Review

Source: *The Musical Times and Singing Class Circular*, Vol. 16, No. 369 (Nov. 1, 1873), p. 283

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

Stable URL: <http://www.jstor.org/stable/3352875>

Accessed: 04-01-2016 00:10 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>

is the pervading spirit of the fragment before us. This little piece was among those performed at the composer's funeral, from which circumstance it derives special interest for his friends; and there are few things that could better speak the healthful trust which was the author's reputed spring of action in life, nor thus better represent him in death. We have here but an episode from a far more considerable work, and we shall be the better able to judge it when we are aware of its relationship to the context.

I hear along our street. Christmas Carol. Composed by E. Silas.

MR. SILAS has here produced a work which will add pleasure to many a Christmas fire-side. To those who have heard it performed by Mr. Henry Leslie's choir, it is unnecessary to say a word—criticism is out of the question. But to those of our readers who are yet unacquainted with the work, a brief description may be interesting. The poem in its translation by H. W. Longfellow is too well known to need comment with its quaint refrain,

"Let us by the fire, ever higher
Sing them till the night expire."

The introductory phrases are given out softly with much dramatic propriety, the burst into a *fortissimo* at the words above quoted, producing a vigorous effect of contrast. D minor, with its attendant keys, F major and A major, having been freely used, an episode in D major is introduced with considerable brightness of effect at the words, "Shepherds, at the grange where the babe was born." A recurrence of the words "Let us by the fire" is this time united to a new subject treated in the fugal form. Subsequently freshness and variety are gained by two episodes "Nuns in frigid cells at this holy tide," set in the older and more severe church forms, and "Washer-women old, to the sound they beat," to which the composer has wedded a subject equally appropriate and grotesque. With all the admirable musicianship there is an inner feeling, a local colour which stamps it as a true Christmas Carol, and not a mere ordinary piece of music set to words of a Christmas-tide character.

Caprice de Concert, pour le piano, sur une Mélodie de Giacinto Marras.

Elegie, pour le Piano.

Par Joseph Romano.

A HIGHLY attractive melody forms the basis of the first piece, which, although called a "Caprice," is written too much on the model of the modern "arrangement" to fairly justify its title. It is difficult to play; but good executants will find it a showy composition for performance in a mixed company. We infinitely prefer the "Elegie," which has a leading subject, in B minor, of much pathos, a characteristic accompaniment for the left hand giving it an additional interest. The phrase in F sharp major forms a good contrast, and leads well to the energetic passage in the original tonic major, in which key, after an effective *coda*, the piece concludes. Pianists will, we are certain, be pleased with this composition, for it contains much variety, and is moreover melodious enough to engage the attention of non-musical listeners.

Un doux Souvenir; pour le Piano. Par Franz Abt.

THE title of this piece sufficiently suggests the character of its leading subject, which is most appropriately tranquil and melodious. The air is written with the usual accompaniments, divided between the two hands, the arrangement, however, presenting no difficulty even to a moderate performer. The second theme, like the first, modulates into the relative minor of the dominant, this change, in consequence, falling somewhat tamely on the ear; but the melody is bold and effective. The triplet accompaniment occasionally given to the principal subject on its recurrence affords, perhaps, hardly enough variety to sustain the interest.

The last Watch. Sea song. Written by Henry Farnie. Composed by G. A. Macfarren.

This pathetic song has been most sympathetically set by Mr. G. A. Macfarren, who, apart from his musician-like manner of treating the words entrusted to him, invariably seizes upon the dramatic intention of a poet with an earnestness which cannot be too highly praised. In proof of

this we may cite the varied manner in which the accompaniments to the several verses of this descriptive piece are written, the rising of the tempest, which decides the fate of the "brave old dog," especially, having a thrilling effect upon the listener. The subject of the song has a flavour of the sea, which requires not the restless triplet accompaniment to establish its character; and any vocalist who has the power, musically, to recite a simple story, will find a prize in the "Last Watch." Our only regret is that singers should choose so little for themselves that compositions like this can be passed over, whilst meretricious songs are "pushed" with a pertinacity which would be most commendable in a worthier cause.

LAMBORN COCK.

Zampa. Fantaisie, pour Piano, sur l'Opera d'Herold, par Théophile Arènes.

OPERATIC Fantasias will always be popular in drawing-rooms; for as they are generally used to accompany the conversation, the familiar melodies selected in these pieces fall agreeably upon the uneducated ear during the few intervals of silence caused either by exhausted nature or the want of subjects to talk about. But for the sake of the executant—who would disdain the performance of mere "tunes"—as well as for the necessity of affording pleasure to the few music-lovers who occasionally hover round the pianoforte, it is important that the airs introduced should be "dressed" for the party, like the guests; and a musical *costumier*, therefore, must have taste as well as knowledge to ensure an extensive fashionable patronage. A difficulty, however, arises when these pieces are pushed forward into the world of art, and sent round to musical journals "for review." What can be said? As they are written for musical children, by musical children they should be judged; and if they serve their intended purpose, why should criticism on their merits be provoked? Our remarks, however, have been rather called up by the character of the piece before us than by the piece itself. Of its kind it is a fair specimen: the subjects are well chosen, and the embroidery with which they are decked out is chosen by an experienced hand. We only regret that the superficial musical education of the day should create an extensive demand for such pieces.

L'Entretien. A Duet for the Pianoforte. Composed by T. M. Mudie.

THE effect of a sound musical education based upon solid artistic principles never was more forcibly illustrated than in the compositions of Mr. Mudie. One of the early students of the Royal Academy of Music, he gave such strong indications of a creative power, that there can be little doubt he would have advanced to the front rank as a composer had he not, when still very young, received an appointment which absorbed the greater portion of his time and attention. His Pianoforte works, however, are sufficiently numerous to attest the truth of our assertion; and amongst them we must especially commend the little gem now before us. That it is one of the most charming and melodious trifles we have seen for years is not its only recommendation—it is an admirable study for touch, phrasing, and those minute effects of light and shade the inculcation of which with young players is of vital importance. The conversational character of the duet gives an equal amount of interest to both parts; and although the passages are by no means difficult, they require to be studied with extreme attention in order fully to realise the meaning of their author.

Our rest remaineth. Sacred Duettino. Words by Helen Marion Burnside. Music by Henry Smart.

THE sacred feeling of the words is so admirably reflected in the music of this duet, that we have little doubt of its becoming a favourite with singers who desire something beyond a mere "setting" of commonplace verses, with a "second" such as we occasionally hear extemporised by ambitious vocalists in company. The solos for both voices are extremely effective; and the lingering of the contralto, on the words, "That rest, our rest remaineth," before the recurrence of the original subject, is a point worthy of commendation.