

Review

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man has a right to steal from himself, although we cannot say that other phrases do not strongly recall the property of other people.

*Under the Lilac.* Song. Words by Gordon Campbell, Esq. Composed by Arthur O'Leary.

HERE is indeed a charming little musical poem, but such a poem as will puzzle the warblers of love-ballads to unravel. It is true that, after all, this is a "love-see" too, but so little of the conventional type that we can imagine twenty amateur vocalists "trying it over" without arriving at the faintest shadow of the meaning of the composer. For this Mr. O'Leary must suffer, but he suffers in a good cause; and we, who speak with the artistic rather than the popular voice, will promise to extend the hand of welcome to him, and if possible help him forward on his road, as long as he writes songs as good as the one before us. The delicacy with which the "busy bee" is suggested throughout is a proof that Mr. O'Leary knows how to use his effects judiciously, the broken phrases in the voice part being helped rather than obstructed in their expression by the demisemiquavers representing the humming of the little insect which is made to moralize on the future of the lovers, who exchange their vows of constancy unconscious of the tiny philosopher who is wandering amongst the flowers above them. Musically speaking, we cannot avoid dwelling upon the unexpected modulation from G into A minor, the use of the augmented fifth on the first inversion of the chord of C, and the progression into F major, which follows; the melody derived from which so happily colours the moral reflections of the far-seeing bee.

*In Memoriam.* Sacred Song. Words by R. H. Heath. *Carn Brea.* Song. Words by A. C. Shaw. Composed by R. H. Heath.

WE have on several occasions expressed our conviction that a sacred song is an exceedingly difficult work for an inexperienced composer to attempt; yet, judging from the number of such compositions which come before us, it does not appear that our opinion is shared by the writers themselves. "In Memoriam" is a commonplace melody, with a commonplace accompaniment; yet there is feeling for the words shown throughout, and were it not for the bass and voice-part moving in fifths between the sixth and seventh bars, we should not have a word to say against the harmonies. The composer has been more successful in the second song; but in the attempt to vary the accompaniment, he has proved that "variety" is not always "charming." The voice would flow melodiously enough if the notes would move out of its way in the instrumental part; but in many places the harmonies are thickened without being strengthened, and the sudden burst of *arpeggios* in the last four bars has an extremely patchy effect. Mr. Heath should learn to write either an independent accompaniment, with a character of its own, or one which shall merely sympathize with and aid the voice in its progress: that in his "Carn Brea" is neither the one nor the other.

J. B. CRAMER AND CO.

*The Moss-Trooper's ride.* Song. Words by F. E. Weatherly, M.A.

*Good bye!* Song. Words by Mrs. Eric Baker.

*The Memory of the heart.* Song. Words by Miss Stirling Graham.

Composed by Henry Smart.

MR. SMART never allows anything to bear his name upon the title-page that will injure his well-earned reputation; but, writing as much as he does, it can scarcely be expected that he will not permit very much to be published that cannot advance it. This, perhaps, is the fate of popular men; but it must be remembered that the remedy is in their own hands; and even the best of good fellows in society is occasionally made conscious that it is possible to wear out his welcome. We have placed these three compositions in the order of their merit. The "Moss-Trooper's ride" is a song that baritone singers will be delighted with; for, although somewhat conventional,

it well expresses the words, and may be made extremely effective by a vocalist who can enter into the spirit of the verses. "Good bye" would be a commonplace ballad were it not for the artistic touches which always distinguish the simplest of Mr. Smart's songs, as one instance of which we may mention the two descending minor sevenths, in the accompaniment, which give much pathos to the final "Good byes" of the voice part. "The Memory of the heart" is a fair sample of the musical drawing-room inanities which we care not to see multiplied.

FORSYTH BROTHERS.

*Southern Pictures.* Four *Fantasiestücke*, for the Pianoforte, in 2 Books. 1. Under the Cypress Tree. 2. Bolero. 3. Gondoliera. 4. Neapolitan Mandolin Player.

*Twelve Sketches in Canonical Form*, for two performers on the Pianoforte; in 2 Books.

Composed by C. Reinecke.

THE four "Southern Pictures," although by no means easy to play, will be warmly welcomed by advanced pianists, for the difficulties contained in them are well worth vanquishing. "Under the Cypress Tree" will scarcely perhaps become as general a favourite as its companions, yet it has a dreamy beauty which will gradually unfold itself to the few. The "Bolero," a characteristic piece in G minor, is excellent, but we give the preference to the "Gondoliera," the melodiousness of which is not its only recommendation, for it bears the impress of a thoroughly artistic mind in every bar. The "Neapolitan Mandolin Player," a graceful sketch, in A minor, amply justifies its title. It has a charming leading theme, with which the second subject forms a good contrast. All these pieces, apart from their attractiveness for performance, will be found most improving practice, for they are written by one who has on several occasions proved to us how perfect a master he is of the instrument for which he composes. The short duets, "in canonical form," may well be played even to an audience knowing but little of the excessive ingenuity of their construction. The whole of those contained in Book I are canons in the octave, No. 4, "Humoreske," and No. 6, "Tarantelle," being especially worthy of commendation, the passages in the latter more particularly suggesting not the faintest suspicion that the composer is working in fetters. The Canon in Diminution, named "Elegie," which opens Book 2, is exceedingly interesting, but the best of the series is unquestionably the following one. This commences with a Capriccio in 2-4 time, "All' Ongaresse," entirely given to the second performer. Then we have a Mazurka, in 3-4 time, for both players, and this is succeeded by a movement in which the subject of the opening "Capriccio" is written in the *primo* part, whilst the *secondo* has the "Mazurka," three bars of the former being equivalent to two bars of the latter. The cleverness displayed in this piece is beyond all praise, and we strongly recommend it as a study for young players. The next, "All' Antico," a canon in augmentation, is well written, but scarcely perhaps so attractive as its companions. No. 11, "Scherzo," is a good canon in contrary motion, and the last of the series is rather given as a specimen of the manner in which musicians used to amuse themselves in the "canonical" days, for the *secondo* may become the *primo* with equal effect. We may add that this edition has been carefully fingered by Mr. Charles Hallé.

J. R. LAFLEUR AND SON.

*Stabat Mater.* Composed by F. Van Heddeghem, for the Organ or Pianoforte with voices. Latin and English words.

WE feel ourselves placed in rather an uncomfortable position in speaking of this work. The composer has evidently taken so much pains with it, that it seems hardly fair to him to put it aside as unworthy of notice; and at the same time it is quite out of our power to speak of it as a whole in terms of commendation. Mr. Van Heddeghem is by no means destitute of musical feeling, though his ideas