

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 15, No. 345 (Nov. 1, 1871), p. 282

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

Stable URL: <http://www.jstor.org/stable/3352964>

Accessed: 10-02-2016 10:14 UTC

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been a labour of love, for the care bestowed upon the minutest points is obviously the result of a deep reverence for the genius of the composer. The paper, printing, and binding are everything that could be desired; and there can be no doubt that the volume will command an extensive sale.

*The Song of Love and Death*, from Tennyson's "Idylls of the King." Composed by A. C. Mackenzie.

It would appear like rashness in the highest degree to write and publish songs which rise, in general style, above the level of the ordinary English ballad. Composers of eminence seem to have been unable to resist the apparent necessity of producing this low class of composition, whilst great singers have never wearied of singing them, or the public of applauding them. We might go further and say that the Press has not unfrequently been found adding its approval. Happily, however, counter influences have been at work, and the songs of Schubert, Schumann, and Rubinstein, with other composers of kindred sympathies, have been silently making their way and undermining the baleful effects of this ephemeral school. Mr. Mackenzie's song may be taken, amongst others, as a proof of this cheering fact. It has evidently been inspired by the German school, the solid musicianly influences of which are apparent throughout. But, apart from this, there is an individuality which gives to the song its principal charm. Full of originality and pleasant harmonic surprises, it follows the sentiment of the words with singular fidelity, the setting of the phrase "I know not which is sweeter, no, not I," and the corresponding one, "O Love, if death be sweeter, let me die!" being especially happy. The symphonies and accompaniments are models of careful workmanship, and form a remarkable contrast to the common-place specimens which ordinarily do duty for them. It might be too much to expect that a song like this should become popular, but the quieter and more enduring success which waits upon all good things may reasonably be predicted for it.

*Row gently here*. Song. Words by Thomas Moore. Composed by Edward L. Hopkins, B.A.

MOORE'S verses have here received a thoroughly sympathetic musical setting, not the least merit of the song being the simplicity of the means adopted by the composer to produce effect. An appropriate melody is accompanied with a graceful undulating phrase, the monotony of which is in true keeping with the words. The harmonies, without ever being obtrusive, give much interest to the voice part throughout. Singers will thank us, we imagine, for drawing attention to a vocal trifle in which the poetry and music move together in such loving company.

*Duet for Violin and Viola*. (G major.) Composed by W. A. Mozart. Arranged as a Duet for the Pianoforte by Carl Reinecke.

TEACHERS who desire to inculcate a taste for classical music amongst their pupils should welcome these adaptations for the pianoforte of compositions originally written for other instruments, and feel doubly grateful when the task of arrangement has been undertaken by so accomplished an artist as Herr Reinecke. Those unacquainted with the work before us would scarcely imagine that it had not been composed for the pianoforte, so excellently do the passages lie under the hand, and so effectively are the parts distributed between the two performers. The themes of the three movements are sufficiently winning to delight all hearers, and the infinite variety in the contrapuntal effects will not only arrest the attention of thoughtful listeners, but will prove most valuable practice for students who wish to escape from the conventional "brilliance" of the day. We cordially recommend this duet as one of the best arrangements of standard works we have yet seen.

CRAMER, WOOD AND CO.

*Cramer's Popular Tutor for the American Organ*.

A VERY good Instruction Book for this popular instrument, containing a description of the Stops, use of the

Bellows and all necessary information for performers. In the remarks upon style and expression we have some judicious directions as to the compositions most suitable for instruments of this class. "Staccato music," it is observed, "is not effective unless executed with the greatest care, chords played thus often conveying no coherent sound or expression to the ear. It may, however, be employed with good effect when the melody or top note or notes of any chord are kept down and well sustained, giving the resemblance of a solo and accompaniment." Were this truth more generally acknowledged, these domestic organs might be made a source of infinite pleasure in many drawing-rooms where they now only cause irritability and annoyance. In the "Outline of the Rudiments of Music" we regret that such an announcement as that "A minor has three sharps" should have occurred (page 9), for, although it is doubtless a printer's error, it would be apt to lead many young pupils astray. Some of the harmonies in the lessons, too, should have been revised before publication, and we should not then have encountered two such fifths as occur in the 7th bar of "Jerusalem the Golden," where the melody is D, E, and the bass G, A; and we should have preferred the absence of the fifths in the air "Who'll watch the Rhine" (7th bar), A, E—G, D—, as part-writing intended for students cannot be too carefully guarded.

LAMBORN COOK AND CO.

*The Scented Vine*. Song. Words by the Hon. Mrs. G. Gifford. Music by Louise.

WE do not know who "Louise" may be, but she writes well enough to warrant her in placing her name in full upon the title-page of her next composition. There is feeling both for melody and harmony in her unpretending little song; and vocalists will consult their interest by becoming acquainted with it. The composer may, perhaps, do better on some future occasion, but if she only do as well, we shall be perfectly ready to greet her with a cordial welcome.

RUDALL, CARTE, AND CO.

*On the Structure of a Sonata*. By G. A. Macfarren.

THE name attached to this pamphlet will be a sufficient guarantee of the value of its contents. Commencing with a short history of the Sonata, Mr. Macfarren proceeds to define the term, and having ably justified its right to occupy in the present day the place which at least for two centuries it has held in the estimation of all art-lovers, he gives a careful analysis of the various movements usually included in this form of composition, and concludes by referring the reader to the copious writings of those theorists who have treated the subject at full length "for minute details and special exemplification." We trust that all young composers will act upon this advice; but meantime we counsel those who do not desire to go more deeply into the matter to consult this little book, where they will find information which will lead them to appreciate the meaning and form of a Sonata with sufficient clearness to make them not only better performers but better listeners.

## Original Correspondence.

### ORGANISTS' SALARIES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Whilst I agree with the remarks you added to the letter of "An Observer," I cannot but think there is another side to the question, which your correspondent has not seen. First, the office of Organist generally means a good position and corresponding support. It will surely be granted that an Organist cannot reasonably expect that for the duty required of him, in nine cases out of ten, he is to receive a stipend that would relieve him from all other work. If he is paid for his services to the church according to the time he usually bestows upon