

Review

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*Octavo Edition of Trios, &c., for Female Voices.* Nos. 296—301. [Novello, Ewer and Co.]

IN the present instalment of a series which has evidently met a distinct want, owing to the multiplication of ladies' choirs, will be found some admirable pieces quite worth the attention of well-trained singers. The first, "Hymn to Nature," by L. Streabbog, the English version of the French words of E. Carolus being from the pen of Miss G. E. Troutbeck, is a very bright and breezy piece, with intervening soli for soprano or mezzo-soprano. The next is a setting of the familiar nursery rhyme "Dickory, Dickory, Dock," by H. W. Schartau, in tuneful 6-8 measure, the phrases being for the most part required to be sung *staccato*. No. 298 is a selection that should be taken up by all ladies' choirs capable of rendering it justice. This is the singularly clever and effective chorus of witches, "Whither away," from Professor Stanford's cantata "The Voyage of Maeldune." It is by no means easy, but it will repay the trouble of study. Two solo voices are required and three-part chorus. "Summer," by Hamilton Clarke, has accompaniments for castanets, triangle, and tambourine, but these are *ad lib.* rather than *obligato*. It is one of Mr. Hamilton Clarke's happiest efforts, singularly melodious and graceful, being written in waltz rhythm. The same composer's "To the Woods" has similar accompaniments and is equally tuneful and piquant, but is more in the character of a bolero. These two compositions cannot fail to meet with favour alike from performers and audience. The last on the list for the present is Beethoven's "Noble be thy life" ("Edel sei der Mensch, hilfreich und gut"), the original words by Goethe having been skilfully translated by the Rev. J. Troutbeck. This is for six voices, and should be sung unaccompanied if possible.

*Suite en Mi bémol pour Grand Orchestre.* Par Sigismond Stojowski. [Stanley Lucas, Weber, Pitt and Hatzfeld.]

SUITES are no longer written on the old lines—i.e., as a succession of dance movements in one and the same key. Suite now means merely a succession of movements. In the work before us we have first a *Thème varié*. The theme itself, of chorale character, and divided into sections of three bars, is given out by clarinet and bassoon in octaves. The variations are decidedly clever. The second movement is entitled "Intermède polonais," and is, in fact, an animated Mazurka. There is a certain waywardness about the music that gives to it the appearance of an improvisation; the middle section, *meno mosso*, which opens with a refined but melancholy solo for *cor anglais*, is highly characteristic. The third movement is a "Réverie et Cracovienne," full of strange rhythms and striking harmonies. The work is scored for a large orchestra, including four horns, trombones, and instruments of percussion. The instrumentation is of an elaborate character, and the music, generally, polyphonic.

*Arrangements for Military Band.* By Dan Godfrey, jun. Selection from "The Redemption."

*Courante from A. C. Mackenzie's Music to "Ravenswood."*

*Polonaise from Glinka's "Life for the Czar."*

*Husarenritt.* By F. Spindler.

[Novello, Ewer and Co.]

THE last two of these pieces are so well known that it is only necessary to call attention to their publication in the form above indicated; while Dr. Mackenzie's spirited and melodious Courante, with its delicious and wonderfully original Trio, has become so general a favourite as a pianoforte duet that its arrangement for military band cannot fail to be welcome. The selection from Gounod's Oratorio now appears for the first time, and at once commends itself by the judicious choice of its melodies and the taste shown in the ordering of their succession. "The March to Calvary" is followed by the lovely quartet and chorus "Beside the Cross remaining," the "Earthquake," the "Promise of Redemption," the superb "Unfold, ye portals everlasting," and the exquisitely tender melody "From Thy love as a Father." Mr. Godfrey's name is sufficient guarantee for the effectiveness of the scoring.

*Poèmes Sylvestres.* Pour Piano. Par Théodore Dubois. [Heugel et Cie.]

MENDELSSOHN, Schumann, and Chopin wrote sonatas, but evidently found pieces of short compass far more to their liking, and later composers have followed closely in their footsteps—we need only mention Heller, Kirchner, Brahms, and Grieg. Since Beethoven, interesting sonatas have doubtless been written, but none of an epoch-making character; it may be said generally, that fugue ended with Bach and the sonata with Beethoven. Among modern pieces for the pianoforte, these "Poèmes Sylvestres" deserve honourable mention. The music is interesting, and shows skill, feeling, and refinement. Stephen Heller has exercised his sway over the composer, who, however, is not insensible to other and later influences. And not only is the music attractive, but it is exceedingly grateful to the performer. "L'Allée solitaire," "Les myrtilles," "Les bucherons," "Le banc de mousse," "La source enchantée," and "Danse rustique" are the titles of the various numbers of the collection, and all possess points of interest.

*Six Pieces for Violin and Pianoforte.* By J. D. Davies. (Op. 21.) [Novello, Ewer and Co.]

THE first piece is a Polonaise of clearly marked character and stately rhythm. To the bright first section in G major is opposed a *meno mosso* in C minor opening with an expressive theme; the triplet with the augmented second gives to it a weird effect. The return to the principal key is adroitly managed. The Barcarolle (No. 2) is smooth and pleasing. The accompaniment for the pianoforte is effective, the harmonies are interesting, and the writing is grateful to the player. The *coda* is neat and clever. The Mazourka (No. 3), dedicated to Herr Leopold Wallner, of Brussels, is bright and attractive. No. 4, Legend, also dedicated to a Brussels celebrity, Professor Arthur de Greef, though free in form, is perfectly clear. The interesting music suggests a programme—a tale; but the composer wisely leaves the making of it to the listener. No. 5, Romance, dedicated to Mr. B. Tours, is soft and flowing. The collection concludes with a short, dainty Serenade. Violin and pianoforte players will find this set of pieces worthy of perusal; they contain drawing-room music of the very best kind.

*Bacchanalian Dance. Berceuse.* For Violin and Pianoforte. By Edward German. [Edwin Ashdown.]

THESE are two clever and attractive pieces; so far, indeed, as cleverness is concerned, that is to be expected from Mr. German. The Bacchanalian Dance opens with a characteristic theme played on the fourth string; a second and more melodious theme follows in the relative major (the piece opens in D minor). A quaint *meno mosso* section in the dominant minor key offers a pleasing contrast. The Dance concludes with an energetic and effective *coda*. The Berceuse is a dainty little piece. The principal theme is expressive and enhanced by a clever pianoforte part. The soft, soothing *coda* brings the piece to a satisfactory close. The music of this Berceuse betrays French influence.

*In the Balmy Night.* By P. Tschaikowsky.

*Villanelle.* By Eva Dell'Acqua.

[Stanley Lucas.]

MR. EUGÈNE OUDIN, to whom we owe acquaintance with many of this composer's songs, has already made the first-named Serenade a favourite in our concert-rooms. It is a charming example of the Russian writer's most graceful style. The second song is provided with French as well as English words, and may be recommended to the attention of light soprano vocalists, to whom its refined and delicate character renders it specially suitable.

*Give a Rouse.* By A. Davidson Arnott.

[Novello, Ewer and Co.]

THE spirit of Robert Browning's lyric has been happily caught by the composer, who has provided baritone and bass voices with a cavalier song of remarkable vigour and effectiveness.