

Review

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who know the care with which this series has been prepared need scarcely be told that the present fully maintains the high character for accuracy, clearness of printing and stage directions which has distinguished its numerous predecessors. The translation is also extremely good, the well-known air with chorus, "Qui la voce," being a number we may especially instance as well deserving of commendation.

Wayside Sketches, for the Pianoforte, No. 3. Composed by Arthur O'Leary.

WE are glad to find that Mr. O'Leary continues these elegant little sketches, of which we have already made favourable mention. The one before us has a light, tripping melody in $\frac{3}{4}$ rhythm, the treatment of which is remarkably fanciful and delicate throughout. The second theme, in the subdominant, with the persistent key-note pedals, is extremely effective; and in the last page the return to the original subject, with the new figure in the bass, gives much variety to a piece which thoroughly fulfils its title. These pleasant little musical pictures are sufficiently diversified in character to make an attractive volume when a few more are added to the list.

Soleil couchant. Nocturne, pour le Piano. Par Thérèse Leupold.

MADAME LEUPOLD is already well known as a successful teacher, her pupils, both in solos and concerted music, having frequently proved before the public the result of the admirable training they have received; but, judging from the graceful little Nocturne before us, we see no reason why she should not also make a name as a composer. It is true that little is attempted in her piece, but what she has attempted is instinct with that elegance and refinement for the absence of which no display of scholastic knowledge can compensate. A melodious theme, in D flat major, is first given out, in chords, with the right hand, the left hand crossing it for a single note on the second of the bar, an effect which is preserved when the theme re-appears, after an interesting episode in the subdominant. We cordially commend this Nocturne to all who prefer expression to display; and assure Madame Leupold that we shall be glad to meet her again as a writer for the instrument of which she so able an instructress.

Reaper's Song. The words translated from the French of P. De Chazot, by H. W. Dulcken, Ph. D.

I love the splendour of the night. Song. Translated from the French of J. Chantepie by H. W. Dulcken, Ph. D.

The Old Year. Song. Written by H. W. Dulcken, Ph. D. *Sighs*. Canzonette. The words translated from the French of P. De Chazot, by E. R.

Composed by J. Faure.

THE first of these songs in G major, has a simple and melodious subject, thoroughly suggestive of the green fields, the pastoral character being well preserved by a long key-note pedal, the D being pertinaciously held against the voice, both on the tonic and dominant harmonies. The second part, in E minor, with a staccato accompaniment, contrasts well with the opening; and, ending upon the dominant harmony, the return to the original theme comes with excellent effect. Very little is aimed at in this composition, beyond the due expression of some very unpretending words; but it is the song of one who thoroughly understands the voice and its requirements. "I love the splendour of the night," commences after a few bars of symphony, with a tremolo accompaniment, the voice-part being played with the left hand. Some highly effective modulations (with a change in the figure of the accompaniment), concluding upon the dominant of the original key, leads us to a beautiful phrase, upon the words "But sweeter far the light shall be," the end of each verse being followed by the characteristic little symphony which opens the song. "The Old Year" is wedded to a cheerful theme, alternating between the keys of A major and F sharp minor, the effect of the chiming bells being skillfully introduced in the accompaniment. An unexpected temporary modulation (after a close on the dominant of A minor) into F major, on the words "Sacred to us thou'lt be," and the holding on of the fifth of the key-note triad by the voice, whilst the original subject is played, are points of much interest, and show the possession of original thought on the part of the composer, who although one of the most accomplished vocalists on the lyric stage, amply proves that he must have found time to study with attention the principles of composition. The *Canzonet*, "Sighs," is a remarkably quaint little vocal piece, a peculiar effect being gained by the symphony being in D major, $\frac{3}{4}$ rhythm, and the voice-part in D minor, $\frac{2}{4}$ rhythm, the last note of the melody (the 5th of the chord) being made to belong

to the major triad which commences the symphony between the verses. A vocalist who can sympathise with the composer in this song may confidently rely upon its success with a mixed audience; for although by no means what is termed "popular" in character, its melodiousness must at least be felt by the most impassive listener.

She whispered soft "I will." Song. Written and composed by Alfred B. Allen.

THE title of this song would lead most people to imagine that the lady's assent, which she "whispered soft," was breathed confidentially into her lover's ears *before* the marriage ceremony was even talked of; and disappointment will, we think, be felt when it is found that the composition relates only to a wedding, and that the two words are consequently spoken as a legal necessity, the matter of fact nature of which is sufficiently proved by the reply of a country bridegroom who, on being asked by the clergyman if he would have this woman for his "wedded wife," said he certainly shouldn't have taken the trouble to come all that distance if such had not been his intention. But although this must destroy much of the romantic interest which may be anticipated by a casual reader of the title-page, the song will please those who love to linger over the details of weddings in "high life;" for the affair takes place in a "grand old Gothic church," a Dean officiates at the ceremony, the bride enters leaning upon the "old Count's arm," and everything is perfectly right and proper, including the music, with the exception of two consecutive fifths between the melody and bass, which accompany the bride "down the aisle," and a peculiar succession of bare fourths in the symphony (2nd bar) which is repeated, as if the composer liked it.

The Rover. Song. Words and music by Frederic Penna.

HERE again the composer supplies his own poetry; and if therefore Mr. Penna, who is himself a singer, should find the words "Hither, thither" somewhat unvocal, when kept on for two bars of eight quavers each, he has only himself to blame for it. The melody, however, is bold and free, such as a real "rover" would revel in; and amateur drawing-room representatives will, we doubt not, delight in declaring themselves "free as the day" to the appropriate music here supplied them. The song is well accompanied, and may take its place amongst the few vocal pieces especially written for male singers.

RUDALL, ROSE, CARTE AND Co.

Journal of the London Society of Amateur Flute Players. No. 8.

THOSE amateurs of the flute who know not of the existence of this journal should at once possess themselves of a copy, for we promise them that its contents are of the highest order. We have already reviewed an excellent Sonata by Mr. G. A. Macfarren, which was printed in a former number; and we have in the one now before us an "Andante and Rondo," by Mr. John Radcliff, and a "Romance," by M. Saint-Saëns, both of which are entitled to the highest commendation. Mr. Radcliff is well known as a most accomplished performer upon the instrument for which he writes; and it may be imagined that the best qualities of the flute are well displayed in his composition, and the passages carefully considered and thoroughly effective; but we may add that the pianoforte part is equally good, and that to fulfil the intention of the composer an efficient and sympathetic pianist is absolutely demanded. The subject of the "Andante" is extremely melodious, the harmonies are unexceptionable throughout, and some very judicious changes of key give much vitality to the movement. The "Rondo," a lively theme, in $\frac{2}{4}$ rhythm, has but little pretension, but it is carefully written and cannot fail to be effective. We much like the phrase in the relative minor, after the double bar. M. Saint-Saëns's "Romance" commences in F minor, and passes through some very extraneous keys, but the composition is the work of a musician, and it will require two musicians to play it. Much freshness is gained by the alterations in the character of the pianoforte part, which although an accompaniment throughout, is artistically woven in with the flute passages and, neatly executed, will sufficiently assert its importance in the duet, for by this title the composition has a right to be named. Our notice of the merits of this publication must necessarily be brief, but we trust that we have said enough to draw the attention both of amateurs and professors to the work, which is clearly printed and in every respect most carefully got up.