

Review

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contrapuntal erudition, some charming effects in the vocal writing lift the song into a prominence which at the concert of the composer's choir on the 12th ult. was so fully recognised as to elicit not only the warmest applause, but a demand for its repetition which could not be resisted. Amongst the many good points in the composition we may mention a phrase, in A minor, led off by the sopranos and answered by the other voices; and at the conclusion the chromatic progression to the words "One evening God shall lead thee home" is exceedingly effective and appropriate. Choral societies will no doubt gladly avail themselves of the earliest opportunity of introducing so interesting a novelty into their programme.

*Sonata in A minor, for the Organ.* By Francis Edward Gladstone. [Novello, Ewer & Co.]

THE construction of this work is in every way admirable, and worthy the name of Dr. Gladstone as a musical scholar. If fault there be, we think it is in the want of invention or individuality. In our opinion, the themes or subjects are scarcely sufficiently attractive or striking for leading features in such an important work. The Andante will perhaps be the most popular movement, and the smooth part-writing shows that Dr. Gladstone knows how effective this style of composition can be made on the instrument upon which he is so clever an executant. The finale begins with a brilliant and well-designed subject for the pedals alone, and after a short episode in the Schumannesque style, the movement proceeds in the ordinary form.

*Four Part-Songs for Male Voices.* The music by Conrad Herman. [Novello, Ewer and Co.]

THESE unambitious Part-Songs are melodious, and, although not striking in originality, sufficiently sympathetic with the words to find favour with amateur singers and amateur audiences. No. 1, to Burns's verses, commencing "Of a' the airts the wind can blow," has an appropriately placid theme, simply but carefully harmonised. No. 2, "Come, let me take thee," has several effective phrases, amongst which we may cite a good use of the dominant ninth, and a prolonged 6-4, on the words "That I may live to love her," both included within the last seven bars. No. 3, "Though cruel fate," is scarcely so much to our mind—a modulation from F sharp major to A major being somewhat abrupt—nor can we award more than faint praise to No. 4, "My heart's in the Highlands." All the songs are written for two tenors and two basses.

*The Lass I left ashore.* Nautical Song. Words by Lewis Novra. Music by Charles H Shepherd. [Augener and Co.]

THERE is so much character about this song, that we are induced to rescue it from a pile of compositions, with no character at all, in order to save vocalists that trouble of selection to which we are unfortunately doomed ourselves. The dragging melody with four crotchets in the bar is excellently contrasted with the pleasing theme in waltz time to which it leads, a good effect being gained by the swaying backwards and forwards between tonic and dominant in the bass. The harmonies, too, without being forced, are written with musicianly skill throughout; and the composition in every respect does credit to an author who has already proved that, even in small works, he does not trifle with his art.

*A Regret.* Reverie for the Pianoforte. By Sydney T. Spalding. [Novello, Ewer and Co.]

IT is evident that one of the most difficult things for a young composer, next to getting a really attractive phrase, is to know what to do with it when he has got it. Mr. Spalding's piece is an example of this. He has certainly composed an elegant little theme, in 3-4 time, which he introduces gracefully, the accompaniment crossing it with much effect; but we cannot believe that the attempt to force it into C time is a successful one; and the change afterwards into 6-8 gives a somewhat patchy effect to a piece which, in spite of these drawbacks, shows some sign of good feeling both for melody and harmony. If an unfortunate G, instead of A, in the first *arpeggio*, on page 2, could be altered, it would save pain to musical ears; and we presume also that the A in the second *arpeggio* should be G.

## FOREIGN NOTES.

THE homage rendered during the last few weeks to the genius of Mozart, both at Vienna and at various operatic establishments of Germany, forms a conspicuous feature of interest in current musical events on the Continent. We have already alluded in our last number to the "cyclos" of Mozart's operas recently performed, in chronological order, at the Vienna Opera. These representations, which are spoken of as having been in every way worthy of a special occasion, were brought to a close on January 28 (the anniversary of the composer's birth), with a poetic epilogue written by Herr J. Weilen, the recitation of which was accompanied by appropriate tableaux illustrating various important incidents in the career of the master. On the same day a similar series of commemorative Mozart-performances came to a successful termination at the Leipzig Stadt-Theater; a number of other operatic institutions in Germany having likewise followed the example set by Vienna, amongst whom may be mentioned the theatres of Hamburg, Frankfurt, and Wiesbaden, where special efforts had been made in order to realise, as far as possible, the intentions of the composer. The opportunities thus afforded to continental audiences to testify to their undiminished appreciation, spite of modern reformatory efforts, of the lyrical stage-works of Mozart have been enthusiastically embraced everywhere. At the same time it would be contrary to the intentions of their promoters to regard these performances in the light of counter-demonstrations directed against the influence upon public taste exercised by the now historical Bayreuth Festspiele, which likewise consisted of an entire series of music-dramas. The latter may, however, very probably have suggested the present undertaking, and, indeed, we believe that the scheme of a national lyrical stage to be founded at Bayreuth, if ever it is to be carried out, contemplates historical representations of the works of classical composers similar to those just referred to. In sympathy with the general tendency in favour of a periodical special recognition of the genius of "her greatest son," the town of Salzburg proposes to commemorate annually, by a festive performance, the fact of the great musician having been born there, the music festivals given in 1877 and 1879 by the Mozart Institution having scarcely been of a sufficiently representative character. Before quitting this subject, we may add that active support is being rendered by the German musical press to the plea advanced in our December number in favour of the preservation of "Mozart's Summer-house," forming part of the treasures of the Salzburg Institution, but exposed to the decaying effects of nature for want of a protective covering.

Wagner's seldom-heard music-drama "Tristan und Isolde" is in course of preparation at the Leipzig Stadt-Theater, and will, it is stated, be performed there in June next. Herr and Frau Vogl, the eminent Munich artists, have been secured for the principal characters. This difficult work of the poet-composer was, it may be remembered, most successfully produced in 1874 and the following year at Weimar, with the same artists as the representatives of the hero and heroine.

At one of the recent Châtelet Concerts at Paris, Wagner's overture to "Tannhäuser" was performed for the first time, without provoking the noisy demonstrations of dissent to which the production of the music of the reformer invariably gives the signal at the Concerts Populaires. The *Revue et Gazette Musicale*, however, explains the phenomenon by the fact of the obnoxious composition having been placed at the very end of the programme.

The *Neue Zeitschrift für Musik* contains an eulogistic article on the artistic activity displayed by Capellmeister Mannsfeld of Dresden, and his well-known orchestra, special reference being made to the recent excellent performance by that artistic body of Liszt's remarkable and as yet little-known "Faust Symphony."

Herr Adalbert Goldschmidt, whose remarkable oratorio, "The Seven Cardinal Sins," has now been produced at various musical centres of Germany, is at present engaged upon the composition of an opera entitled "Helianthus." During his recent stay at Berlin the young composer communicated the text-book, of which he is himself the author,