

Review

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Schumann and Brahms is very evident, and it probably proves a bar to the full manifestation of his individuality. The Cavatine for violin is a short effective piece, remarkable for its quiet character; in seven pages there are only four *forte* bars. The pianoforte pieces are short, clear in form, and interesting to the player; the third is most to our liking.

*The One Shilling Classical Album.* Henselt.  
*Tarantelle.* By W. Arthur Blakeley.  
[J. & J. Hopkinson.]

PIANISTS have much to be thankful for: they possess a musical literature of never failing interest and of extraordinary variety. Among modern composers, Chopin naturally holds an exalted place, yet, whatever the passion of pianists for the Polish composer, Henselt is not neglected. Chopin may have surpassed him in depth of feeling, but scarcely in technical skill or grace of expression. Both can be enjoyed, and it is only when directly opposed to each other that poetry is felt to be the prevailing feature of Chopin's music and pianism that of Henselt's. The Album under notice contains no less than eight pieces, among which are the lively "Repos d'Amour," the ever delightful "Si oiseau j'étais," and the sparkling "Petite Valse." Players unaccustomed to Henselt's wide arpeggio chords and melodising with both hands would have been thankful for a little more help in the way of fingering.

The Tarantelle, by W. A. Blakeley, is a spirited little piece, but Saltarelle would surely have been a better title for it. The introduction of the principal key in the F major section takes away from its freshness when the first theme returns.

*Mozart's Songs.* [Novello, Ewer and Co.]

SOME great composers of the past distinguished themselves in many branches of their art; others in only a few. In a comprehensive study of the art-work of any one composer it is possible, while pointing out the direction in which he displayed his greatest strength, to notice much that is of interest in works, relatively speaking, of inferior value. But for ordinary purposes only the highest summits are noted, and we speak of Mozart's great operas, Beethoven's immortal symphonies, and Schubert's divine songs. And for this reason, and also because musical literature is ever on the increase, it has come to pass that Mozart's songs, so full of tender pathos and delicate charm, do not receive their proper share of attention. In the album under notice we have, among other gems, "The Violet," which has justly been described as "the crown of all the songs"; the popular "To Chloe," with its smooth flowing melody (how, by the way, the cadence—p. 28, line 1—recalls Gluck!); the neat, melodious "The little Spinner," written at the close of 1787, that year so fruitful in great works; and "When evening falls," belonging also to the same year, an expressive song, which, in its delicate word-painting accompaniment, seems to prefigure Schubert.

*Suite for Pianoforte.* By Edward German.  
[Edwin Ashdown.]

THE old Gavotte form is frequently met with, but Suites are no longer written with *Allemandes*, *Courantes*, &c., and without change of key. Mr. German has, it is true, a *Bourrée*, but the other movements are in modern style, and, apparently, not even intended to be played in succession. The *Impromptu* opens with a quiet, plaintive phrase; the *Cantabile* on page 5 was evidently inspired by Schubert; the movement appears to us a trifle long. The *Valse-Caprice* is graceful; the opening on the dominant chord of minor thirteenth is curious. Of the remaining four movements, the crisp little *Bourrée* and the plaintive *Elegy* are the most attractive.

*Kinderfest* (Children's Frolics). By S. Jadassohn.  
Op. 112. [Leipzig: Carl Merseburger.]

THESE six "easy and instructive" duets for pianoforte are admirable little pieces. Within moderate compass, and with modest means, the composer has produced very attractive tone-pictures. They are all good, but our favourites are No. 2, "Ruhe am Bach" ("A rest by the rivulet"), and No. 3, "Ringelreihn" ("Ringa, ringa, rosie").

*Original Compositions for the Organ.* Nos. 183, 184, and 185. [Novello, Ewer and Co.]

THE Postlude in C, which forms the contents of the first of these numbers, is the composition of Mr. Edward Cutler, Q.C., an eminent Chancery barrister, one of an enthusiastic and happily increasing number of amateurs who are endeavouring to prove that music in this country is not the sole prerogative of those who practise it for professional purposes. Its style generally is broad, cheerful, and diatonic, but the chromatic close is novel and almost startling. No. 184 is a Minuet in G by Hamilton Clarke, melodious, but stately and dignified, and therefore by no means unsuitable as a church voluntary. The last of the three is a more elaborate piece, consisting of a series of variations by John E. West on the ancient Easter Hymn "O Filii et Filiae." The writing is masterly and extremely effective without being too difficult or pretentious.

*The Burlington Music Books,* Nos. 26 and 28.  
[Robert Cocks and Co.]

To those gifted with a fine voice, or to those who have frequent opportunities of hearing vocal music, such collections as No. 26 may not appear of great interest, but to many they are the only means of becoming acquainted with the masterpieces of sacred song. No. 26 contains twelve pieces, including Spohr's "Blest are the departed" (transposed, probably for convenience, from the key of G flat to that of G major) and Mendelssohn's "But the Lord." There is one transcription of an instrumental movement—or, rather, of the opening—the *Adagio* from the "Hymn of Praise." No. 28 contains songs by Silcher, Gumbert, and Abt, and a not very satisfactory excerpt from Mendelssohn's G minor Concerto.

*Romance en Ré and Mélodie.* For Violin. By Johannes Wolff. [Robert Cocks and Co.]

THE Romance opens with a smooth, soft melody, which, after a full cadence, is followed by a broad phrase in the key of the dominant; the progression from the chord on the dominant to that on the flattened submediant may offend rigid theorists, but it is decidedly effective. After a short middle section, the principal theme is resumed. The second piece is an excellent transcription of a graceful melody by G. Pfeiffer; the pianoforte accompaniment is light and pleasing.

*Six Easy Pieces.* For Violin and Pianoforte. By H. Grossheim. Op. 24. [Novello, Ewer and Co.]

THESE are very interesting little pieces. To make short and easy pieces attractive is a task of no little difficulty. The first number, "Allegretto," is bright, though not specially characteristic. But the innocent little "Melody" which follows has great charm. No. 3, "Song," is quiet and plaintive; the harmonies of the accompaniment are well selected, and the closing *Coda* bars with the minor chord on the dominant (the key of the piece is D minor) are quaint. No. 4, "A la Gavotte," is light and taking, though one or two of the bars of the accompaniment are somewhat out of keeping with the rest. No. 5, "Breaking up," is a lively movement; one can picture to one's self the happy, smiling faces of boys about to exchange a comfortless schoolroom for the cosy fireside at home.

*Bagatelles for the Pianoforte.* Op. 13. By Max Mayer.  
[Novello, Ewer and Co.]

THESE are short pieces with titles after the manner of Schumann's Album. The influence of that composer may be traced here and there, but only in a general way. The music has both character and charm. It is impossible to notice in detail all the twelve numbers, which all contain something of interest, so we must pick out the gems. "Granny's Tale" is a bright little piece, and not lacking in humour; "Poor Cinderella" is full of quaint melancholy; and "Cuckoo" is both real and ideal.

*Elégie et Rondo.* For Violin. By Emile Sauret. Op. 48.  
[Novello, Ewer and Co.]

THE Elégie opens with a quiet, plaintive phrase in the key of E minor, which is developed at some length. The middle modulating section, though for the most part