

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 15, No. 356 (Oct. 1, 1872), p. 636

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3352848>

Accessed: 12-01-2016 16:56 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

the hand, and the changes of key prevent any undue feeling of monotony. Both teachers and pupils will, we think, be equally pleased with Herr Fauer's melodious waltz.

Chant Romantique, pour Piano. Par Alfred Jæll.

THE key of this piece (F sharp major) need not frighten amateurs, for it is a slow and expressive "song without words," played with the thumb of the right hand, and containing no perplexing or elaborate passages. The melody is extremely beautiful, and the harmonies are just such as should accompany so simple a theme. The second part, in the dominant, is written in D flat, to avoid the formidable seven sharps which the true key would demand. The *arpeggios* in the right hand which surround the song on its re-appearance, are graceful, effective, and easy to play; but we do not think the two rapid cadences quite in character with the piece. Pianists who understand how to sing a song with the fingers, need not be told to play it "espressivo," but players accustomed to make a foot-stool of the pedal are enjoined to mark this direction of the composer—"Pedale ad ognicambiamento d'armonia sino al fine."

Spinnerlied aus "Der Fliegende Holländer," von Rich. Wagner; für das Pianoforte, von Franz Liszt.

ONE of the most popular pieces from Herr Wagner's Opera is here treated in Liszt's happiest style. Pianists acquainted with the transcriptions of this writer can scarcely be surprised to find that the arrangement before us will severely tax their powers; but we can promise them that they will be amply rewarded for the time and attention which the piece demands. Liszt rarely leaves out any notes from the score which can possibly be played; and although this often causes confusion when his music is interpreted by inferior performers, the defect must not be placed to the credit of the arranger, for the passages always lie well under a thoroughly trained hand. The triplet accompaniment is carefully preserved, and the manner in which the melody is made to flow throughout without a break is exceedingly ingenious. We recommend this transcription to all who are not likely to be awed by its difficulty.

Ballet music, zu dem Drama "Rosamunde." Componirt von Franz Schubert. Für das Pianoforte, zu zwei händen eingerichtet von Johann Herbeck.

THIS beautiful ballet music is now so well known that no recommendation from us will be necessary to ensure it a warm welcome from all lovers of Schubert's compositions. The arrangement for two hands is exceedingly good, and one or two indications of the score will recall to the performer some of the charming effects of the instrumentation. The piece is also published as a duet by the same arranger.

Valse Gracieuse, pour Piano. Par H. A. Wollenhaupt.

THERE is so much vigour and freshness about all the dance-music by this composer that we care not how his pieces are multiplied. Such music is in its way healthy, for Herr Wollenhaupt does well what he professes to do, and is not afraid of calling a Galop, Waltz, or Polka by its right name. The "Valse Gracieuse" is an excellent specimen of its class—bright, full of melody, and replete with elegance of treatment. The themes are well contrasted, and the changes of key, although frequent, are never unduly forced. Good practice will be found both in the passages of repetition and the *legato* phrases with which the piece abounds.

We watch'd her breathing through the night. A four-part song for S.A.T.B. Words by T. Hood. Music by Henry J. Poole, M.A.

MR. POOLE has escaped the danger of setting music to good poetry, for his composition is far above the average. We like the manner in which the words are breathed out to a placid melody, quietly harmonised for the four voices, at the commencement. The change of key, too, after the double bar, is extremely happy; and the fall of the seventh for the first voice at the final phrase is eloquently expressive of the words. Let those who attempt the interpretation of this part-song endeavour to make the audience linger as we linger over the excessive beauty of the verses. Can anything be more touching in its pathos than the following?

Our very hopes belied our fears,
Our fears our hopes belied;
We thought her dying when she slept;
And sleeping when she died."

LAMBORN COCK AND CO.

Cease your funning: Old English air. Arranged for the Pianoforte by Westley Richards.

MR. WESTLEY RICHARDS seems to have discovered that we

have some English airs worth preserving, for he has already resuscitated the capital tune "Drink to me only," for the theme of a composition which has recently been noticed in these columns. The title-page of the piece before us scarcely does the composer justice, for to say that the subject is merely "arranged for the pianoforte," by no means leads to the supposition that he has written some very excellent and elaborate variations upon it. These variations are rather based upon the good old style which prevailed before composers had discovered that if pieces were intended to sell, the part for the left hand must have no distinctive character, and prior also to the Thalberg school, in which *arpeggios* from one end of the instrument to the other are so artfully interwoven with the air that in performing them before a number of listeners—or rather of spectators—the dexterous pianist, like the dexterous conjuror, usually prides himself upon his "hands being quicker than their eyes." The passages in this piece are extremely brilliant, and amply prove that the composer thoroughly understands the capabilities of his instrument. The variation in the tonic minor, and the finale are in our opinion the best; but they are all carefully considered, full of character and effective. Mr. Richards may well proceed in the path he has chosen; and as he has shown that he can also write original pieces (a Capriccio and Rondo being amongst his latest works), we think he may fairly hope to obtain a place amongst the received writers of the day.

A Birthday. Song. Words by Christine Rosetti. Music by Francis Edward Gladstone.

AS Mr. Gladstone has evidently the art of composing a simple and graceful melody, it will be a kindness to caution him not to elaborate his harmonies until, like glaring colours in a picture, they obtrude themselves beyond their legitimate province. We know how hard this advice is to follow, especially by one who, like the writer of the song before us, can use chromatic harmonies with freedom; but the real difficulty is to be simple; and the works of the great composers will prove that, although scientific knowledge is often shown, it is never displayed. The theme of this song is excellently adapted to the words, which are re-printed by permission of Messrs. Macmillan and Co., and are admirably suited for a musical setting. The accompaniment is most carefully written throughout; if we except the G sharp in the ninth bar of the symphony, which jumps, in the left hand part, very harshly against the harmony of A. We cordially recommend the "Birthday," and shall be glad again to meet its composer.

CASSELL, PETTER AND GALPIN.

Fifty Village School Songs. Collected by Agnes Caroline Wickham.

APART from the simple poetry contained in the verses here collected for village singers, there is one merit which to us especially recommends the little volume, and that is the absence of the shadow of death, which usually hovers, over the juvenile literature of the day, not with the object of teaching the eternal truth that children, like the flowers which they delight in, are designed to bloom, wither, and pass away, but rather to enforce the unhealthy moral that the truly happy are those who are blighted whilst in the full enjoyment of that life and hope which should, we believe, be regarded as the ripening sunshine of their early days. Many of the tunes and verses in this collection are taken, by permission, from other works, a fact which the compiler gracefully acknowledges at the conclusion of the book. The melodies are unharmonised, and in most cases well fitted to the words. In Nos. 10, 34, 40, however, the emphasis is false in many places. But perhaps the songs in which this fault is most observable are the two last—Graces before and after dinner—in which the accent seems quite disregarded. We quote the "Grace after Dinner."

"To God who gives our daily bread,
A thankful song we'll raise;
And pray that He who sends us food
Will fill our hearts with praise."

Being set to triple measure, and beginning on the whole bar, the stress falls (as will be seen by our italics) on the first word of each line; but, strangely enough, the last line, commencing with a broken bar, proves how easily the whole might have been written correctly. We may also mention that the patriotic and thoroughly French "Marseillaise," does not fitly express the words "Hurrah for England."

DUFF AND STEWART.

The Raft. Descriptive Song. Words by Charles J. Rowe. Composed by Ciro Pinsuti.

ALL who are condemned, like ourselves, to turn over