

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 15, No. 342 (Aug. 1, 1871), p. 174

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

Stable URL: <http://www.jstor.org/stable/3354646>

Accessed: 11-01-2016 09:45 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>

Written in a style which must have been somewhat novel, if not altogether strange to him, he has nevertheless succeeded in producing a work which is a perfect model of its style—simple, clear, diatonic in its harmonies, broad in its effects, it is at once easy enough (technically) to be mastered by the smallest village choir, and intrinsically worthy the serious attention of the most highly trained cathedral choristers. Yet with all this, the composer has never, in the smallest degree, lost his individuality. A singular accentuation of the words here and there betray the composer's nationality, but in all other respects it could hardly be supposed that he was other than a sound English church musician. The first of the four movements into which this Anthem is divided forms a bright, cheerful chorus; exceedingly easy, and very effective. The second is a quartet or semi-chorus, "For His wrath endureth but the twinkling of an eye," chiefly noticeable as an admirable instance of smooth vocal writing. An episode, "Heaviness may endure," should not be overlooked. Nor is it likely that the succeeding phrase, "but joy cometh in the morning," will fail in making its mark upon those who know M. Gounod's strength in depicting the tenderly devotional. Altogether this movement is amongst the choicest that have come from the pen of this composer. A short recitative for bassi, followed by a chorus, "O my God, I will give thanks," brings the Anthem to an effective conclusion. It is not difficult to predict a considerable popularity for this work amongst Choral Festivals, for which anniversaries it would appear to have been principally intended.

*La Siesta.* Duet. By Ch. Gounod.

THIS excellent duet, written to Spanish words, is we find to be speedily followed by an edition with an English translation. The figure in the accompaniment, which is obstinately carried throughout the composition, chiefly on a pedal bass, is quaint and characteristic. The theme is simple, and the two voice-parts contain no intervals which will puzzle amateurs. It is thoroughly Spanish, and like all compositions with a local colouring, will demand a certain dramatic power from both vocalists which is quite apart from the correct enunciation of notes and words. Interpreted by two sympathetic artists, the effect is certain.

*Queen of Love.* Song. Words from "Lyrical Poems," by Francis Turner Palgrave.

*Sweet baby, sleep.* Lullaby. Words by George Wither (1641), from Sir Roundell Palmer's "Book of Praise." Composed by Ch. Gounod.

THE first of these songs is set to a charming melody, with a simple and graceful accompaniment, having the voice-part throughout. The theme is in E major; and, after a modulation into the dominant, a D natural, which occurs in the following phrase, has an indescribably beautiful effect. The lingering on the key-note in the last four bars whilst the accompaniment gradually resolves into the tonic harmony, may also be mentioned as a proof that M. Gounod thoroughly sympathises with the feeling of the poetry. The words of the old poet George Wither have been most tenderly treated in the second song, which is a lullaby too exquisitely melodious to have a somnolent effect upon any listener who has grown beyond cradle life. The characteristic rocking accompaniment, divided between the two hands, changes for every verse, and is always in keeping with the alteration in the character of the poetry. Amongst the many points of interest in this song we must draw attention to a highly effective chromatic progression, commencing on the words "Be still, my dear, sweet baby, sleep," the accompaniment to which is skilfully woven in with the voice part. These songs cannot fail to attain a speedy popularity both with singers and listeners, for they are thoroughly vocal, and written with an intimate knowledge of effect.

*Soft, soft wind.* Song. Poetry by the Rev. Canon Kingsley. Music by Cleveland Wigan.

THIS song must be heard two or three times over before

the listener can become reconciled to the strange five-bar rhythm with which it commences. The theme is melodious, but disappoints us in halting where we least expect it. The several closes on the tonic harmony, too, give it somewhat an air of patchiness. We are inclined, however, to believe that Mr. Wigan has feeling for vocal music, and shall be glad to meet with him again in a song with a more flowing subject.

*Gavotte, en Ut mineur,* for the Pianoforte.

*Mazurka, en Sol mineur,* for the Pianoforte.

Par Camille Saint-Saëns.

IT is satisfactory to find that we are not only re-producing many of the best specimens of the old and solid school of writing, but actually publishing pieces by modern composers which reflect the spirit of an age when, instead of music being adapted to the performers, the performers were compelled to adapt themselves to the music. Such compositions as these will be of the utmost service in cultivating the minds and fingers of pianoforte students; and every teacher should do all in his power to spread a love for such works, as a preliminary step towards forming the taste for the appreciation of the more important compositions of the great masters. The *Gavotte* before us is not only a well-written piece, but is attractive enough in subject to please every listener. It is so quaint and full of character that it scarcely appears of modern construction, the greatest compliment perhaps that we can pay to a composition professedly representative of a stately dance which has now passed away. Much freshness is obtained by the transition to the tonic major, the new theme being thoroughly in keeping with the rest of the movement; and a good effect is gained by a key-note and dominant pedal. The second piece has no fantastic title, but is simply announced as a "*Mazurka en Sol mineur*." There is much originality in the leading subject of this *Mazurka*, and a player must carefully study the touches indicated by the composer in order to give it due effect. The wide skips give an eccentric character to the composition, but the passages will be found to lie well under the hand of a trained pianist. We commend both these pieces to the attention of all who wish for something a little out of the beaten track.

*The Anglers.* Part-song.

*Jäger Chorus.* Part-song.

Composed by W. W. Pearson.

THE first and least ambitious of these Part-songs has a quiet, flowing melody, smoothly harmonised, a certain amount of contrast of character being obtained towards the end, by the tenors and basses reiterating the "click-a clack" of the mill to six quavers in the bar, against the *legato* theme sustained by the Sopranos and Altos. The "*Jäger Chorus*" is said to be "an invocation to the Demon Huntsman of the Hartz Mountains;" and, although it unquestionably contains many points of interest, the constant pauses and changes of key produce a feeling of restlessness, which will, we think, prevent the due appreciation of much that is really good in the composition. There is decided freshness in the melody after the double bar, commencing with the bass solo; and the lengthening out of the words "Awake, awake," with the pause upon the dominant seventh before the repeat, has a good effect. We think that the opening portion of this part-song might be re-considered by the composer with advantage.

*Sweet echo.* Part-song. Words by Moore.

*O tranquil eve.* Part-song. Words by James Hine, M.A.

*Cheerily, cheerily.* Part-song. Words by Barry Cornwall.

Composed by Alexander S. Cooper.

CHOIRS especially devoted to the interpretation of part-songs need never stand still for want of material, for so many of these compositions are issued in the present day, and at so low a price, that the wonder is how the demand can keep pace with the supply sufficiently to remunerate