

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 37, No. 640 (Jun. 1, 1896), p. 392

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3368050>

Accessed: 24-01-2016 03:11 UTC

---

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



*Musical Times Publications Ltd.* is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

*Ausgewählte Madrigale und mehrstimmige Gesänge.* Edited by W. Barclay Squire. [Breitkopf and Härtel.]

THIS edition consists of a collection of some of the most important vocal part-music of the sixteenth and seventeenth centuries. Nos. 1 and 2 are by J. P. Sweelinck, the celebrated Dutch organist, and respectively consist of the Madrigal in five parts, "Poi che voi non volete," from the "Novi Frutti Musicali" (Antwerp, 1610), and the six-part Madrigal, "Madonna con questi occhi," from the "Ghirlanda di Madrigali" (Antwerp, 1601). Both are excellent examples of the musical expression of their period, the vague tonality of the second in particular being characteristic of the style then current on the Continent. No. 3, "Shall I sue, shall I seek for grace?" is taken from "The Second Booke of Songs and Aires" (London, 1600), by John Dowland, whose writings are familiar to most choral societies. This example of his genius is written in four parts, and, by its directness of expression and harmonic structure, forms a striking contrast to the involved contrapuntal intricacies of the foregoing Sweelinck writings. Another Englishman of repute, John Ward, who assisted in the celebrated Ravenscroft Psalter, published in 1621, provides No. 4, the Madrigal selected from this composer being "Hope of my Heart," from his "First set of English Madrigales," published in 1613. The specimen chosen is in five parts, and the writing, in freedom and harmonic progression, is remarkably modern in character. No. 5 is a six-part Madrigal entitled "Al Mormorar," by J. G. Gastoldi, a celebrated contrapuntist of the second half of the sixteenth century. The composition in question comes from "Il Trionfo di Dori" (Venice, 1592), and is a very characteristic and interesting example of Italian musical art of this period. No. 6, "Have I found her," is a five-part Madrigal by Thomas Bateson, who published two sets of Madrigals respectively in the years 1604 and 1618, both of which contain many compositions of the highest class in this form. "Have I found her" is from the second set and is a fine and spirited piece of writing. Mr. Barclay Squire has manifestly done his work in a reverential spirit, and conductors of choral societies will do well to bestow attention on these eloquent voices of the past.

*Selection of Themes from "Romeo and Juliet."* For Pianoforte Solo. By Edward German. [Novello, Ewer and Co.]

MR. GERMAN'S melodies in his incidental music to Mr. Forbes Robertson's production, in September last, at the Lyceum Theatre, of Shakespeare's "Romeo and Juliet," are presented in this "Selection of Themes" in their simplest form, but their grace and charm invest the excerpts with genuine musical interest. Several of them form effective little pieces which may be warmly recommended to amateurs of small executive abilities, as the music, in addition to its own merit, will be associated in the minds of those who witnessed the play with many charming stage pictures. The selection consists of the "Curtain Music," "Peter Theme," "After the Street Fight," "March," "At Capulet's Reception," "Juliet Theme," "Love Theme," "Nurse Theme," "Marriage Music," "Romeo's Departure," "Paris at the Tomb of Juliet," and "Death Theme."

*The Recital Series of Original Organ Compositions.* No. 8. *Grand Chœur.* By Alfred Hollins. No. 9. *Andantino and Finale in B flat.* By W. Wolstenholme. [Robert Cocks and Co.]

THE above music will appeal to the amateur rather than to the professional organist. The Grand Chœur is bright and melodious, and withal easy to play. The Andantino calls for more independence of manipulation, but will repay any trouble it may cost its executant. The Finale is less satisfactory, much of the writing being more suitable to the genius of the pianoforte than that of the organ.

*Six Slow Movements for the Organ.* By Robert Law. [Dundee: Methven and Co.]

THESE pieces may be recommended to organists in search of voluntaries of moderate length and difficulty. They are genuine organ music, melodious and pleasing, and a skilful player could make them very effective.

*Six Pieces from Handel's Water-Music, and Two Bourrées by Handel.* Arranged for String Quintet with pianoforte accompaniment *ad lib.*, by Berthold Tours. [Novello, Ewer and Co.]

THESE pieces are so arranged that if any part, or combination of parts, in addition to the first violin and pianoforte are used they will sound complete. They may also be played by a quintet or small orchestra of stringed instruments, with or without pianoforte." From the above quotation, which is found on the title-page, it will be gathered that this admirable arrangement of Handel's popular music is calculated to meet various home requirements and amateur entertainments. The selection consists of the Bourrée, Air, Minuet, and Hornpipe, all of which are in the key of F, the Aria in G, and the Allegro in D.

The two Bourrées, respectively in F and F minor, are well calculated to please all lovers of Handel.

All these pieces are also arranged for pianoforte solo by Mr. Tours, who has done his work with his usual skill and effectiveness.

*Quartet in B flat.* For two Violins, Viola and Violoncello. Op. 6. By W. H. Speer. [Berlin: Simrock.]

THE attention of quartet players may with advantage be turned to this quartet, which is an excellent and legitimate example of this difficult form of art. The interest of the writing is well distributed amongst the respective parts and the music throughout is expressive and vivacious.

*Vasco da Gama.* A Cantata for Solo Voices, Chorus and Orchestra. Written and composed by F. Reginald Statham. [Novello, Ewer and Co.]

THE argument of this cantata is stated as follows: *Vasco da Gama* (the great Portuguese navigator) being detained by storms and contrary winds off the Cape of Good Hope, his crew resolve to mutiny, with the view of compelling him to return home. At *Vasco's* suggestion, they agree to appeal to heaven for a sign. The clouds open, showing the Southern Cross, while at the same time the storm subsides. The mutiny is quelled, and *Vasco* continues his voyage, arriving on the morning of Christmas Day off Natal ("Terra Natalis," the "Christmas Land"), thus accomplishing, in the discovery of a habitable continent, one of the main objects of his voyage. From this it might be inferred that the composer would have confined his vocal writing to male voices; but this is not so, and the entrance of female voices, particularly in the sailors' song of thanksgiving, decidedly weakens the dramatic character of the work. In the first chorus effective use is made of fugal form in depicting the turbulence of the sailors, and the moralising comments of a female chorus are set in a melodious manner. Appropriate vigour characterises the utterances of the mutineers, and the song of the ringleader is well written for the voice. The same may be said of the contralto solo which follows. The part of *Vasco* is given to a tenor voice and his prayer is extremely melodious. There is also a smoothly written unaccompanied quartet and a tuneful soprano air. The pianoforte accompaniments are easy to read, and the work is well suited to the requirements of amateur choral societies.

*Valse Gracieuse.* From the Orchestral Suite in D minor by Edward German. Arranged as Pianoforte Solo and Duet by the Composer. [Novello, Ewer and Co.]

THIS Suite was written for the Leeds Festival of last autumn, and the *Valse Gracieuse* is one of its most attractive numbers. It is instinct with grace and "go," and the climaxes, which are cleverly devised, most effectively sustain and enhance the interest of the music. A special merit of the movement is the ingenious manner in which the monotony of the dance rhythm is broken without causing disturbance of the beat. Nothing but praise can be bestowed on both these pianoforte arrangements, which are easy to read and play. The duet is the more effective but a sympathetic pianist will be able to make the solo pleasantly suggestive of "flying feet and supple waists."