

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 16, No. 361 (Mar. 1, 1873), p. 21

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

Stable URL: <http://www.jstor.org/stable/3352120>

Accessed: 06-11-2015 08:22 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>

say a good word for any earnest thinker who will publish the result of his deliberations, and although the name of Mr. Wentworth Phillipson is new to us, his doctrines so thoroughly accord with those we have so long advocated in this journal, that we willingly hail him as a fellow worker, and sincerely trust that his unpretending little book may be most extensively read. The preliminary chapter, "addressed more especially to parents," contains some advice as to the choice of a professor which is really invaluable. We must also bear testimony to the able manner in which the rudiments of the art are explained, and may add the weight of our own experience to the author's respecting the uselessness of Czerny's 101 "Elementary Exercises," which we have often, as he says, seen a girl of fourteen plodding gradually through with a zeal worthy of a better cause. Of simple and compound time Mr. Phillipson speaks so clearly, that a mere child may understand him. After saying that a note is "simple" so long as it remains undotted, the explanation which follows can present no difficulty. Take the following, for instance: "Suppose we agree to count a bar of common time by the minim, we have clearly two in a bar; dot the minim, we have two dotted ones, or six crotchet time, marked six-four; suppose we agree to count four a bar, we have four crotchets; dot them and we have four dotted crotchets, or in other words, twelve quaver time, marked twelve-eight; suppose we agree to count eight in a bar, we have eight quavers; dot them, and we have eight dotted quavers, or twenty-four semiquaver time, marked twenty-four sixteen. The compound half-common time, six-eight, is of course similarly derived from counting two crotchets in a bar." This extract will sufficiently show that our author not only understands the matter himself, but can explain himself to others. We may add that the directions for playing some of Cramer's most difficult studies are admirable.

DUFF AND STEWART.

*The Shadow on the Floor.* Song. Words by G. M. Elva Wood.

*The Angel and the Child.* Song. Words by H. W. Longfellow.

*The Passing Ship.* Song. Words by the Earl of Pembroke.

Composed by Virginia Gabriel.

THE titles of these songs will sufficiently indicate the subject on which they are founded! Death, death—either of child, parent, friend or lover—seems to be the theme universally recognized as the one best suited for a musical setting by the ballad makers of the day. That the pathos (such as it is) of these effusions is thus ready made for the versifier, and requires but a little heightening at the hands of the composer, is so obvious, that we should imagine that the public would scarcely accept either words or music as real art; but the trade-worth of such productions, is too well known by all engaged in their manufacture; and the luxury of speaking the truth, is therefore left to the few who, like ourselves, remain unmoved by their commonplace appeal to our human sympathies, and have no concern with their market value! Let us then at once say that a drawing-room is not the place where the wounded feelings of persons, who have lost those near and dear to them, should be experimented upon; and that the "wail of the living," which goes "from the hearth to the cold grave stone," in one of the songs before us, are not words to be uttered by youthful voices, even to better music than Virginia Gabriel can wed them to. It is not sufficient that those who feel the true mission of the art, and who can see through the conventional methods of creating an interest for these inferior works, should dismiss them with a few words of gentle tolerance: it is their duty to speak out whenever an occasion occurs; and as the three songs which have called forth these observations, are a fair example of a rapidly increasing class of composition, we seize the opportunity to record a conviction, the earnestness of which at least our readers will, from our many former remarks on the subject, assuredly credit us with. It will, we presume, be accepted as praise, when we say that the melodies of these ballads are as melancholy as the verses; the lengthening out of the key-note on the word "dead," at the conclusion of the "Shadow on the Floor," especially having as sepulchral an effect as could possibly be desired. But exception must be taken to many of the harmonies; as, for instance, between the 8th and 9th bars of "The Angel and the Child," where the bass drops a fifth with the voice (from tonic to dominant), and also between the 11th and 12th bars, where the melody walks up from A to D, the bass

being D, G. In the same song, too, we should like to understand what chord is intended after the diminished 7th on F# (bar 2, page 5), for, as it stands, the harmony is perfectly inexplicable. We do not care to be over critical with such songs; but if domestic misery is to be set to music, let us at least be unhappy grammatically.

*La Reveillé; Morceau Militaire, pour Piano.* Par Walter Macfarren.

A most attractive composition, in C major, treated in that musicianlike manner which must command the attention both of teachers and performers. The principal theme is founded on the bugle-call, which is carried throughout the piece with much effect. The melodious subject, in the dominant, is excellently contrasted with the spirited military opening; and its re-appearance in A flat is as unexpected as it is charming. Moderately advanced players will find in this little sketch much to delight and nothing to perplex them.

WEEKES AND CO.

*Le Cor des Alpes; Mélodie de Proch.*

*Thème Allemand, de Leybach.*

*Valse Brillante, de J. Schulhoff.*

*Galop di Bravura, de J. Schulhoff.*

Facilitated and arranged by J. Rummel.

WERE we called upon to pass judgment upon a selection of Shakespeare's plays "facilitated and arranged" for children, we should feel it our duty, in the cause of literature, to protest against such a form of appeal to juvenile comprehension. The pieces before us are open to a similar objection; for although the originals of those taken in hand by Mr. Rummel do not certainly hold that rank in the musical art which the works we have mentioned do in the dramatic art, they are sterling compositions, and have lived quite long enough to claim respect. We may also say that experience has proved to us how the early impression of a piece clings to a student in after years; and can even cite an instance where an intelligent pupil, who had in her nursery days played a garbled version of Weber's "Invitation pour la Valse," transposed into C, and with the original passages altered and simplified—would scarcely tolerate the real work; and indeed could hardly be induced to believe that it was not a kind of paraphrase of her favourite unpretending little Rondo, especially adapted for the practice of advanced performers. Music for children should be written only by those who thoroughly understand their requirements; for we all know that little players are often more ambitious than big ones, and it is the duty of the master to see that this ambition is properly controlled. Difficult compositions are, we regret to say, often given at schools, with an intimation that the passages thoroughly beyond the pupil may be omitted; and we recollect (as an example of the result of this training) an aspiring young lady on one occasion informing us that she intended to play one of Beethoven's Sonatas, and "leave out all the accidentals." Apart from the objection we have urged, we may say that Mr. Rummel has most creditably performed his task; and although we do not wish to see the numbers of "La Petite Pianiste" multiplied beyond the four numbers already published, there may be many who do, and to all such it can conscientiously be said that the pieces will prove highly acceptable.

*Smile on my Ev'ning Hour.* Sacred Song. Words by the late Miss Charlotte Elliott.

*The Old Year.* Song. Words by Isabella M. Mortimer.

Composed by Mrs. John Holman Andrews.

A CALM and vocal subject, smoothly harmonized and faultless in grammatical construction, are merits too valuable and rare to be passed over, even in such an unpretending sacred song as Mrs. Andrews has written; and to singers, therefore, who are satisfied with these qualifications, we conscientiously recommend "Smile on my Ev'ning Hour," the words of which, as well as the music, are entitled to commendation. "The Old Year" has a graceful theme, and we imagine would be unexceptionable in the accompaniment, provided the innumerable errors therein can be rectified by the pianist. Let us name only a few of these. Symphony, 7th bar, A flat omitted in the last chord; 9th bar of the song, all the naturals before the A's left out; 10th bar, flat before the last B omitted; 9th bar, page 4, E left out (we presume) in the chord of C; 1st and 2nd bars of the symphony at the conclusion, naturals before the A's omitted, in the modulation to G minor. We trust that we have said enough (although we have by no means exhausted the list of inaccuracies) to call the attention both of composer and publisher to the matter.