Review

Source: *The Musical Times and Singing Class Circular*, Vol. 15, No. 338 (Apr. 1, 1871), p. 56

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3353613>

Accessed: 11-06-2016 06:28 UTC

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ments, unlike the so-called "transcriptions" of trashy modern songs—which are usually intended to show the powers of the transcriber, rather than the composer—will do much towards cultivating a taste for the solid works in art; and amongst the many reproductions of the old compositions in this form recently published, this Bourrée will, we think, take a prominent place. Mr. Tours has performed his task with true artistic modesty, merely introducing Bach and allowing him to speak for himself. The passages lie well under the hand, and the movement is by no means difficult to play: that it will delight both performer and listener—provided either have not been spoiled by the show music of the day—it will scarcely be necessary for us to add.

LAMBORN COCK & CO.

The voice of the Waterfall. Two-part Song.

Life is passing away. Ditto.

Words from "*The Afterglow.*" Composed by Ciro Pinsuti.

WHETHER the author of "*The Afterglow,*" whoever he may be, ever intended his poem for music, we know not; but certainly, if he did, he may congratulate himself upon having fallen into good hands, for the songs composed by Signor Pinsuti from that work which have recently come before us, are amongst his very best compositions, and here are two more, fully equal in merit with those which have preceded them. "*The voice of the Waterfall*" is a song which should not be attempted unless a good pianist can be secured for the accompaniment, the light triplets, given to both hands, requiring not only to be played with elasticity of touch, but with a sympathetic feeling for the singers which is not always united with good executive power. An excellent effect is obtained by the two voices commencing in unison; and the sudden cessation of the accompaniment, which re-appears at the end of each vocal phrase, is also a point of interest. The solos, where the change from G major to E flat takes place, express the words with remarkable fidelity; and the subdued accompaniment, in triplets, is in good keeping with the feeling of the poetry. We can scarcely doubt that this composition will become popular. The second song, as the title indicates, is in decided contrast with the one just noticed. Here the voices are all powerful in giving intensity to the mournful sentiment of the poet. The phrase, in B flat minor, accompanied only with holding chords, at the commencement, leads very effectively into the tonic major, with a flowing quaver accompaniment; and the flat third and sixth, which indicate the return to the minor, in the pianoforte part, show that the composer has deeply studied the intention of his author. Signor Pinsuti should persevere in the composition of works of this class, for such thoughtful songs as these cannot fail to be welcome.

ROBERT COCKS AND CO.

The Carmarthenshire March. Arranged from the Score for the Pianoforte. Composed by Brinley Richards.

THIS spirited March, dedicated to the Right Hon. the Earl of Cawdor and the Officers of the Militia and Volunteers of the County of Carmarthen, is likely to become popular away from the locality for which it was written. It is a quick step in $\frac{3}{4}$ rhythm, and has a sufficiently catching melody to make it a favourite, not only on parade but in the drawing-room. The change from $\frac{3}{4}$ to $\frac{2}{4}$ rhythm—moving in two doublets instead of two triplets in the bar—contrasts well with the first theme. We can imagine that the effect of the march is materially enhanced when played by a military band, as the pianoforte can but faintly suggest the instruments intended by the composer.

Almond Blossoms. Song. Written by Helen Burnside.

The Old, Old Tale. Song. Poetry by William Hills.

Fairy Chimes. Vocal Duet. Written by William Hills.

Composed by Franz Abt.

THE first of these songs is a charming little trifle, which all lovers of simple vocal music cannot fail to admire. There is no attempt at intensity in the setting of the words, and no striving after sensational effects in the harmonies. Vocalists and teachers will thank us for drawing attention to this graceful and eloquent ballad. In the second song we have more character in the accompaniment, the voice and pianoforte parts being inseparable, as in most of the German *Lieder*. The melody is extremely striking, and seems to fit the English words as if it had been originally composed to them. The change from G major to E flat major, where both melody and accompaniment move for the first time in triplets, is extremely effective, and the modulation into the original key, with the arpeggio accompanying the holding note in the voice part, is also a point of much interest. The "*Fairy Chimes*" will, we think, be an acceptable duet to vocalists who wish to produce much effect by simple means. The melody flows onwards in true sympathy with Mr. Hills' unpretending poetry; and the triplet accompaniment which runs on almost uninterruptedly throughout the composition, gives much life to a theme which, without such aid, might become somewhat tame. The solos are short, but they offer a welcome change from the constant two-part harmony, which is so apt to degenerate into a string of thirds and sixths.

Original Correspondence.

STATUE TO MENDELSSOHN.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Respecting the wish of your correspondent, Thos. B. Guy, I cannot inform him the details of the steps taken for the erection of the statue of Mendelssohn in St. James's Park, but the result was that the application was not complied with. The statue was eventually placed in the Crystal Palace, where it still remains. It was uncovered on the 4th May, 1860, at the opening of the sixth season of the Palace, and a musical festival in honour of the composer was given on the occasion, the performances consisting of *Elijah*, the "*Wedding March*," the overture to the *Midsummer Night's Dream*, and the National Anthem. The orchestra consisted of about 3,000 performers, led by Mr. Costa; and the solo singers were Mdlle. Parepa, Miss Fanny Rowland, Madame Dolby, Miss Palmer, Messrs. Sims Reeves, W. Evans, and L. Thomas, and Signor Belletti. The band of the Coldstream Guards assisted. The day's proceedings wound up with a torch-light exhibition, and were throughout marked with great enthusiasm.

I may add that the statue is of bronze, and is of colossal size; and that the likeness to the great composer's figure is said to be very close.

Yours truly,

216, Southwark Bridge Road, B. W. DEXTER.
10th March, 1871.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—My object in troubling you with this is to call attention through your columns to the uncertainty and confusion which exists in the matter of Time in Music. When we consider that the words commonly used to mark time, such as *Andante*, *Allegro*, &c., are by no means constant in meaning (and, in fact, may almost be looked upon as indicating *style* rather than *time*), we need go no further to see that some more definite method of marking time would be a great improvement. Now we have this way—