

Review

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Mr. Tilleard would do well however not to lose sight of that refinement which distinguished many of his earlier compositions. This quality is doubly essential in music intended as an offering in the sanctuary. If a composer omits to infuse refinement into a secular composition cultivated persons will avoid the use of it. But if it be wanting in the music used in our daily services the matter is much more serious—as every one is here expected to take part. On the whole these compositions in many places exhibit Mr. Tilleard's talent at its best.

The Wreck of the Hesperus. A Cantata, for Solo Voices and Chorus. Words by Longfellow. Music by Thomas Anderton, Mus. Bac., Cantab.

WE know not if this Cantata is scored for the orchestra; but as it comes before us, with only a pianoforte accompaniment, there is a decided effect of thinness in the instrumental part, which in many portions of the work causes a feeling of disappointment. It is true that the composition lays no claim to be judged by too severe a standard, the words having merely received that appropriate and unpretentious setting which will place the music within the reach of any amateur choral Society; but there are many places where the dramatic power displayed in Longfellow's poetry positively demands some sympathetic colouring by the composer, and Mr. Anderton has, we think, treated these parts with a timidity which has perhaps prevented his doing himself full justice. The work opens with a somewhat mysterious introduction, in A minor, which leads to a chorus in C major, commencing with an unison passage for tenors and basses. The entry of the four voice-parts on the words "Blue were her eyes as the fairy flax," is highly effective, and the theme is melodious and in sympathy with the poetry. The warning of the old sailor, and the manner in which it is received by the skipper, who blows a "whiff from his pipe," and laughs a "scornful laugh," are both well depicted in a tenor and bass solo; but the descent of semitones to express the moaning of the wind, and the minor scale passages accompanying the voices when the fury of the tempest is at its height, are methods of musically illustrating a storm which have become as conventional as the letting down of the back-hair of a stage heroine to denote madness; and we have only therefore to record that the composer has done everything right and proper under the circumstances. There is true pathos in the gentle melody sung by the father to his child, and also in the notes given to the little girl, who, in frightened accents, presses questions upon him, the *agitato* accompaniment well representing the raging sea beneath them; but the accompanied choral bit which follows is somewhat feeble; and although there is much cleverness in the concluding portion, which describes the finding of the child on the beach, lashed to the mast of the wrecked vessel, it cannot be said that the music rises to the level of the poetry. We presume that the members of the Solihull Musical Society, to whom the Cantata is dedicated, have already tested its merits before a public audience; and we can easily imagine that the unpretending character of the composition will ensure its ready acceptance both with singers and listeners, the choral parts being throughout written with much clearness and the solos being always effective. We here only judge its claims to be ranked amongst the enduring productions of its class; and feel certain from the earnestness displayed in the work, that the composer will value no opinion that is not spoken honestly and without reserve.

Valentine's Day. Four-part Song. Words by R. R. Bealey. Music by Mirana.

MIRANA has often come before us lately as a writer of graceful vocal solos, and here for the first time she appears as a composer of a four-part song. A cheerful melody, carefully and unobtrusively accompanied, this song may find favour with many choral Societies, and is simple enough to become popular with those domestic choirs which are now so rapidly growing, rather we hope for the performance of music in the drawing-room than for

"drawing-room music." The words are well expressed, and the voice parts are smoothly written throughout. The poet may, on the whole, be congratulated on having produced some verses well suited for music; but we do not like the line "True love our hearts shall still animate," especially as the accent in singing must be thrown upon the last syllable of the final word. The composer has, however, got over the difficulty with tolerable skill.

Tre Canti Popolari Toscani. La musica composta da Morton Latham.

1. *O tu che dormi.*
2. *Vedete, la quel Rusignol.*
3. *O Uccellin, che vieni di Fiorenza.*

THESE songs are eccentric but full of character, and there is an attempt to escape from common-place which is always commendable, even if not always successful. The first, vibrating between A minor and C major, has a tuneful subject, and a good effect is gained by the unexpected harmony of A flat major, commencing on the words "Risvegliati un pochino." The two unaccompanied bars, where the voice merely sings the intervals of the key-note triad, followed by the holding E, form a conclusion somewhat out of the beaten track. The second song at least has the merit of flowing on in an unbroken melody, in spite of the temptation to turn aside and twitter with that delusive "rusignol," which has been the ruin of so many composers. The theme is carefully harmonised and well accompanied. No. 3 is intended, we presume, for a low contralto, and in many parts is extremely effective. The song, however, appears strangely broken into fragments, and the ear in vain seeks for repose. The phrase, "O uccellin," in many places receives a strange setting, especially at the conclusion, where the voice runs up the entire chord of the dominant seventh on the word "O." At all events the whole of these compositions are thoroughly vocal, and that is no small merit in these days when the voice is so constantly made subordinate to an elaborate and overwhelming "accompaniment."

L'Allegresse. Morceau de Salon, pour Piano.
Galop Brillant pour Piano.

Par Siegfried Jacoby.

THE first of these pieces has some merit, and at least bears no trace of the patchy style so often observable in the "Salon" compositions of the day. Although simple in construction, it contains some good writing, and will require good playing to realise the intention of the composer. It is full of life throughout, and this result is not gained by a series of rapid passages, but by constant variety of character in both hands. We can conscientiously recommend this little sketch as superior to many pianoforte compositions, we have seen of far greater pretension. The second piece is somewhat more conventional. Most of the passages are brilliant and lie well for the hand; but the theme strikes us as trite and used up. We know how difficult it is to invent anything new for the subject of these dances, the pattern of which has been set for years; but we should like to see some attempt at originality in the treatment of the parts, if part-writing be admitted in brilliant Galops. The composition, however, flows on freely enough; and, although as we have said, we are not startled by any novelty, the composer never seems at a loss what to do next. Pianists who wish for a new and lively Galop will find this one please the majority of listeners; and they need not, perhaps, trouble themselves, in pieces of this nature, about the opinion of exacting critics.

WEEKES AND CO.

Bourrée, from the 4th Sonata for Violoncello, by J. S. Bach. Transcribed by Berthold Tours.

WE are glad to find that so many of our rising composers are devoting themselves to the resuscitation of works which require only to be known to be appreciated as they deserve. These "transcriptions" for the pianoforte of movements written originally for other instru-