

Review

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METZLER AND Co.

*The Pet Dove.* Comic Opera, in two acts. Written by H. B. Farnie. Composed by Ch. Gounod.

THE very inefficient representation of this Opera, given at the Crystal Palace during the last season, could but faintly shadow forth the excessive merits of the work. We can scarcely imagine that a composition so full of musical interest will be allowed to slumber, after its publication in a form so accessible to all classes as the one before us; for apart from its suitability for an operatic establishment, it could not fail to be highly attractive if performed as a Cantata in a drawing-room. After a short introduction and a sparkling little song, "Good morning to you pretty Pet-dove," sung by *Phyllis* whilst she is feeding the bird, a very excellent trio occurs, for mezzo-soprano, tenor and bass, which is highly dramatic throughout, a good effect being gained by the melody in the tenor, flowing smoothly onward against occasional triplets in the other parts. This is followed by a cleverly written song for the bass, "Love on the brain," and then comes unquestionably the best solo in the Opera, a "Grand Air" for the soprano, (*Sylvia*) which, although somewhat taxing the powers of a vocalist, is instinct with dramatic feeling, and so varied in character that there can be little doubt of its thoroughly enlisting the sympathies of an audience. The harmonies in this air (or *Scena*, as it may be with propriety called), and the light and fanciful accompaniments, give it so much importance as a composition that, apart from the Opera, it will unquestionably find numerous admirers. A bustling song "The women, the women!" follows this, many parts of which are full of point, especially the descending chromatic phrase to the opening line, which is repeated when these words occur again. The trio, for soprano, mezzo-soprano and tenor, "Who cometh in an Angel's seeming?" is graceful and most appropriately accompanied throughout; and the finale to the first act, a well written quartet, has much merit, although perhaps scarcely as striking a composition as the concerted pieces which have preceded it. A duet "Now then bestir," carries on the action with good effect; but both the ballad, "Daughters of Eve," and the solo for the tenor (called a "madrigal") scarcely please us, the skips in the first-mentioned song appearing somewhat more eccentric than graceful. A quartet for the four principal characters, and a duet for soprano and tenor, may be commended as excellently written dramatic music, the duet especially, being in the highest degree effective. The finale, commencing with a reminiscence of the phrase in the opening song, is somewhat short, and rather disappointing on that account; but it ends brilliantly, and includes a cadence for the soprano which will frighten amateurs, as it ascends to E in *alt*. We have already said that this work well deserves the attention of the musical public; and although it may be gathered from our remarks that we consider it unequal in merit—the first act being by far the more attractive of the two—it is better, far better, than many compositions of modern times which are constantly before us.

*Only come.* Song. Written by Robert Reece. Composed by Berthold Tours

THE melody of this song is as unpretending and simple as the words; but there is a charm in the manner in which it is harmonised and accompanied which cannot fail to win the approbation of all musical hearers. The transient modulations never interfere with the natural flow of the voice part; and we are especially pleased with the progressions in the last eight bars, the warding off the dominant harmony until the last bar but one having an excellent effect. Singers will consult their own interest by making themselves acquainted with this composition.

CRAMER AND Co.

*Kelvin Grove, Melodie Ecossaise.* Transcribe pour Piano. Par Ellen Jarman.

This Scotch melody with a French title-page, although par Ellen Jarman, is dedicated to Miss Bertha Thornton,

so that in spite of this foreign appearance of the piece, we presume the composer to be English. Such compositions as these used to be called "Airs with variations"; but as it is the custom now to christen them "Transcriptions", we suppose that we must not quarrel with the name, although, we confess that we had always imagined a transcription to mean something transcribed. Miss Jarman's embellishments to the well known tune she has selected are brilliant, and will please an audience not offended by the descending consecutive fifths, where the triads of E, D and C occur in succession, in the second bar of the first variation, although perhaps more glaringly apparent in the second variation, when the chords are taken fully in the left hand. Like most modern "drawing-room" music, the piece will be found a good study for arpeggios.

LAMBORN COCK AND Co.

*Three Brilliant Rondos*, for the Pianoforte, on the airs of "Die Weiner in Berlin."

By J. Moscheles.

THE name attached to these compositions would alone command attention; but when we add that a careful consideration of their merits convinces us of their intrinsic worth, we can scarcely doubt that they have already made their way through the crowd of inferior productions which blocks the thoroughfare, and only hope therefore that our good word may reach those who have not yet heard of their existence. They are all moulded on the good old solid plan of pianoforte writing—before *arpeggios* ruled the day, and the left hand became a mere attendant on the right—and they are not only excellent for practice, but attractive for performance. The airs are exceedingly pleasing, and are treated with that tender respect so seldom observed by modern arrangers and "transcribers". The passages lie well under the hands, and are brilliant and effective, without presenting any formidable difficulties.

## Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Allow me to inform your numerous readers that the organ in Queen Street Chapel, Wolverhampton, was built by Messrs. Bevington and Sons, Rose Street, Soho, and not by Messrs. Breavington and Sons, as advertised in your impression of the 1st of January.

Yours &amp;c.,

THOS. GILBERT, JUN.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Can any of your readers inform me who wrote those lines which Handel set to music beginning "What though I trace each herb and flower?" &c.

H. M. A.

TO CORRESPONDENTS.

\*.\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

AN ENQUIRER.—We have never heard of any positive rule on the subject. Such matters are usually arranged by mutual consent.