

Mr. W. Dawson's "Largo and Andante"

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Bennett. It is charmingly written, and, evidently the work of a trained pianist, may be conscientiously recommended both for practice and performance to all students who are desirous of cultivating the various shades of touch. The creeping semiquaver accompaniment, although played with the same hand which sings the melody, is well considered; and, the leading fingers being marked, no difficulty will be experienced in realising the effect intended by the composer. We congratulate Mr. Fanning on having made an excellent beginning.

ENOCH AND SONS.

The Musical Monthly. A Magazine of new copyright Music. Edited by Sir Julius Benedict. No. 6.

THE number for May of this magazine contains a fair amount of attractive music, both vocal and instrumental, but we scarcely think that in these periodical works composers, as a rule, put forth their greatest strength. In the instrumental part a "Sérénade mauresque," by Ed. Roeckel, and a March by E. Metzendorff; and in the vocal part a Prayer by Gounod, "After Parting," by Henry Smart, and "Were I a little bird," by Franz Behr, may be cited as amongst the best pieces. As we before said, there is a foreign air about the publication which will, we fear, prevent its general acceptance here, especially as we find that even the English fingering is not adopted.

Original Correspondence.

MR. W. DAWSON'S "LARGO AND ANDANTE."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In your review of my "Largo and Andante," in this month's number of the *Musical Times*, you say "He is very scrupulous about enharmonic propriety, for he writes successively E \sharp , D \sharp , and E \flat again. I may here say that the D \sharp should be D \sharp , as the sharp was not to be found in the original manuscript, and must have been inserted by the engraver in a mistake, and which I failed to correct in the proof.

Assuming it to have been in the manuscript, I fail to see how F \sharp can be derived from the chord of \sharp on D, as D \sharp is not the 9th, but an augmented 8th from D. The real root of the chord, in my opinion, is B \sharp , if \sharp is understood; or, if not, then A \flat with 3 resolved enharmonically.

Yours faithfully,

15, Jasmine Street, Liverpool,
May 10th, 1873.

W. DAWSON.

[Mr. Dawson is undoubtedly correct as to the root of the chord which is printed; but this chord is alien to the key of C minor, in which his passage is cast, and the printed D sharp must be translated into E flat, to assimilate it to this tonality, and it was translated accordingly by the reviewer when he described it harmonically as the minor 9th of D. Such false notation is not rare in the writings of the best masters, by whom it is employed to economise accidentals, and save the trouble of reading the contradiction of a flat to one E by a natural to the next. In the substitution of D \sharp , the appearance of the printed incident under notice suggested the supposition that the author considered a chord of the 9th of B to be available in C minor, and it is satisfactory to find that the appearance is due to the engraver's error, and that Mr. Dawson entertains no such view.—THE WRITER OF THE REVIEW.]

"MANFRED."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Having seen in last month's *Musical Times* your answers to "Subscribers'" questions respecting the above opera, I write to say, in answer to your second answer ("We do not know of any part of either of them being arranged for the organ") that the *entr'acte* from Reinecke's setting of the above opera is arranged for the organ by E. Prout, and published by Augener and Co.

Believe me, Sir, yours truly,

May 1st.

A. B. ALLEN.

MR. JACKSON'S TRIO.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Permit me to correct your reviewer. In the last number, viz., for this month, he stated my Vocal Trio to be

published by Messrs. Duncan Davison and Co.; such is not the case—it is published by Lamborn Cock.

Believe me, yours, &c.,

JOHN JACKSON.

29, Alfred Place, Bedford Square,
May 7th, 1873.

MUSIC IN BATH ABBEY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Had Mr. Pyne chosen to tell the whole truth, there would have been no need of this reply.

When I penned my former note I was ignorant of the fact that, in a recent edition, the last line of the hymn had been altered. I and two friends, sitting in different parts of the congregation, unfortunately had books of a former edition, and (my friends agree in this) heard the people round us singing the words and music exactly as I have before stated. Moreover, my principal objection is to the tune being sung to those words at all, whether the last line be sung through twice or not. My case stands thus:—Is it right, or wrong, to sing the following words, being the first verse of the hymn, to "Adeste Fideles," when such tunes as "Hanover," "Montgomery," &c., are available, and equally well known?

"Though troubles assail, and dangers affright,
Though friends should all fail, and foes all unite
Yet one thing secures us, whatever betide
The Scripture assures us 'The Lord will provide.'"

Were the above submitted to a musical jury, I doubt not their verdict would justify

Your humble and thankful servant,

D.

TO CORRESPONDENTS.

•• Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ENQUIRER.—Yes.

J. G. C.—We would recommend Novello's "Concise Explanation of the Gregorian note," and Charles Child Spencer's "Concise Explanation of the Church Modes," both published by Novello, Ever and Co.

J. STEWART.—Thompson's Collection of Scottish Airs edited and arranged by Haydn and Beethoven (published in several volumes), and Nipper's Collection, in three parts, for Violin, Voice, and Bass, edited by Haydn are out of print, and can only be occasionally met with at second-hand music shops.

AN AMATEUR.—The Organ is used in the performance of Oratorio, because in nine cases out of ten the composer has intended it. The organ part played on the occasion alluded to was written by the composer himself. The loudness of the organ may be explained by the position "An Amateur" occupied in the hall.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ABERDEEN.—The concert by the bands of children that were successful in the late contest for the prize money offered by the Aberdeen Musical Association took place in the Music Hall on Saturday afternoon the 10th ult., and was, as might have been expected, very largely attended. Sheriff Dove Wilson, who occupied the chair, introduced the business of the evening, and paid the highest compliment to the President of the Association, Mr. James Walker, to whom he said they were not only indebted for the idea of the competition, but for the means of carrying it out by supplying himself the necessary funds. Mr. James Walker, after a felicitous speech in which he expressed an earnest hope that time would bring forth a higher standard of ability amongst musical teachers of the young, proceeded to distribute the prize money to the instructors of the successful bands. Of course, the lady teachers received very hearty welcome, but the ovation of the evening was unmistakably given to the blind teacher of the Garlogie band, Mr. John Moir, who, strangely enough, received the eight guinea prize for reading music at sight. The applause with which he was greeted on being led forward merged into cheers, when it became palpable to the audience that Mr. Moir had not the use of his vision. After the prizes had been presented, the beautiful badge of the Association, wrought in