

Review

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oh dear, dear country," "Onward! Christian soldiers," and "My God, my Father, while I stray." The somewhat sentimental character of modern hymnody has necessarily induced a corresponding character in the music which springs from it, and Mr. Hodges has been thoroughly imbued with this spirit. It is difficult to select any conspicuous examples of merit in these contributions. The melodies are, as a rule, subservient to the sweet character of the harmonies, and there is a decided sameness throughout the series. Nos. 5, 14, and 17 please us most, but if Mr. Hodges contemplates further contributions, it would be well if he would forbear from making the tenor part habitually descend below the bass part in a previous chord. In No. 13 occur two cases of a 7th rising to the 5th, while the root descends to the 3rd of the next chord. If Mr. Hodges will consider the propriety of avoiding such errors in his future contributions, they will no doubt be welcomed with still greater favour by the many to whom this class of composition appeals. The *Te Deum* is a bright piece of music which entirely depends upon the organ part for its effect, the voices singing in unison. It will, therefore, be suitable only for churches which possess an instrument capable of carrying out the intention of the author.

J. B. CRAMER AND CO.

*Eight Characteristic Pieces for the Pianoforte.* 1. *Minuetto*; 2. *Præludium*; 3. *Air*; 4. *Album Blatt*; 5. *Barcarole*; 6. *Papillon*; 7. *Andante Serioso*; 8. *Capriccio*.

Composed by Waldemar Bargiel.

THESE pianoforte pieces, although of small pretension, display an original power and a musicianlike skill sufficient to arrest the attention and to make us desire to cultivate a closer acquaintance with their composer. Nos. 1 and 2 are good solid sketches, artistically treated, the "*Præludium*" especially—in G minor, ending with the orthodox major chord—being exceedingly attractive. No. 3 is a charmingly written piece, an "*Air*" indeed, as its title affirms, but as pure a specimen of quiet melody and harmony as can be imagined, and an excellent study for *legato* playing. No. 4 has a melodious subject with a syncopated accompaniment, which, with a sympathetic performer, may be made extremely effective. No. 5, although not in the usual Barcarolle rhythm, 6-8, has an appropriate flowing theme, with a good second subject; and No. 6 has sufficient "*Butterfly*" character to justify its title, although we think it scarcely equal to its companions. In No. 7 we have a tranquil theme, in C minor, with a modulation into the tonic major; and No. 8 is a well-written *Capriccio* with some good and effective passages for both hands. All these sketches, as we have said, have sufficient individuality to lift them above the ordinary music of the day.

*Caprice for the Pianoforte.* By T. M. Mudie.

WE have on several former occasions called attention to the excessive refinement and poetical feeling displayed in Mr. Mudie's pianoforte works, which although tolerably voluminous, were they brought together in one catalogue, are by no means as well known as they deserve to be. The "*Caprice*" before us is written especially for moderately advanced players, and is eminently fitted to cultivate the taste for the due appreciation of compositions of the classical school. The themes are most attractive, and the writing throughout is that of a thorough master. All the passages lie well under the hand, but the due rendering of them will require mind as well as fingers. The publication of music like this should be warmly encouraged, for it has been too much the custom rather to write down to the level of the pupil than to endeavour to raise the pupil to the level of the music.

*The Fairy Wedding.* Duet for Soprano and Contralto. Words by Frederick Enoch. Music by Henry Smart.

The musical verses of Mr. Enoch have been set with the usual success by Mr. Smart, and the result is a duet which cannot fail to prove highly effective for drawing-room performance. The melody is exceedingly attractive, and no vocal difficulties present themselves even to the most timid amateurs. Much character is given to the composition by the accompaniment, which is written

throughout with all that grace and elegance which invariably distinguish the vocal pieces of this composer. There are short and melodious solos for both voices, so that, in the performance of the duet, the honours will be equally shared by each singer.

*Are your minds set upon righteousness?* Anthem. Dedicated to the Vicar and Choir of St. Stephen's, Lewisham. Composed by R. Stanley Brocklebank.

It is impossible for us to speak favourably of this composition. It has the merit of being tolerably easy to sing, but the author must learn to write correctly harmony and notation. It is very often expedient to employ false notation to facilitate the reading of single parts, but it is manifestly incorrect and misleading to do so when no purpose is served. In the third bar of the introduction G♯ is written instead of F♯ in a chord which is the first inversion of a minor 9th or D. A similar fault occurring every time this or an analogous chord is written shows that the author is obstinate rather than politic in his view. Amongst other things too we must protest against the rising of the 7th of the dominant to the 5th of the tonic while the 3rd rises to the root. This occurs twice on pages 6 and 7, to the words "ponder, ponder," and "that dwell."

*Benediction Service.* By Charles W. Smith.

WE are not told where St. Joseph's Academy is situated to whose students this service is dedicated and for whom it was expressly composed, but we are convinced that this gushing kind of music which is becoming so general in the Roman Church, though it may attract, cannot have a good influence. If then attractiveness is the chief use, as it is the only merit, we can only wonder that the authorities at this academy sanction the production of such music in a place where the need of attraction is supposed to be no longer urgent. The piece under consideration is tuneful if commonplace, and we forbear to point out some faults of part-writing not knowing how far the author prefers progressions that are usually considered as signs of want of care or study.

ROBERT COCKS AND CO.

*The Harvest Song (Herbstlied)*; Schumann. Transcribed for the Pianoforte by G. F. West.

AGAIN we must say that a "*Transcription*" is an adaptation of a composition for an instrument different to that for which it was originally written, and not a *Fantasia* upon a theme introducing showy variations. Mr. West writes graceful and useful school pieces; and beyond the objection to his title which we have offered, there can be no reason why the one before us should not be as acceptable as any he has yet put his name to. The manner in which the air is ornamented has certainly no claim to novelty; but the passages are brilliant, and well suited for moderately advanced players. We could wish, however, that the fingering were not so plentifully marked; in many parts it is quite unnecessary, and draws the attention away from the notes. The leading fingers only should be indicated, and there would be some chance then of a pupil being taught to think.

*Poor Ellen.* Song. Poetry by the Rev. E. Dudley Jackson. Composed by Ciro Pinsuti.

THE beautiful opening of this song, in E minor, tells the story of the forlorn maiden with much pathos, an appropriate accompaniment materially aiding the effect of the simple phrases to which the words are wedded. The change to the tonic major gives much intensity to the words "*Poor Ellen, she's gone where no false tongues woo;*" and an effect thoroughly sympathetic with the return to the verse expressive of weary waiting is gained by the recurrence to the minor. We cordially recommend this eloquent song to the attention of vocalists, both for public and private performance.

METZLER AND CO

*Songs for Children.* Words by Willy De Burgh, Esq., and others. Music by W. Borrow.

LITTLE vocalists in the present day have no reason to complain that their wants are not provided for. "*Nursery*