Review

Source: *The Musical Times and Singing Class Circular*, Vol. 15, No. 348 (Feb. 1, 1872), p. 383

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

Stable URL: <http://www.jstor.org/stable/3352009>

Accessed: 29-02-2016 10:29 UTC

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melody, moving chiefly in crotchets for both hands. The harmonies are appropriate and well written, and the piece will form good practice for *legato* playing. We hope to meet Mr. Smith again, and trust that he may be induced to try his hand at music of a more varied character and style.

LAMBORN COCK AND CO.

Gavotte. For the Pianoforte.

Second Polonaise. Ditto.

Composed by Walter Macfarren.

It is a significant sign of the times when not only the solid works of the old composers are constantly revived, but modern writers are throwing their ideas into those forms which, until the last few years, it was feared had been allowed to die out. A good sterling piece like Mr. Macfarren's *Gavotte* will do much towards directing the taste of pianists into the right channel; for, in addition to its being cast in a classical mould, it is melodious and pleasing enough to charm all players. The first phrase is bold and striking; and the *legato* theme in the subdominant, with its transient modulations, contrasts well with the opening subject. Throughout this *Gavotte* the composer has happily caught the style and spirit of the old dance; and pianists will do well to possess themselves of a piece which will be found excellent both for practice and performance. There is much originality in the subject of the *Polonaise*; and this is high praise for a composition, the rhythmical character of which invests even trifling themes with a factitious importance. It commences in G minor, and the placid nature of the second subject, in the tonic major, prevents any of that monotony which is so often observable in music of this class. The return to the first theme, and the *coda*, are managed with much skill, the conclusion being both brilliant and effective. These pieces will advance Mr. Macfarren's reputation as a composer of what, for want of a better term, must be called "drawing-room music."

C. JEFFERYS.

The Chase of the Fairies. For the Pianoforte.

The Haunt of the Wood Nymphs. Ditto.

Composed by Henri Bevani.

THESE two graceful little sketches, intended for young players, are sufficiently tuneful to fulfil their object. The harmonies, however, are open to objection, and might be revised in parts with much advantage to the compositions. In the "Chase of the Fairies," for instance (seventh bar of the subject), the A sharp against the A natural leads very oddly to the chord of B major; and the eleventh bar (which, on its recurrence, is scarcely ever harmonised twice alike) seems to have no legitimate place in the chain of chords. We like the second piece better, both melody and harmony being more duly considered. The subject, too, has decided character, and a good contrast is gained in the second theme by giving it to the left hand, with an accompaniment for the right. Juvenile pianists will, we think, be pleased with both these pieces, for their limited capacities have been well cared for by the composer.

RUDALL, CARTE AND CO.

The Musical Directory, Annual and Almanack for 1872.

The Professor's Pocket Book, and Daily and Hourly Engagement Diary for 1872. Published under the immediate direction of Sir Julius Benedict.

THE "Musical Directory" should be so valuable as a reliable work for reference that we have been especially careful, in our annual inspection of its contents, to point out any errors which may have crept in; and, as our readers know, this catalogue of mistakes, at first somewhat formidable, has diminished with each number, until we have now a really useful and dependable book, which should be in the hands of every person connected with the art. In spite of the increasing watchfulness of the editor, however, we must wait until 1873 for the last remnant of carelessness to disappear, for in the number before

us it is stated that Paganini died on the 27th April, 1840, and again on the 27th May of the same year. In the opening article, on the musical events which have taken place during the year 1871, we are again reminded what a positive blank it has been as far as the progress of the art is concerned, and can only hope that the coming season may be more fruitful in tangible results. The "Pocket Book" appears for the second year, under the able supervision of Sir Julius Benedict. For professional men this little work will prove invaluable, for not only is there a separate line to record engagements for every hour in the day throughout the year, but a very large amount of information is given which is often wanted when neither time nor opportunity will admit of reference to other books.

We have received a letter from Dr. Stainer pointing out a mis-print in the review upon his "Theory of Harmony" in our last number, which totally obscures his meaning. At page 342 the quoted sentence should commence "If he compose for the *mart*,"—not *art*.

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I have read Dr. Stainer's Paper "On the Rhythmical Form of an Anglican Chant," which appears in the current number of your excellent journal, and as I cannot but feel that his theory is altogether erroneous, and founded on an assumed axiom unwarranted by any natural laws governing such questions, will you kindly permit me to offer a few remarks on the subject?

He commences by stating that a single Chant consists of *two parts*, containing 3 and 4 bars respectively, each part being separated by a double bar. This he scans as *one* musical phrase of 7 bars, simply because $3 + 4 = 7$, and on this hypothesis proceeds to found his argument.

Now I have always understood the term "phrase" to mean an incomplete idea, and I cannot consider a single Chant as coming under that designation. Again, rhythm is measured by *accent*, and if, for the sake of arguing the question raised, on equal terms, it is for once admitted that a Chant is constructed according to the laws of *any* recognised musical form, the strongly marked *ἔσις*, on the reciting note in the fourth bar, clearly conveys the impression to the ear that a new phrase commences at that point. The existence of *two* phrases, therefore, of 3 and 4 bars, constituting a "cross rhythm" (such as exists in the Scherzo of Beethoven's Choral Symphony), found symmetrically complete in a double chant, and rendered so in a single chant by its repetition, becomes at once apparent.

The opening of the Andante in Schubert's op. 120 does not in its rhythmical arrangement bear the slightest resemblance to Chant structure. It is however undoubtedly a seven-bar phrase of 21 pulses, and I therefore fail to see, in the event of its being reduced from triple to duple measure, why it should more naturally fall into an eight-bar phrase of 16 pulses, rather than one of seven bars containing 14 pulses; for in order to effect such a metamorphosis, it becomes necessary to destroy the peculiar rhythm of the last bar, and alter its entire character.

Ex. 4 is certainly *not* a seven-bar phrase, but embodies two of 4 and 3 bars respectively (present chant form *reversed*), which sufficiently accounts for its "sounding unlike one when played over several times," to say nothing of the fact that two minims are substituted for one semibreve in the initial bar of each phrase.

Ex. 2 establishes an important point fatal to Dr. Stainer's theory, for here we find the musical accent entirely dependent on that of the words, and the second line of the hymn commencing with an accented syllable, the note of the tune to which that syllable is intended to be sung is placed on the strong beat of the bar. In this particular instance it can be done without offering