet, and so secure the closing of the chief phrases on the first of the bar, which is now on the third. Some greater, and many inferior composers have committed this same error, but the rare instance of an inaccuracy in a master, any more than its too frequent appearance in a writer of small esteem, cannot furnish authority for an evident impropriety; and this particular subject demands attention, because of the liability of some good musicians to fall into the same incorrectness which here we lament. The present author is not more to be blamed than many of his companions and some of his betters for this matter of barring, but we enjoin him to look at all the Gavottes of Bach (which are distinguished from the Bourrées of the same master, by beginning on the third of the bar), at "Where the bee sucks," by Arne, at "Batti, batti," and the duet of Pamina and Papageno in the *Zauberflöte*, by Mozart, at the melody to the words "Dite voi" in the great *Scena*, "Ah perfido," and at the principal theme in the Choral Fantasia by Beethoven, at the *Andante* in the Pianoforte Trio in D minor by Mendelssohn, and at many another example for the quotation of which there is no space, where he will find distinct illustration of our meaning. In No. 12 he gives a singular prominence to that beautiful chord of the minor second of the key, F flat in the key of E flat, which moves the hearer with pleasure wherever it occurs, but which has seldom been used, as in the case before us, for the penultimate harmony of a piece; in the part-song, "Shortest and longest," of Walter Macfarren, recently reviewed in these columns, the same exceptional use of the chord occurs, but with better effect, for, being there in the first inversion, it proceeds to the tonic harmony without the progression by an augmented second, which takes from its beauty in the present instance. The work is comprised in two books, that contain in all eighteen movements, few of which exceed, and some are within, a page in length. They are, all but one, in a slow tempo, mostly some modification of *Andante*; and they are, generally speaking, such as, if an organist cannot extemporise something to the same purport, he may be glad to play for the opening of a Service.

Tarantelle, pour Piano.

Chanson du Savoyard, pour Piano.

Par E. Pauer.

WHATEVER life there is in many of the Tarantellas which come before us may be traced solely to the fact of their running forward at a rapid rate, in triplets; but Herr Pauer's dance has the genuine Neapolitan flavour, and is moreover so truly melodious, that we can conscientiously recommend it to pianists who are attracted by mere *tune*, as well as to those who desire that even their lightest pieces shall bear the unmistakable stamp of artistic workmanship. The theme, commencing in E minor, is extremely animated, and the change into the tonic major is bright and effective, some judicious modulations giving as much variety as the ear requires in so simple a composition. The return to the minor, with a brilliant *coda*, brings the piece to an effective termination. The "*Chanson du Savoy-*

ard," beginning with a characteristic pedal bass, in G minor, has a most attractive theme, the second subject in the major, being well contrasted with it. Both these pieces are thoroughly within the reach of moderate players, and will be found useful for practice and effective for performance.

Ave Maria d'Arcadelt, pour Piano; par François Liszt.

PIANISTS will thank us for calling their attention to a comparatively easy piece by Liszt; for his name is so associated with difficulties that many amateurs, without such intimation, might be frightened before they got beyond the title-page. Arcadelt's placid and melodious "*Ave Maria*" has been most tenderly treated by the arranger, being first given out with the left hand in single notes, then in thirds, and afterwards with full harmony for both hands. No attempt is made to ornament the theme, which flows on throughout with that repose which the subject demands, a rare merit in modern times, which cannot be too highly appreciated. As practice for the pure *legato* style of playing, apart from its intrinsic attraction, this arrangement of a melody but little known to the majority of listeners, will prove most valuable.

Husarenritt, für Pianoforte, von Fritz Spindler.

THIS spirited and sparkling Galop is one of the very best of Herr Spindler's light pieces, and that is saying much for a composer who has written so many admirable trifles for drawing-room performance, nearly all of which have won their way, not only to public, but to artistic, favour. The theme of this Galop is full of life; and an excellent effect is gained by the triplet in the bass on the second of the bar, a character which is preserved wherever the first part of the subject is repeated. The piece is full of variety, the *staccato* passage, in the dominant, followed by the phrase in the original key, accented in *tuos*, against the rhythm, being points especially worthy of notice. An arrangement of this composition for four hands is also published, in which we need scarcely say many effects are gained which are unattainable in the solo form.

Eleänore. Song.

Be strong to hope, oh heart. Trio for Female Voices. Words by Adelaide A. Procter.

Composed by Edward Hecht.

WE have already reviewed most favourably some highly attractive vocal pieces by this composer, and have much pleasure in again meeting with so accomplished a writer. Both the compositions before us are entitled to much praise, but we prefer the song, as being the more spontaneous of the two. The melody is extremely vocal; the accompaniment flows gracefully in triplets; and the modulations, although frequent, are never obtrusive. A good effect is obtained, on the recurrence of the original theme, by altering the rhythm from twelve-eight to C, the voice-part thus singing two even quavers against the three in the accompaniment; but we cannot understand why the C is marked again, where the phrase commences tranquilly in crotchets. The vocalist who studies this song must remember that the name "*Eleänore*" is three distinct syllables, and that any attempt to slide it into two will destroy the character of the music. This is especially observable in the last few bars, which, if sung as the composer has expressly indicated, are full of beauty. The Trio for female voices is replete with excellent points; but it is somewhat patchy as a whole, and the accompaniment wants smoothness in parts. The modulations, too, are overdone, and interrupt the flow of the melody. The part-writing, however, is unexceptionable throughout, and although scarcely to our mind, the composition bears ample proof of being the production of a thoroughly trained artist.

Orpheus with his Lute. Song. Words by Shakspeare. Music by Edwin Aspa.

IN setting Shakspeare's well-known verses, Mr. Aspa challenges comparison with many eminent composers; but he has done well in entirely throwing all previous attempts aside, and thinking only from himself. We like his song extremely; it is graceful, melodious, and thoroughly in sympathy with the poetry. Commencing, "*Vivace assai*," with a light passage of semiquavers, for the symphony, the voice breaks in on the tenth bar with an attractive theme, the semiquavers being continued as an accompaniment. On the words "*To his music, plants and flowers*," the character of the voice part changes to a placid subject, accompanied with quavers, and here some appropriate modulations give much freshness to the melody, and contrast well with the simple nature of the opening phrases. The *coda*, too, is extremely effective, some good conversa-