

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 16, No. 365 (Jul. 1, 1873), p. 143

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

Stable URL: <http://www.jstor.org/stable/3353703>

Accessed: 17-12-2015 22:34 UTC

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all keys, the least desirable, into which the plan of a piece can proceed, and its ill effect here is proof sufficient of its undesirability. The setting of the Doxology is the same in the two compositions, forming a link to unite them into one, with the same good effect that the device elsewhere produces. Our final remark must be that we look with pleasure for more music from the same hand.

La Fontaine. Morceau de Salon pour Piano.

L'Etoile Rouge. Polka brillante, pour le Piano.

Le Bon Retour. Caprice Caractéristique pour le Piano.

Par M. Lafuente.

THE first of these pieces is decidedly the most "characteristic" of the three, although the last is the only one so termed by the composer. The light groups of demisemiquavers which form a marked feature in the composition, and are presumed to represent the aquatic element, are effective, although we can hardly reconcile ourselves to the fifths between bass and treble (G, D,—A, E) in the third bar of page 3. The principal theme is rather tame, when first given out; and we do not admire the break in the demisemiquaver passages in the last few bars; but pianists with a light finger will have ample opportunity for the display of their touch in the course of the piece, and the subject is sufficiently graceful to command attention. "*L'Etoile Rouge*" is a spirited Polka, but scarcely more brilliant than the hundreds with which we are already familiar. "*Le Bon Retour*" is merely a theme with variations, none of which will severely tax the powers of the performer. Surely it is time that some individuality should be stamped upon the works which are submitted for review; pieces merely cut to the modern pattern may satisfy the majority of the music-buying public, but when they are sent for critical judgment what new set of words can be invented to describe their negative virtues?

The Songs of Wales. With accompaniments for the Piano or Harp. Edited by John Thomas. Part 2.

THAT Welsh music has latterly engaged a large portion of public attention is in a great measure owing to the zealous and patriotic exertions of Mr. John Thomas and Mr. Brinley Richards, both of whom have thrown their heart into the movement, and being artists of the highest standing, practically demonstrated the excessive beauty of the melodies, which are as truly national and as dear to the natives of the Principality as are the traditional tunes of any other part of the world. The work before us is issued monthly, and will be completed in about twelve parts. It is announced as a re-publication of the collections of the late John Parry and George Thomson, with the addition of other melodies which have not hitherto appeared in a vocal form. In some cases the same air is given with different words and accompaniments; and an interesting feature in the publication is the addition of historical notes in connection with the songs. Under the careful supervision of Mr. John Thomas, it is almost unnecessary to say that the music is most accurately printed; and to all lovers of the songs of Wales we cannot too cordially commend a work which is evidently a labour of love to its editor.

AUGENER and Co.

"Not unto us, O Lord, not unto us." An Anthem for Four Voices. By Richard Payne.

THIS Anthem is melodious, and for the most part vocal, but in one place at least it demands extraordinary compass in the basses, where it goes to D₂ below the staff. Its variety consists more in change of key than change of matter. It has some good contrasts of *piano* and *forte*, by which, quite as much as by other means, it will make a pleasing effect. It merits and is likely to obtain a certain kind of popularity; and it says something for the progress of music in the Congregational Church that such a piece should be written for its use by one of its organists.

JEFFERYS and Co.

On beds of snow (Ellen's Tear). Poetry by Thomas Moore. *Sleeping Flowers.* Written by Rea.

Composed by Berthold Tours.

MR. TOURS has thoroughly sustained his reputation as a vocal writer in both these songs. Moore's words are set with a sympathetic feeling which fully justifies the composer in selecting the verses of a true poet. The commencement, in C minor, is well contrasted with the themes in the dominant and tonic major, the triplet accompaniment, on the return to the original time, being especially effective. "*Sleeping Flowers*" is perhaps even more popular in

character. The words are coloured throughout with remarkable fidelity, and the melody cannot fail to win its way with the most impassive listeners. As in all Mr. Tours's compositions, the accompaniment is an integral portion of the song and changes its character with the alteration of feeling in the poetry as truly as the voice part itself. Singers who desire something really good as well as really new, should at once possess themselves of these two charming songs.

LAMBORN COCK.

Sonatina. For the Pianoforte. Composed by Muzio Clementi. Edited by H. C. Lunn.

AMONGST the many Sonatinas of Clementi, all of which are so admirably adapted for teaching, this one in E flat, containing only two movements, is unquestionably the most popular. The first movement is a stream of melody throughout, and the *Presto* subject of the *Rondo* is so light and playful as to ensure a warm welcome wherever it is played. For practice, too, it is excellent, for it shadows forth the form of the more elaborate classical works in so attractive a manner as to make the study of it a pleasure, even to young performers. We trust that its re-publication will lead to a more general knowledge of a composition which, although called a "*Sonatina*," is by no means diminutive in inventive or constructive power.

Grand Choral March. From Beethoven's "Ruins of Athens." Arranged for two performers on the Pianoforte. By Arthur O'Leary.

THE recent performances of Beethoven's music to the "Ruins of Athens" has brought this beautiful March somewhat prominently into notice; and amateurs who desire to possess a four-handed arrangement of it will do well to procure this excellent transcription from the score by Mr. O'Leary: it will be found highly effective, and by no means difficult to play.

Wagner's "Lohengrin." For the Pianoforte. By Francesco Berger.

WAGNER'S Operas, as a rule, offer but small attraction to Fantasia writers, for so little do they abound in set melodies that it is difficult to lay hold of any portion of a scene which can be made effective in a pianoforte transcription. Considering this drawback, however, we think that Mr. Berger has been fairly successful. To those who are acquainted with the opera, of course such a presentation of some of the principal subjects will not prove very attractive; but the Fantasia may be the means of spreading some knowledge of Wagner's music amongst amateurs, and for this purpose it may be recommended.

Sweetest Saviour. Dialogue. The Words by the Rev. George Herbert, A.D., 1630. The Music by C. A. Macirone.

MISS MACIRONE always writes well, and both in her pianoforte and vocal music evinces an earnest appreciation of the highest forms of art which must ever ensure her a welcome with a cultivated audience. The composition before us is truly sacred, and treated throughout with a refinement which lifts it far above the manufactured religious songs of the day. The theme is in the purest sympathy with the words; and the accompaniment is appropriate and free from any obtrusive display of learning. As the title page expresses that this is No. 1 of a series called "Sunday Songs," we may reasonably hope that amateurs will be provided by Miss Macirone with a number of sacred vocal pieces of a more elevated character than they have hitherto been accustomed to exercise their talents upon.

IN THE QUEEN'S BENCH.—WESTMINSTER SESSIONS HOUSE, 21st June, 1873.

LITTLETON v. GOUNOD.

Before Mr. Justice DENMAN and a SPECIAL JURY.

Counsel for the Plaintiff, Mr. Serjeant BALLANTINE, Mr. MURPHY, and Mr. E. S. ROSCOE.

Counsel for the Defendant, Mr. DIGBY SEYMOUR, Q.C., Mr. BRANDT, and Mr. J. BOWEN MAY, JUN.

(Transcript from Messrs. Marten and Meredith's Shorthand Notes.)

Mr. ROSCOE opened the pleadings.

Mr. Serjeant BALLANTINE: May it please your Lordship, Gentlemen of the Jury, I regret very unfeignedly having the duty cast upon me of stating this case and conducting it against the defendant. I cannot help thinking that it is extremely ill-advised on his part to appear here at all, and also I think that before this case is ended he will join in the regret that I have expressed that it has ever been brought into Court. As far, however, as those whom I represent are concerned, I think you will agree with me that there was an absolute