

Review

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GEORGE EMERY AND CO.

*Little Maid Marion.* Ballad. Words by Rona Lee.

*The Child's Wish.* Words by A. N. O. N.

Composed by Mirana.

ALTHOUGH songs are plentiful enough in the present day, good ones are scarce; and we therefore welcome a writer with so much true feeling for melody as Mirana has evinced in the two unpretending compositions before us. "Little Maid Marion" has a pleasing theme, accompanied with that simplicity which is the surest proof of the possession of power. The *staccato* chords on a key-note pedal, at the commencement, give much effect to the words; and the flowing quaver accompaniment to the phrase in the relative minor, forms a good contrast. "The Child's wish" is wedded to a melody so faithfully reflecting the poetry as to make us believe that music and words were composed simultaneously, an idea which is favoured by the fictitious initials which are presumed to belong to the author of the verses. The pretty tripping subject is well harmonised; and the changes in the accompaniment are always judicious, and in character with the feeling of the poetry. Let Mirana be true to herself, and not be led away by the delusive notion of composing dramatic *scenas*, and there is a place for her amongst the elegant song-writers, whose mission it should be rather to elevate the art than to follow the fashion.

ASHDOWN AND PARRY.

*Winter and Spring.* Song. Written by John Addis, M.A. Composed by Bellenden Ker Atkins.

THIS song, although unequal in merit, is so full of character, and shows in parts so much real musical feeling that we are inclined to select it from the mass of vocal compositions of a similar class now before us. The opening phrase, in F minor, is happily expressive of the words; and, if the composer would cut out the E natural in the chord of the §—9th bar, p. 3—the accompaniment would be faultless. Throughout the song the modulations are most appropriate; and the enharmonic transition from G flat to E is a point of extreme beauty. Again, the freshness of the new theme, to the words "Spring in the heart of the maiden," is excellently contrasted with the somewhat mournful subject which commences the composition; and the return to the original key in the concluding four bars gives a truthful colouring to the poetry which deserves high commendation. On the whole, the song is extremely creditable to the composer, whose name, although new to us, will probably make itself heard, even through the multitude now clamouring for foremost places in public estimation.

*Why, Lovely Charmer?* Song. Words by Sir Richard Steele. Music by E. A. Sydenham.

IN this song Mr. Sydenham again shows that he has a talent for song-writing something beyond the mere power of composing a melody which shall pretty accurately fit the words. The quaint lines of Sir Richard Steele demand a musical setting which, to a certain extent, reflects the spirit of the time in which they were written; and this dramatic faculty—observable in the vocal works of this composer already reviewed by us—is especially manifested in the song under notice. The melody is extremely simple, but full of character; and the poetry is happily expressed, if we except the phrase, "So very kind," the two notes to the first syllable of the "very" somewhat interrupting the flow of the words. The harmony enriches, without disturbing, the theme throughout; and the modulations are never forced in with pedantic obtrusiveness. The pedal-bass at the commencement is effective; and the varied harmony to the first phrase, on its repetition, is a point worthy of commendation. We have dwelt upon this song at more than our usual length, not so much on account of its intrinsic merit, as because, as we have already said, there is unquestionable indication of a talent in the composer which, if he be well advised, may some day be turned to good account.

*Smiles and Tears.* Song. Written by Peter Spenser. Music by T. Albion Alderson.

A SIMPLE and unaffected song, which, neither startling from its novelty, nor offending from its want of tunefulness, will pass in the crowd with a word of kindly recognition. It is something, however, when a man has little to say, to be able to say that little well, and this we may affirm that Mr Alderson has done, which is perhaps all the praise that he sought for.

LAMBORN COCK AND CO.

*Turkish March*, from Beethoven's "Ruins of Athens." Arranged from the Orchestral Score for two performers on the Pianoforte. By C. Graham Gardner.

A VERY effective arrangement of Beethoven's excellent march, which we cordially recommend to all who do not devote their energies to "brilliant" variations of operatic airs. Such music as this will be certain eventually to make its way wherever it is introduced; and it rests with teachers, therefore, to point out the beauties of it to their pupils, and to persuade them at least to give it a fair trial. By the title-page, we perceive that accompaniments for violin and violoncello are published with this duet, a feature which will render it doubly attractive wherever these instruments are available.

*The Gondola.* Romance for the Pianoforte. By Walter Macfarren.

AN elegant trifle, which deserves to find favour both with players and teachers. The subject is extremely refined; and the undulating quaver accompaniment well preserves the feeling suggested by the title of the piece. A placid character pervades the entire movement; and the passages, although highly effective, are quite within the powers of moderate performers. We particularly admire the phrase in A major; and the return to the original key of B flat is happily contrived. We are glad to see that the leading fingers are marked by Mr. Macfarren; and more especially, that the passage of sixths, which most amateurs are puzzled at, has not been left to the tender mercies of either bad masters or bad pupils.

*I would tell her.* Song. Poetry by R. E. Francillon.

*Memory.* Song. Poetry by Thomas Moore.

*I ever think of thee.* Song. Words from the German.

*The touching pathos.* Sonnet. Poetry by the Rev. Chauncey Hare Townshend.

Composed by Charles Salaman.

MR. SALAMAN again comes before the public with four songs, scarcely perhaps as popular in character as those which have recently fallen under our notice, but in every respect equally creditable to him in an artistic point of view. The first on our list has a smoothly-written melody, with a light quaver accompaniment for the right hand. There is much feeling for the poetry shown throughout the setting of this song; and although we have not yet quite got reconciled to the sudden chord of B major, in the first bar of page 2, we think that we might become so in time. "Memory" is somewhat eccentric, both in melody and accompaniment; but it may be made effective by any vocalist who can fully catch the meaning of the composer. "I ever think of thee" is thoroughly German in character, and will require a singer with real dramatic power to do it justice. The vivid triplet quaver accompaniment, which runs through the song, against the two even quavers in the voice part, is extremely telling. The quiet Sonnet, to the Rev. Mr. Townshend's poetry, forms a perfect contrast to the preceding song, a *legato* melody, well adapted for a contralto singer, moving onward in almost unbroken flow throughout. The theme is exceedingly graceful, and the accompaniment is peaceful, and in loving sympathy with the voice part.