Review

Source: *The Musical Times and Singing Class Circular*, Vol. 14, No. 335 (Jan. 1, 1871), p. 750

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

Stable URL: <http://www.jstor.org/stable/3353497>

Accessed: 26-02-2016 17:05 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>

use "historical and other references," they are always given in foot-notes, so that they may be omitted, if desired, without any detriment to the information conveyed in the body of the work. The explanations of the major and minor scale are written so clearly that the merest tyro can understand them; and it is really quite refreshing, (after the vague attempts to teach the subject of Time which it has been our misfortune so often to read) to be told that by "dotting the component parts," either of simple double or of simple triple time, we produce what is called Compound time. This is at last instruction properly conveyed on this highly important matter; and we may say that this chapter, which is usually the weakest in elementary books, is here the strongest. Praise must also be given for the methodical manner in which accent is taught; and the student will find much useful information under the heading of "General Matter." A chapter is devoted to the Intervals, the division of which into Diatonic and Chromatic is very properly adhered to; but we must take exception to any other system of teaching distances than that of simply counting the semitones lying between. To explain that a perfect fourth "consists of a major third and a minor second, or three major seconds" is almost as bad, we think, as to define a dominant seventh by saying that it has a major third and two minor thirds. This however is a mere matter of opinion; and there is really so much that is good in Mr. Wright's book that we heartily recommend it to those who are searching for rudimentary works which neither teach too much nor too little.

Fra Diavolo. An Opera by Auber. Edited, and the English words translated, by Natalia Macfarren.

Auber's sparkling and ever-welcome Opera is here presented with the original French words, and an English translation, maturely considered, with regard to the accentuation of the music and the sense of the language in which it was composed. Many persons will, we think, be glad to possess so carefully edited an edition of this work, for we can conscientiously give as much praise to the clearness, both of the engraving and the printing of the music, as we felt justified in awarding when reviewing "Fidelio" in our last number. As this edition is not intended, even in the musical portion of it, to be a mere re-print of former ones, we quote from the "Editor's note," to show our readers what portions of the Opera are here given for the first time in this country. "In the Introduction, from the words of Matteo, 'Since it is you who pay,' until the end of the resumption of the opening subject, the dialogue music that follows, between Zerlina and Lorenzo, is 'arranged' as a ballad for Lorenzo in Mr. Lacy's adaptation. In the Quintet, No. 3, the Recitative preceding the Andantino. In the Duet, No. 5, the opening Recitative and the first Allegro. In the Finale to Act I, the Allegro in common time, and the re-commencement of the *g.* The Recitative preceding Zerlina's air, No. 11." These are exceedingly interesting features to all who wish to know the Opera as Auber wrote it; and when we add that the most important points of the score are indicated in the pianoforte part, it will be seen that no trouble has been spared by the editor to render this the most perfect version of the Opera yet produced in England.

Favourite movements from Benedict's St. Peter. Arranged for Pianoforte Solo. By Berthold Tours.

A considerable amount of proficiency in the science as well as in the art of music, is necessary before a player can, with a vocal score before him, give a rendering of the music which shall leave no leading idea neglected. To all who appreciate a quiet hour's reminiscence of a great work, at the pianoforte or harmonium, this plainly printed and musician-like arrangement will be found a boon; for without making difficulties by an attempt to include too much, it includes all the salient points in the different numbers. It is one of the best arrangements of the sort which we remember to have seen.

A Morning, Communion, and Evening Service. For Voices in Unison, and Organ. By Berthold Tours.

THE disciple of the severe-ecclesiastical school of music will probably raise his eyes in honest horror at the sight of many of the progressions and modulations in this work. But to those who are of opinion that the music of the age should be stamped by the character of the age, it will not be unwelcome, although it may not receive altogether unqualified praise. The four-part arrangement which we are happy to see promised on the title page, will no doubt be more generally useful than the unison arrangement before us, the frequent appearance of the high E and E^b suggesting rather hard work for ordinary basses. The author will probably take care that these notes are but rarely found in the bass part of the harmonized edition. The *Te Deum* and *Credo*, are perhaps the most deserving of praise, although throughout all the numbers the traces of a highly trained and thoughtful musician are so evident, as to claim for this Service a careful study.

Sing and rejoice. Anthem for Christmas. By Joseph Barnby.

THIS is a spirited Festival Anthem, of moderate compass in the voice-parts, and thoroughly easy. These qualities would be of themselves sufficient to recommend it, but it possesses also much good melody and a very effective treatment of the words "Lo, I come, saith the Lord." Mr. Barnby's excellent setting of "O come all ye faithful," introduced after an interrupted cadence, makes a capital close to a composition which cannot but be generally useful.

Pensée Poétique, pour le Piano; par Albert Lowe.

POETICAL thoughts are not so common with English composers that we can afford to pass off a good piece like this with a foreign title-page; and we should have been glad therefore if Mr. Lowe had boldly used the language of the country in which he publishes. There is much to commend in this refined little sketch. The melody is extremely graceful, the harmonies are musicianlike throughout; and though conventional in construction, it amply fulfils its title. There is a bold change of key on page 5, which is highly effective.

Impromptu for the Piano, by C. H. Hayward, Op. 2.

A VERY elegant *legato* melody, with a *staccato* semi-quaver accompaniment, which will require a well trained touch and a refined musical feeling for its due expression. There are some bold modulations in the piece, but they are always managed skilfully, the change from C major to A flat being especially happy, in the return to the original subject, on the second page. Mr. Hayward writes gracefully and without effort; and as this composition is only Op. 2, we have hopes that he may shortly escape from the overdone "Lieder ohne worte" school to something of more importance.

Danmark's Rose Valse. Composed, and Dedicated, by permission, to Her Royal Highness the Princess of Wales, by Lady William Lennox.

THE dedication of this graceful Waltz will sufficiently account for its title; but we can conscientiously say that, unlike most of the tributes to Royalty, it possesses very decided merits of its own. There is an originality in the opening subject which will recommend it even to those satiated with the modern dance music, and will cause the most inveterate waltzers to pause and listen. It is carefully harmonised; and the frequent changes of key prevent any feeling of monotony. If well scored for a band, we fancy it would be additionally attractive.

Farewell. Song. Words from the German by The Rev. J. G. Bailey, M.A. Music by Elaine.

WE know not why modern composers of vocal music should, as a rule, select the gloomiest words for the exercise of their talents. A song suggestive of anything but misery in some form is a rare exception; and we can almost believe that any writer who would have the courage to break through this custom and give us really