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Review

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Where is my lov'd one? Song. Poetry by Miss Pardoe.
My Sweetheart. Song. Words by D. C. Hasbrouk.
 Composed by Charles Salaman.
 [Stanley Lucas, Weber and Co.]

EVEN amongst the multitude of vocal compositions daily flooding the market, these two beautiful songs should make their way. Mr. Salaman has been long known as one of the most refined and poetical writers for the voice in this country; and we have here ample evidence that his powers are ripening with years. In the first song the charming conversational phrases for voice and pianoforte give the utmost interest to a composition replete with melody sufficient to attract, even with a conventional accompaniment; and the setting of the quaint words in the second song neither receives nor requires more than a sympathetic support from the instrument. If vocalists care to exhibit a composer at his best, we predict a lasting popularity for these unpretentious little poems.

Lips that beguile. Song. Composed by Popsie Rowe.
 [Alfred Hays.]

WE do not know who is responsible for the words of this song, but certainly music and poetry are sufficiently in sympathy to make us believe that they are from the same mind. A quaint phrase, in G minor, with appropriately simple harmonies, colours the verses effectively enough; but some little variety in the accompaniment would be welcome, especially on the return of the theme. The composer, however, whose name is new to us, sufficiently proves that she has feeling for melody; and we shall be glad, therefore, again to welcome her in something, we hope, of more importance.

Songs of Youth; for Voice and Pianoforte. By Mrs. Tom Taylor.

[Stanley Lucas, Weber and Co.]

THIS volume of Songs is a welcome contribution to the high-class vocal music of the day. With the exception of No. 1, "The Owls," the words of which are by the composer, the poetry is not selected from the works of any living authors; but all the subjects are well chosen, and admirably adapted for musical setting. "Mariana's Song," from Shakespeare's "Measure for Measure," and the Dirge, "Yes, thou may'st sigh," from Scott's "Fair Maid of Perth," are excellent compositions; but all will fully repay that earnest study which they demand both from the vocalist and the pianist.

Why do I love Thee. Song. Words by Charles Mackay.
 Music by Cécile Hartog.

[Edwin Ashdown.]

MISS HARTOG is rapidly making her name as a song writer, one secret of her success being that her music is neither too popular nor too pedantic. Her artistic acquirements are shown just when they are wanted; and having the gift of melody, she appeals powerfully to all classes. The song before us must support, if it do not extend, her fame, and will no doubt command the attention it deserves.

Élégie. Pour Violoncelle, avec accompagnement de Piano. Par J. Hollmann.

[Stanley Lucas, Weber and Co.]

So little good violoncello music is written in the present day that amateurs will be glad to hear of the clever and unpretentious Sketch before us, composed by the eminent soloist, M. Hollmann. The subject is simple and extremely melodious; and, although but little trouble will be demanded from the performer on either instrument, the composition will be certain to give pleasure to a mixed audience.

Inamorata. Valse Rondo. Words by Cedric. Composed by F. R. Barratt.

[Novello, Ewer and Co.]

VOCALISTS in search of melodies, even in the form of a waltz, will no doubt be attracted by Mr. Barratt's song. It is extremely pleasing, well accompanied, and has the merit of being a really excellent setting of the words, the short phrase in the relative minor, especially, most happily expressing the feeling of loneliness.

FOREIGN NOTES.

THIS year's "Parsifal" performances at Bayreuth came to a close with the tenth representation of this noble work, on the 8th ult. The house was crowded, and an enthusiasm more intense even than usual was displayed, both on the part of the executive artists in the rendering of their difficult task and on that of the audience upon the conclusion of the "Festspiele." When the curtain had closed for the last time, the assembled artists were addressed on the stage by the poet-composer's son, Siegfried, who, in the name of his mother, thanked them for their never-failing devotion to the cause of a worthy realisation of the national "Kunstwerk." Herr Gross, the staunch supporter of the "Festspiele" in former years, and now the trustee of the Wagner family, hereupon stated, "that the artistic success of this year's 'Parsifal' representations had likewise been accompanied by a material one. Nevertheless, it was not thought advisable—pending the decision of a question at law, which had since been raised—to renew the "Festspiele" until the year after next, when 'Tristan und Isolde' would be alternately performed with 'Parsifal' during the space of two months." The reason why "Tristan" should thus be singled out and placed side by side with "Parsifal" will be found in the fact that the former work may be summed up as an exaltation of earthly or human love, while the latter is concerned solely with the triumph of superhuman or divine love.

Thus, then, it would seem that the famous little town of Bayreuth will have to dispense with its annual influx of art-loving visitors next year. But the decision of Herr Gross, the banker, who appears to have become the *impresario* of the "national" undertaking since the death of its great originator, may yet be countermanded. It seems to us scarcely a wise or diplomatic step to allow an important element in the propaganda for the modern "Kunstwerk," such as the "Festspiele" undoubtedly are, to drop out of the ranks for the space of two years. Unless, therefore, Herr Gross be really the prime mover in the matter, as representative of Wagner's heirs, the German nation or its musical representatives, should take it in hand, or else cease to talk of the "Festspiele" as a "national" concern. The alleged question at law resolves itself, so far as we are aware, to a matter of difference between the heirs of the composer of "Parsifal" and the holders of the copyright of that work, Messrs. Schott, of Mayence; not, however, as affecting the stage performances at Bayreuth, but in regard to the representation of the entire music of "Parsifal" in the concert-room. Herr Pollini, the Hamburg opera director, had acquired this privilege of the publishers, as stated in these columns some time ago, but Herr Gross, in the supposed interests of the Wagner family, disputes the right, on the part of the eminent Mayence firm, to grant such privilege, since only certain fragments of the work were, according to the composer's intentions, to be produced apart from stage surroundings—i.e., in the concert-room. Can anything more detrimental to a cause be imagined? Here are some thousands of amateurs, both in Germany and elsewhere, anxious to become acquainted with this, the latest manifestation of Wagner's genius, but unable to go to Bayreuth in order to obtain a complete impression of the work. We should have thought that an entire musical representation thereof, albeit detrimental to the dramatic intentions of its author, would be infinitely preferable to an acquaintance with the few fragments at present granted to the public outside Bayreuth. There may, indeed, be other questions pending, bearing even upon the repetition of the stage performances at Bayreuth, that we know not of, and to which the above remarks of Herr Gross may have had reference. According to our present lights, however, it appears to us that the last production of the most stupendous musical genius of modern days belongs to the world in general, and that, its stage representation apart, if it is to be reserved to Bayreuth, the music should at least not be withheld from the public generally. The sooner, therefore, the heirs of Wagner settle the dispute with the publishers, the better for their cause.

In connection with the recent "Parsifal" performances, and under the auspices of the central committee of the "Allgemeine Richard Wagner Verein," an interesting volume