

Review

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*Part-Songs for Treble Voices.* Specially adapted for High Schools. Edited by Frances E. G. Carey Brock and M. A. Sidebotham. Part 1. [Novello, Ewer and Co.]

THE continual demand for good music for school purposes has doubtless prompted the Editors to make the endeavour to supply what is wanted. In this, the first part, there are six trios, "Hail! star of Eve," adapted from Spofforth's "Health to my dear"; "The wreath," by C. Mazzinghi; "Here in cool grot," by Lord Mornington; "Evening," by Henry Smart; "To stay at home is best," by Berthold Tours; and "There is a Spirit singing aye in air," by M. A. Sidebotham, one of the Editors of the publication, the two last-named pieces appearing for the first time. They are of a character which invites if it does not command admiration. The judicious union of the new with the old brings with it a special attraction, which ought to make the work popular, not only with schools where there is a distinct demand for these things, but also with choral societies where female voices alone are available, and with those who desire to study music of all kinds, whether it does or does not bring all their resources into requisition.

*Suite for Pianoforte, in G.* By Francesco Berger. [Novello, Ewer and Co.]

THIS remarkably clever and spirited composition is thoroughly modern and original in tone, though the title and the divisions are borrowed from ancient usages. There is a Prelude, bold and striking; a Gavotte and Musette, with an old-world flavour, but of modern strength; an Andante Religioso full of dignity; and, as a needful contrast, an Irlandaise replete with gaiety and dash. Concerning this section of the Suite, we are told that at a recent State Concert in Berlin, Mr. Emil Bach from London was commanded to be the pianist. "He played with great success a variety of pieces, but created a real sensation in Francesco Berger's 'Irlandaise,' Prince George of Prussia (nephew to the venerable Emperor), himself a distinguished amateur, made many enquiries about this piece—asking if it was original or an adaptation—and requesting that a copy might be sent to him as soon as ready." A charming "Barcarole" completes the Suite, which may be confidently recommended to pianists both professional and amateur. Each of the movements is dedicated to a popular pianist.

*Six Two-part Songs for Female Voices.* Words by E. Oxenford. Music by Battison Haynes. [Novello, Ewer and Co.]

MR. BATTISON HAYNES has shown in certain of his former compositions that his work is worthy of a good reception by those who are interested in the progress of our young native musicians. The present collection of duets offers a further proof of a desire to convey by favourable channels the theme of his originality. The titles of the duets convey to the minds of those who have studied these things an idea of their character. "The swallow's flight," "Night has passed away," "O sing again, ye happy warblers," "A summer's night," "Lo! the lark to heaven soaring," and "Winds are blowing o'er the lea." The vocal parts are simple, melodious, effective, and attractive, the accompaniments are a little more elaborate; in no case do they overload the voices, but furnish such an amount of characteristic quality which could only be expressed by means of an instrument. They are unquestionably worthy evidences of musical power on the part of the composer.

*A Woman's Heart.* Ballad by Charles Salaman. [Stanley Lucas, Weber and Co.]

THE words of this ballad, by Malcolm Charles Salaman, the son of the composer, are far above the average of ditties of its kind. They are not only good words for singing, but they are words of sense, rare qualities which should command recognition when they appear. The music, by the hand of one who has written some of the most beautiful and thoughtful songs of the age, is vocal, expressive, and effective, characteristics which do not always mark the generality of the songs of the day. The temptations to rush into print because of the facilities offered tends to the multiplication of mediocrity. It is therefore refreshing to

come across a good and earnest effort by one whose hand is guided by experience and whose expressions are always entitled to attention and respect.

*Vier gesänge für eine mittlere Stimme mit begleitung des Pianoforte.* Componirt von Fr. Wilh. Jähns. Op. 62. [Berlin: Schlesinger.]

THE words of these songs, by various authors, are severally entitled "Widmung," "Was ich dir wollte," "Mein Ross geht langsam," "Ich bin der Sturm," and "Liebesunmuth." There is a commendable feeling for melody in each of the songs, which is exhibited and maintained even through the restlessness of tonality which seems to have been adopted as a concession to modern demands. The songs require the utmost attention to expression on the part of the vocalist and a certain amount of sympathetic quality of tone of voice to do them justice. The words are in the original German, but they would doubtless be more acceptable to English musicians through the medium of their own tongue.

*Six Vocal Duets.* Composed by Wilfred Bendall. [Joseph Williams.]

THE art of writing interesting music for two voices is becoming more and more a matter of recognition on the part of musicians. It is not however given to all to be successful in their efforts to provide things as fitting as necessary. Mr. Bendall has the power of writing melodiously and the art of making his melodies interesting alike to the singers as to the hearers. These duets to words by Barry Cornwall, Shakespeare, and others, though not of equal power as music are of equal worth as supplying a need successfully. The accompaniments are most pleasing, and as in the case of "The sun and the brook" and "Snow-bloom," full of character.

*Daily Exercises for Mezzo-Soprano, Soprano, or Tenor.* By Albert B. Bach. (Third Edition.) [Metzler and Co.]

THIS most valuable series of exercises is intended as a practical supplement to the author's lectures on "Musical Education and Vocal Culture." They consist of a series of passages for the acquisition of flexibility of voice, expression, intonation, and ornamentation. A preface of some length gives general directions as to the manner in which the exercises should be used, combined with a number of suggestions which are of the utmost value to students. The "Daily Exercises" are laid out upon principles which can scarcely fail to meet with approval because of their clear and reasonable character.

*Favourite Melodies for Violin and Piano.* Arranged by F. Weekes. [Weekes and Co.]

FIVE of the numbers of the third series, containing Parry Coles's "Spring flowers," Balfe's "When other lips," Godwin Fowle's "Golden trumpets March," Kluss's "Wilkommen Gavotte," and Kuhlau's "Ronda Burlesca," arranged in easy form for players of moderate pretensions, will doubtless be welcomed by them. Some of the passages, such as the repeated notes in No. 26 of this series, are excessively trivial, and point to a want of artistic purpose which should not exist in pieces constructed out of favourite melodies and designed to be popular.

*Fantasias on popular National Airs for Violin and Pianoforte.* By W. H. Birch. [Weekes and Co.]

VIOLIN players of modest pretensions need not fear to find their requirements overlooked in the flood of compositions and arrangements daily poured from the press. The present fantasias formed out of English, Irish, Scotch, and Welsh melodies will probably serve to minister to the needs of beginners, but they have few artistic qualities and very little educational value.

*Dance of Mummies; and Polonaise.* By Joseph C. Bridge. [Weekes and Co.]

THESE are two clever pieces of workmanship. The first is full of joyous rhythm and quaint melody such as might be fitting to the purpose implied in its title. The second is a remarkably, graceful, and original piece of music, free and spontaneous in character. They are both well adapted for use as solo pieces or for teaching purposes.