

Review

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have so far been admirably carried out is evident from seven beautifully printed volumes now before us. The first contains five songs from a *Masque*, written by Thomas Campion in honour of the marriage of Lord Hayes (1607), and composed by Campion, Lupo, and T. Giles. They have the simplicity, grace, *naïveté*, and directness of the popular music of that time; and, though marked by a few archaisms—notably of modulation—are sure to please if sung. The succeeding number contains six fine songs by Arne, from "Comus," "Alfred," "Judith," and "The Fall of Phæton," which are printed both in full score and with the accompaniment arranged for pianoforte. Nos. 3, 4, and 5 are devoted to George Kirbye, who, in 1601, contributed to the famous "Triumphs of Oriana." They contain twenty-four madrigals for four, five, and six voices, the original title-page of which is reproduced. Thus it runs: "The first set of English Madrigals to 4, 5, & 6 voyces. Made and newly published by George Kirbye. London, Printed by Thomas Este, dwelling in Aldersgate Street, 1597." The interest of these is, however, surpassed by that of the two following numbers, containing fourteen three-part and nine four-part songs by William Byrd, forming part of the "Songs of Sundrie Natures, some of gravitie & others of myrth, fit for all companies and voyces," published in 1589. It should be added that each number contains an introduction, a biographical and historical notice, and in several cases notes on some of the peculiarities of harmonisation found in the music—also that paper and printing are in every way excellent.

Trios, Quartets, &c., for Female Voices. Nos. 274-285.
[Novello, Ewer and Co.]

NEW part-music for ladies' classes continues to be in large request. No. 274 of the present series is "Solitude," a setting by J. Pointer of verses by Kirke White. It is for voices in four parts, and besides being musically effective would form an excellent study in chromatic progressions, especially if the accompaniment be dispensed with. The next three numbers are by the same composer. The first is a charming but scarcely easy setting of Milton's lines "Now the bright morning star"; the next is "The stars are with the voyager," a quieter example than the foregoing, but nicely written; and the last is "Water Lilies," a setting of verses by Mrs. Hemans. This is elaborate and certainly rather difficult, but it will well repay study. Mr. Pointer does not write for school girls but for trained amateurs, who will find his pieces full of interest. No. 278, "To Sea"; No. 279, "If hope were but a fairy"; No. 280, "The Willow and its Lesson"; No. 281, "The Promised Land"; No. 282, "Song should breathe"; and No. 283, "March," are from the pen of Myles B. Foster. They are all unpretending though musically little sketches of two or three pages each for voices in two parts only, with, however, in every instance, an independent accompaniment. With the exception of "The Promised Land," which is rather sad, they are written for the most part in a cheerful spirit. No. 284, "Hail! Star of Eve," is by R. Spofforth, arranged and adapted with new words by M. A. Sidebotham. The original is well known, and it only need be said of the transcription that it is well done. The last for the present is "Honey-bees love heath'ry heights," words by Harold Boulton, music by Charles H. Lloyd. It is a bright and tuneful piece in three voice parts, with a flowing independent accompaniment.

Suite for Flute and Pianoforte, by Edward German; *Three Pieces for Flute and Pianoforte*, by Alfred Cellier; *Flute Concerto in D*, No. 2, by Mozart, the accompaniments arranged for Pianoforte by Battison Haynes.

[Rudall, Carte and Co.]

ALTHOUGH the flute is not so fashionable an instrument as it was at one time, it has been partially restored to favour of late, proof being afforded by the above-named publications, which form three numbers of *The Flute Players' Journal*. Mr. Edward German's Suite is in three movements, entitled respectively *Valse gracieuse*, *Souvenir*, and *Gipsy Dance*. The first and second are

remarkable for melodic interest and freshness, and the third is appropriately wild and frolicsome. The sequence of keys is rather unusual, the first movement being in F, the second in A flat, and the third in A minor. The pieces by the composer whose premature death less than two years ago was a distinct loss to English musical art are a *Caprice* in B flat, a *Melodie* in G, and an *Etude* in A. Cellier had invariably a fund of graceful tune at his command, and these sketches are as pleasing as they are unpretentious. The third is extremely bright and piquant, but not difficult for either instrument. Mozart's little-known Concerto is one of two composed in 1778 at Paris, as a letter to his father testifies. Otto Jahn says of it that "It is lively and cheerful without laying claim to deeper significance; the accompaniment, although kept well in hand, betrays in little touches the practised hand of a master." It is almost needless to add that the work is perfect as to form, and that Mr. Battison Haynes has accomplished his task of transcription with his customary musicianly skill.

Third Set of Twelve Songs. By Frederic H. Cowen.
[Joseph Williams.]

MR. F. H. COWEN has the art of expressing himself in a smooth natural manner. His inspiration may not always be at its strongest, but even in the humblest number one comes across he saves himself by some clever device whether rhythmical or harmonic, or some pleasant melodic turn. Take, for instance, the "Cradle Song" (No. 3): the melody is extremely simple, but the quietly moving accompaniment, and the quiet closing cadence impart to it charm and elegance. Or take No. 4, "A Past Springtime." Here the clever harmonies of the accompaniment turn away the attention from the plain character of the music. "Fedalma" (No. 8), words by Clifton Bingham, is a charming song, concise in form and cleverly harmonised. "Somewhere" (No. 10) and "Day is dying" (No. 12) also deserve mention, though perhaps the refined character of the latter is somewhat spoilt by the loud and somewhat sensational close.

Original Compositions for the Organ. Nos. 179-182.
[Novello, Ewer and Co.]

THE first and second of these are pieces by B. Luard Selby. "Meditation," in F minor, is a slow and solemn movement, relieved by an alternative section in A flat major, the whole, however, being calm and placid and purely organ-like in style. The other number contains two little pieces—a *Prelude* in D and a *Postlude* in G minor—both unpretentious, but written in a legitimate manner, a fair share of the work being allotted to the pedals. The remaining numbers are by Dr. William Creser, and are denominated respectively "Melodia" and "Andante Fughetta." The first, in G, is perhaps rather vague and discursive, but the whole is bound together by the frequent recurrence of the principal theme. In the other the fugal writing is confined to the alternative section, or trio in A minor, the principal movement being a piquant measure in the major key. This is a pleasing little piece of moderate difficulty.

My Musical Life and Recollections. By Jules Rivière.
[Sampson Low, Marston and Co.]

THIS is decidedly a book to read—preferably during a long railway journey or on a wet day at the seaside. It is not too long, is brightly written, and within its 200 and odd pages figure some of the most celebrated musicians of the last half-century. The career of the author, as here set forth with far more modesty than usual in works of the kind, teaches a lesson of pluck and perseverance, tenacity of purpose, and adaptability to circumstances which may heartily be commended to the notice of those prone to discouragement under temporary failure—an infection to which the artistic temperament is particularly liable. An excellent portrait of Mr. Rivière, "age seventy-two," forms a frontispiece to the volume, which, as regards print and paper, contrasts favourably with many books published at three times its price.