

Review

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No answer. To the absent one. A red, red rose. The dream of youth. How wondrous fair thou art. Op. 40. Songs by Graham P. Moore. [Novello, Ewer and Co.]

THESE songs are well worthy of the attention of all cultured vocalists. Mr. Moore has gone to various sources for his text, but he has chosen the poems with admirable appreciation of their suitability to musical illustration. "No answer," the words of which are translated from the German of Robert Reinick, may be said to receive a satisfactory reply in Mr. Moore's dainty music. Goethe's "To the absent one" is simply but effectively treated, and the setting of "A red, red rose," more familiarly known as "My love is like a red, red rose," is worthy to take its place amongst the best of the many songs that Burns's lines have inspired. The text of "The dream of youth" is a translation of some pessimistical verses by Oelbermann, wherein youth is somewhat unnecessarily exhorted to "Dream on." The words of "How wondrous fair thou art" are also derived from a foreign source, the poet being Strachwitz. It should be added that the vocal compass is that possessed by average soprano and tenor voices, and that the accompaniments are such as may be read at sight by a fairly good pianist.

EDWIN ASHDOWN.—A number of pianoforte pieces recently published by this firm bear agreeable witness to a faith in the prevalence of a refined taste existing among amateur pianists, from which may be recommended the following examples of modern home-music. *Scènes de Pantomime*, by Oscar Beringer. These are six in number, and are severally entitled "Les Fées," "Pas Seul," "Arlequin," "Pierrette," "Lutin," and "Pierrot." The most attractive of them are the first, second, and third, which are very bright, tuneful, and pleasing little pieces. Moreover, they are easy to play and very effective. —*Three Pieces* (Op. 25) by Otto Goldschmidt, late musical director of the Bach Choir, also merit attention. The first of these is a transcription of the composer's song "Widmung," which has been deftly treated. No. 2 is entitled "Im Sommer," and seems to have been inspired by agreeable impressions of its season. No. 3 consists of Variations on a theme by Sebastian Bach, the theme being the opening of the master's "Pastorale" for the organ, in which the composer has treated his subject with effective ingenuity and in a manner consistent with its character. —*Three Bagatelles* for the pianoforte, by Walter Macfarren, although manifestly written to meet the requirements of those of limited executive abilities, are by no means devoid of musical interest.

METZLER AND CO.—*Three Sketches for Violin and Pianoforte*. By Edward German. These sketches are severally named "Valse," "Souvenir," and "Bolero," titles which fairly indicate their respective characters. The monotony of the waltz rhythm is cleverly broken in the first-named, while the "Souvenir" is an expressive little piece in six-eight measure. The "Bolero," which possesses considerable brilliancy, would make an effective concert piece. —*Berceuse for Violin and Pianoforte*. By G. Calamani. Melodiousness and simplicity are its chief characteristics, which may be recommended to players of moderate attainments. —*Twelve Little Men of Music-Land*. By Clifford Hallé. The secondary title of this volume is "Harmony made easy," and in a brief preface the author says that "the idea grew on a rainy afternoon, when two tiny friends were placed under his charge to be amused." The "twelve little men" are supposed to live within the notes of the octave on the keyboard and to sing when the notes are depressed. The notes are described as the houses of these quaint little "singing-men" and the whole keyboard as a street in which they dwell. This personification is carried farther into their amicable or otherwise relationships to each other, and the system is developed with a lucidity and attractive vivacity well calculated to arouse the interest of juvenile minds and we should think it can hardly fail to impress upon them the underlying facts. —*Ave Maria*, by Nita Gaetano Moncrieff, is a melodious and simple setting of the prayer to the Virgin, and is furnished with a violoncello obbligato. The

English words are by Paul England. —*Laugh not, nor weep*, written by Frederick Clay, is a graceful tenor love song which should not be sung by a lady, and *Lullaby*, words by Tennyson, music by Louise Sington, is a charming little ditty which should not be sung by a gentleman.

FORSYTH BROTHERS.—A series of *Duets for Mezzo-Soprano Voices*, by Edwin Schultz, are melodious and attractive in character, and of moderate difficulty. Similar in style are *Two Duets for Soprano and Tenor, or Baritone*, by Nicolai von Wilm. —A dainty little *Aubade*, by Louis H. Hillier, may be recommended to tenor singers, especially to those whose voices are of light quality. —*The Silent Harp and Love's Invocation*, by Graham P. Moore, are two pleasing songs. —An arrangement for violin and pianoforte, by Siegfried Jacoby, of a *Tambourin and Passetie* from Rameau's masterpiece, the opera "Castor et Pollux," which dates from 1737, will doubtless be welcomed by many violinists of antiquarian tastes.

Thou, O God, art praised in Sion. Anthem for men's voices. By Gerard F. Cobb (Charles Woolhouse). Mr. Cobb's anthem follows traditional form and provides solo passages for alto, tenor, and bass, that for the latter being of a suave character and extending over three pages. The parts are well written for the voices and the contrapuntal portions are simple and effective. —*Great is the Lord and Marvellous*. Anthem for harvest festivals and other occasions. By Frank Adlam (Hart and Co.). This anthem is well suited to church choirs of limited abilities. It comprises solos for soprano or tenor, two quartets, and opening and closing four-part choruses of a diatonic and vigorous character. —*I will love Thee*. Anthem by R. M. Cadman. This is written in four parts throughout. The music is bright and earnest in expression, and the construction shows appreciation of what is effective. —*Unison Hymn Tunes*. By George Sampson (Forsyth Brothers). These are intended for "congregational and public school use." Mr. Sampson has invented a capital tune for No. 1, "When skies are clouding," and the series is likely to prove welcome to those for whom it is designed.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE principal musical event in connection with the local Jubilee festivities consisted of two free concerts given by the Festival Choral Society, under Dr. C. Swinnerton Heap's conductorship, with Mr. C. W. Perkins at the organ. The Town Hall at both concerts was crowded and presented a *coup d'œil* rarely seen at a musical gathering. The proceedings opened with an organ solo on national airs, followed by the National Anthem, in which the audience joined. The programme also included Fanning's "The Queen's Song," Cowen's patriotic part-song "All hail the glorious reign," and Hollingworth's glee "Here's life and health to England's Queen." The soloists were Messrs. S. Roper, Lowe, Cranmer, and Bright.

The customary terminal concerts in connection with the Midland Institute School of Music attracted a large circle of the pupils' friends. The most interesting of these functions was the admirable chamber concert given by the students attending Mr. Max Mossel's classes. The programme opened with an admirable rendering of Schubert's quintet "The Trout" (Op. 114), and concluded with Widor's Serenade (Op. 10) in B flat major for pianoforte, flute, violin, violoncello, and harmonium.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

QUICKLY following the termination of our concerts and more public musical demonstrations, with the review of progress made or lost during the past winter campaign, come the academic inspections which more rigidly and calmly estimate our position. The University classes have