

Review

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AUGENER AND Co.

Appoggiatura versus Acciacatura Polka, for the Piano-forte.

Headsheandco Waltz, for the Pianoforte.
Composed by J. F. Borschitzky.

THESE two pieces are curiosities in their way. Books "with a purpose" are bad enough, but music "with a purpose" (especially when the design is wrapped up in a polka or a waltz) is almost more than we can bear. We pass over the "Appoggiatura versus Acciacatura" Polka, simply remarking that we see no reason why one is *versus* the other, both being used whenever they are required—as well might we call a piece "Doublets versus Triplets," because these divisions occur in the course of it—but what shall we say of the "Headsheandco" Waltz? Here, indeed, is "descriptive music" with a vengeance. We remember reading an amusing sketch of the design for a Grand Fantasia, which should illustrate the daily life of a merchant in the city; how he left his home in the morning, with a few hesitating chords, representing the affectionate parting with his wife; how a number of irregular intervals described his jolting in the omnibus; how he transacted his business in a *presto* movement, and came home to dinner upon the dominant seventh, which remained unresolved until he had fairly entered the house—but this extraordinary production beats even that. There are five Waltzes, with an Introduction and a Finale; a portion of the story being illustrated in each movement. The "Argument" of the composition is told in a closely printed page, the fun of which we cannot trust ourselves even faintly to indicate. Here, however, is the manner in which it concludes:

"So She makes a curtsy, and He makes a bow,
Says Co, I'm yours faithfully
Wow, wow, wow."

We have begun at the end: let those who wish to begin at the beginning purchase the composition and judge for themselves.

C. JEFFERYS.

Irish Diamonds. Fantasia for Pianoforte, Nos. 1 and 2. By Willie Pape.

THESE brilliant Fantasias, upon some of the most popular melodies of Ireland, are scarcely to be attempted by any persons who have not acquired the executive power possessed by their composer; for all the difficulties the pattern of which was set by Thalberg, are here reproduced—rapid scale passages, diatonic and chromatic; *arpeggios* and various other devices for torturing poor simple tunes—so that those who want "something to practise" will here find work to their heart's content. The first piece is founded upon the airs "Has sorrow thy young days shaded," and "The Young May Moon," and the second upon "Believe me if all those endearing young charms," and "Garry Owen." No. 2 is, we think, rather superior to the other; and the popularity of the melodies will also, no doubt, make it rather the more attractive of the two. The passages, although demanding much rapidity of finger, are well written for the hand; and the airs are not so much overlaid with embroidery as to become unintelligible.

Golden Days. Duet for Soprano and Contralto. Poetry by Adelaide Procter. Music by G. A. Macfarren.

DUET singers who desire to possess an elegant trifle so artistically treated as to invest it with a special interest, should procure this composition. The theme is extremely pleasing; and the harmonies are, as might be expected from so accomplished a composer, full of colour, without being in the slightest degree exaggerated. The introduction of the subject in the subdominant, is an excellent point; and the repetition of the words "Faintly calling, faintly dying," by each voice, is highly effective.

ROBERT COCKS AND Co.

My Love's Gift. Song. Words by Juliana Horatia Ewing.

Teach me. Sacred Song. Words translated from the Danish of Oehlenschläger, by Juliana Horatia Ewing.
Composed by Alexander Ewing.

THE first of these songs, for a low voice, has a vocal melody, not very remarkable for originality, but sufficiently expressive and well adapted to the words. The flowing accompaniment gives a quiescence to the subject which is effective; but the harmonies are by no means faultless; as, for instance, where the triad on F sharp walks up in fifths with the voice part, at the close in G major, in the second page. The sacred song has a placid character well suited for the expression of the Danish poet's words, which by the way, are translated into exceedingly good English verse. The melody is generally well accompanied, if we except where the pause upon B in the voice part occurs, which is harmonised the first time with the dominant seventh in A minor, the following A being accompanied with the triad on F; and the second time with F only for a bass note, the B, we presume, being regarded as an *appoggiatura* on the succeeding A. Bad grammar betrays itself to all educated ears; but the instances we have pointed out are, we suppose, matters of taste; and therefore all we have a right to say, is that we do not like them. In other respects the song may be commended as a fair specimen of quiet, unobtrusive vocal writing.

ASHDOWN AND PARRY.

Spring Flowers. Mazurka; for the Pianoforte.
Dance of the Naiads. For the Pianoforte.

Composed by T. Albion Alderson.

THE Mazurka is so graceful a dance that composers of all shades of talent have delighted to multiply the number of compositions of this form; and modern writers, therefore, must not be surprised to find that a strikingly original Mazurka is an exceedingly difficult thing to compose. Mr. Alderson's contribution, called "Spring Flowers," is elegantly written; but the passages have been common property for years, and the piece is neither better nor worse than the thousands of the same class which have preceded it. The "Dance of the Naiads" is scarcely so conventional. The subject is pleasing, simple, and in character with the music that we presume Naiads would like to dance to. The changes of key are somewhat abrupt—especially that from C sharp minor to C natural major—but beyond this we have no fault to find with the piece, which is carefully harmonised, and easy to play.

Daybreak (Der Tagesanbruch). Song without words, for the Pianoforte. By Frederic N. Löhrl.

WE think it a pity when composers write Songs *without* words, that they should half suggest the words by giving them a title. Mendelssohn, who invented this style of composition, not only studiously avoided naming them, but refused to divulge to any person the ideas which filled his mind when he wrote them. Mr. Löhrl's "Daybreak" is graceful and melodious; and pianists who have acquired the art of playing a song and accompanying it with the same hand, will find this little piece worth attention.

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