

Review

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peared irrelevant. Dr. Riemann's "Musik-Lexikon" forms one in an extensive scheme of handbooks treating separately of the different arts and sciences, and published by the enterprising firm at the head of this notice under the general title of "Meyer's Fach-Lexica." We have already indicated our sense of the able manner in which Dr. Riemann—well-known in Germany as a musical *savant*, and at present a professor at the Hamburg Conservatorium—has discharged his difficult task. In a style both lucid and concise the author contrives to convey, in some 1,000 pages, a truly surprising amount of reliable information concerning the science and history of our art, including biographical notices of musicians of all periods, to which, in most instances, are added careful references to the sources whence further and more detailed information may be derived. The latter is, indeed, not the least valuable feature of the book, and one which in so many of its predecessors has been almost entirely neglected. Neither does Dr. Riemann permit his personal predilection to influence unduly his estimate of the relative merit of the more modern composers, a fact which is the more creditable in a writer whose artistic bias inclines evidently towards the most advanced school of the art of the present day.

If we have to point out a few inaccuracies and omissions in the English section (with which we are here more especially concerned) of the present work, we do so less in a spirit of criticism than with a view to their being considered in a future edition, which cannot fail ere long to become necessary, judging from the general excellence of Dr. Riemann's compilation. Thus, among the names of English musicians which are altogether omitted, we may mention Dr. Stainer, Mr. Villiers Stanford, and Mr. W. Shakespeare. Mr. Harper, the trumpet-player, might likewise have found a place here as a virtuoso of rare attainments on a most difficult instrument. Dr. Sullivan is erroneously described as "the Director of the Royal Academy of Music," although, in another place, the name of Professor Macfarren is correctly given as the "Director, *i.e.*, Principal," of that institution. Of Charles Dibdin a biographical account is rendered, making no mention, however, of his numerous "sea-songs," which will chiefly perpetuate his memory among English-speaking nations. Again, although the long-forgotten name of Gottfried (or Godfrey) Keller is given, his "Compleat Method of Attaining to Playing a Thorough-bass, &c.," is here said to have been published in 1807—an obvious misprint, as Keller was a teacher of the harpsichord in London in the beginning of the eighteenth century, although no mention is made of the fact in the notice in question. Keller, we may add, died about the year 1721, and his treatise, just referred to, was, according to Sir John Hawkins, the second of the kind ever published in England, Lock's "Melothesia" having been the first. A somewhat ludicrous *lapsus calami* has occurred to the author in ascribing the admirable English translation of Kreissle von Hellborn's "Life of Schubert," by Mr. A. Duke Coleridge, to an imaginary "Herzog von Coleridge" (Duke of Coleridge), a mistake which, however, in a foreign publication, is easily accounted for. We may also add that the author of the "Gesangschule," alluded to in the paragraph headed "Bernacchi di Bologna," is Mannstein, and not Mannstädt, as here stated. The above are some of the comparatively few inaccuracies or deficiencies which occur in the work before us, and none of which are of sufficient importance to call into question the unqualified praise which we have bestowed upon it. Dr. Riemann's "Musik-Lexikon" is, in fact, both for the variety and accuracy of its information, the most admirable work of its kind and compass which we have yet seen. It is, moreover, got up in very good style, and published at a price which brings it within the reach of all who are interested in the art of which it treats.

*Euryanthe*. A Romantic Opera, in Three Acts. By C. M. von Weber. Edited, and the Pianoforte Accompaniment revised, by Berthold Tours. The English Translation by William Thornthwaite.  
[Novello, Ewer and Co.]

ALTHOUGH it can scarcely be questioned that Weber was one of the greatest dramatic composers the world has seen, his operas are not presented to a London public as

often as they deserve to be. Even "Der Freischütz" is rarely given; and when it is heard with Italian words, and an orchestral arrangement of the "Invitation to the Waltz" to accompany a ballet, we can hardly judge of its true value as a work of art. The presence of a German operatic company in the metropolis, however, inspires us with hope that the great lyrical compositions of Weber may be performed in their original shape at frequent intervals during the London season; and the publication of "Euryanthe" in Novello's Octavo Edition is indeed well-timed, for at the recent revival of the work at Drury Lane Theatre not only was the public enabled to study the Opera before going, but during the performance every earnest student could follow the music with a portable and thoroughly reliable handbook. We have already spoken of the excellence of Mr. Thornthwaite's translation on the occasion of the recital of the Opera at the concert of the Highbury Philharmonic Society, conducted by Dr. Bridge; and on a more attentive perusal can now affirm our assertion that it is not only well adapted from the original, but admirably sympathetic with the music throughout. Under the careful editorship of Mr. Berthold Tours this edition appears, as far as we can see, without an error; and "Euryanthe" may now, we trust, assert its real place in England as one of the finest works in the *répertoire* of the lyric stage.

*Six Songs*. Composed by Ann S. Mounsey Bartholomew.

1. *Crabbed age and youth*. Poetry by W. Shakespeare.
2. *Fair and True*. Poetry by Charles Mackay, LL.D.
3. *Wedded Love*. Poetry by Bishop Heber.
4. *The Bells*. Poetry by Edgar Allan Poe.
5. *Parting*. Poetry by Thomas Hood.
6. *Queen Mab's Song*. From the "Percy Relics."

[Stanley Lucas, Weber and Co.]

THESE Six Songs are a worthy contribution to the somewhat limited store of high-class vocal music by modern composers, for not only has Mrs. Bartholomew given an exquisite colouring to the words she has chosen, but the words are those which can only be fitly treated by a kindred artist. In No. 1 Shakespeare's verses are set with a truly sympathetic feeling to a quaint subject in A minor, the modulations in the course of the song growing up naturally with the text, and the accompaniment forming so integral a portion of the composition as to demand something more than the average "accompanist at the piano-forte." No. 2 has a charmingly fresh theme, with a flowing semiquaver accompaniment throughout; and No. 3 is an unpretentious song, the simplicity of which is thoroughly in consonance with the character of the poetry. There is much point in the accompaniment to No. 4, the subject of which unaffectedly expresses the well-known verses of Edgar Poe. It would be good if some of our recent song-writers could reach pathos by the simple means adopted by Mrs. Bartholomew in the beautiful song No. 5, one of the very best of Hood's minor poems. Apart from the excessive tenderness of both melody and accompaniment in this composition, the enharmonic change at page 27 has an intensity of feeling which can scarcely be described. No. 6, from the "Percy Relics," effectively terminates a series of songs standing so completely apart from our fashionable works of the day as to make us believe that they must command the attention of all real artists.

*Lullaby*. Song. Words by Hamilton Aidé.

*Serenade*. Song. Poetry by Shelley.

Music by A. Goring Thomas.

[Boosey and Co.]

THE composer of these songs always writes gracefully for the voice, and has already earned a sufficiently good name before the public to ensure attention. "Lullaby" has an appropriately placid melody, and is well accompanied throughout; but we much prefer the "Serenade," the refinement of the music charmingly sympathising with Shelley's words, which, like all that poet's love-songs, seem to breathe music in every line. A very good effect is gained by the triplets in the voice part against the chords in the accompaniment; but it would be well if the figure 3 were placed over *every* triplet, for assuredly, as bar four, page four, stands, many vocalists would sing it incorrectly