

Review

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*Original Compositions for the Organ.* Nos. 211-222.  
[Novello, Ewer and Co.]

ONLY two months have elapsed since we noticed the most recent issues of this publication, but a dozen new numbers are now to hand. The first four are from the pen of Mr. Hamilton Clarke, whose melodious, and by no means too difficult, pieces are grateful alike to organists and listeners. We have in this series no fewer than seven compositions, forming together a grand Suite (Op. 341), but of course available as separate voluntaries. Their titles are Prelude, Allemande, Elegy, Gavotte, Intermezzo, Minuet, and Introduction and Fughetta. The quieter movements, such as the Intermezzo and the Minuet, are graceful, and the fugal *finale*, with its subject in descending sevenths, is bold and effective, but not unduly elaborate. No. 215 is a Capriccio in A flat, by E. Silas, rather striking in its thematic material, and worked up to what might seem an imposing climax. But the talented composer has a surprise in store for us, and comes to an unexpected *pianissimo* close. The name of Hamilton Clarke appears again on the next three numbers, which consist of a Bridal March, a Lullaby, and a Pastoral Fantasia. The Lullaby is charming, especially the closing bars. No. 219, *Allegretto grazioso*, by John E. West, is a smooth and flowing soft voluntary, written in a musicianly style, and with very easy work for the pedals. The last three on our list for the present consist of a Melody, an Offertoire, and a Canzone, by King Hall. The first is virtually a song without words for the soft stops, the theme being given to the right hand, with *arpeggios* in the left and detached notes in the French style for the pedals. The Offertoire is far more elaborate, but yet possesses some characteristics in common—for example, in the slight use made of the pedal board. The Canzone is a piquant and taking piece, and even more than the others would have scandalised organists of the old school, who apparently thought that long-drawn harmonies and syncopations, with the hands and feet kept constantly at work, were best suited to the king of instruments. Their opinions were excusable, as they did not possess organs with three or four manuals and elaborate contrivances for varying the amount of the tone-colour at will.

*Old England's a lion.* A favourite Song. Composed by Mr. Shield. Arranged by Mary Carmichael.

*Take, O take those lips away, and Hark, the lark.* Words by Shakespeare. Music by F. E. Gambogi.

*Night.* Song. Words by Mabel Hyde. Music by Eva Lonsdale.

*Love's Nocturne.* Words by F. E. Weatherley. Music by Lawrence Kellie.

[Robert Cocks and Co.]

FROM a number of songs sent by this firm we select the above as less conventional than most of their companions. The first song has a fine "old English" ring about it and a certain amount of patriotic bluster that are very characteristic of our eighteenth century fighting days. Basses and baritones with good lungs, some facility in executing "divisions," and fair declamatory powers may safely add "Old England's a lion" to their stock of ammunition for "bringing down houses." F. Gambogi's settings of Shakespeare's dainty words are charming. Both melody and accompaniment show more than average inventive power. "Night," which has an *ad lib.* violin accompaniment, is a graceful song suited to a flexible and expressive voice. Mr. Kellie's song is in the style of a serenade. It has a pretty melody—symmetrical, yet several removes from the commonplace—and is not difficult.

*Sonata for Pianoforte, in A flat.* By Carlo Albanesi.

[Stanley Lucas.]

AFTER the hard things that have recently been written about the period of the sonata being past, it requires some courage and faith to publish a composition in this form. Signor Albanesi, however, has the courage of his opinions, and doubtless many pianists will thank him for having thus given them expression. His sonata, if somewhat lacking in depth of sentiment, is brightly conceived, melodious, and affords many opportunities for legitimate executive display.

*In the hush of the night.* Song. Words by F. E. Weatherley. Music by F. Paolo Tosti.

*For the last, last time.* Song. Words by G. Hubi-Newcombe. Music by Milton Wellings.

*Forget you?* Words by Lord Henry Somerset. Music by Francesco Quaranta.

*An Eden Fair.* Vocal duet for mezzo-soprano and tenor. Words by Mowbray Marras. Music by S. Falchi.  
[G. Ricordi and Co.]

WITH the exception of the last-named, the prevailing sentiment in these four compositions is decidedly depressing, and may be said to appeal to those who enjoy the contemplation of the misfortunes of life. Signor Tosti's setting is marred by a false accent in the third line of the poem that imparts a curious egotistical significance to the passage; and it is somewhat surprising to find so experienced a song-writer asking a tenor to sing the word "thee" and the syllable "ing" to the high A and B flat respectively. Elsewhere there are several unnecessary difficulties with regard to articulation placed in the way of the singer. Mr. Wellings's song bears the impress of having been written by one who knows what will please the majority of amateur singers. The music flows on with melodious simplicity, and it is published in three keys. "Forget you?" is of a higher standard, and will appeal to the artistic vocalist. The music happily accentuates the significance of the text, and the moderate range of the vocal part makes the song available by voices of limited compass. The duet is bright and pleasing, although the device of confining both the singers to the same note for eight consecutive bars is suggestive of monotony.

*I've wept in dreams.* Words by Heine. *A slave girl's song.* Words by Charles Kingsley. Music by E. Overbeck.

*Divertissement pour Pianoforte à quatre mains. Two Impromptus.* Pianoforte Duets. By J. H. Bonawitz.

[Robert Cocks and Co.]

THE above songs form the first number of a proposed series entitled "Artistic Songs," and it is pleasing to be able to say that they are well worthy of being included under this denomination. The music happily reflects the spirit of the text, the setting of the second named in particular effectively echoing the characteristic wildness of the words. Both are published in two keys.

The "Divertissement" comprises a vigorously written introduction, a valse, a bright *allegretto*, and a tarantella which satisfactorily concludes an effective piece of moderate difficulty. Both the *Impromptus* are short and interesting to play, and, like the *Divertissement*, are easily read.

*The Orpheus.* New series. Nos. 274-282.

[Novello, Ewer and Co.]

THOUGH part-music for male voices exclusively is not so generally popular in this country as in France and Germany, it would seem to be regaining favour. The first of the present series, "Sunset," by Percy Pitt, is a charming part-song of the quiet sort, showing in some degree the influence of Mendelssohn, than whom the composer could not have had a better model. The next is S. S. Wesley's splendid five-part glee "When fierce conflicting passions," one of the finest examples of this peculiarly English class of composition, and justly a favourite with the famed Bristol Orpheus Society. No. 276, "Come to me, dreams of heaven," by Herbert W. Schartau, is a pleasing and studiously unpretentious setting of verses by Mrs. Hemans. Still more simple is "To a kiss," a setting of quaint lines from Peter Pindar by W. Beale, the early eighteenth century composer. "The rook sits high," by King Hall, verses from Eliza Cook, is very lively and tripping, with a plentiful use of the metre known as dactylic. The final "caw caw" for the second basses on the low D has a comical effect. No. 279, "Bacchanalian Song," by Hamilton Clarke, is in praise of moderate drinkers—those folks who are so detested by the advocates of total abstinence. There is a distinct vein of humour in the composer's words, and the music is bright and jovial. A brief German part-song, with, of course, an English translation of the words, is "Cradle Song," by Arthur Stenz. It resembles the compositions