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Rondo, for the Pianoforte by Westley Richards

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the vocal part is overweighted by the accompaniment, which runs mercilessly on almost without cessation throughout. We have used the conventional word "accompaniment" to denote the portion of the composition allotted to the pianist; but in truth we may say that it is a pianoforte piece with an accompaniment for the voice, for rarely indeed does the instrument assume a subordinate position. Even where this character is so well preserved as in this song, the effect is wearisome, the listener continually hoping that in the battle between the pianist and vocalist, one or the other will succumb, and afford him at least a few bars of repose. The composition is however evidently the work of a good musician, and our praise of both the vocal and pianoforte part proves how happy we could be with either. We particularly admire the phrase in  $1\frac{1}{2}$  rhythm; and the final bars are thoroughly sympathetic with the poetry.

CRAMER AND Co. (LIMITED.)

*Three Musical Sketches for the Pianoforte.* Composed by C. W. Smith.

WITHOUT crediting Mr. Smith with the rare merit of having set any new pattern in pianoforte music, we may say that he has produced three extremely elegant pieces, on a model which is followed by the majority of the composers of the day. The "Lieder ohne worte," sometimes brilliant and sometimes calmly expressive, issued by English music-publishers, under all sorts of fantastic titles, within the last few years, must, we should imagine, have so glutted the market that no new composition of this class would have a chance of a sale. Such, however, is clearly not the case, as our piles of music for review will amply attest; and here, as we have already said, are some very good specimens of these wordless songs, by a composer whose name is new to us. No. 1, in B minor, has a flowing melody, carefully accompanied, and by no means difficult to play. The change into B flat major, after the close in D, is effective; and the manner in which the return to the original key is managed, by enharmonically changing the G flat into F sharp, deserves commendation. The second piece we scarcely like so well. The melody is not so striking, and there is rather more rambling without design than is observable in No. 1. The modulations, too, are somewhat violent, although we must do Mr. Smith the justice to say that the parts are all most satisfactorily written. No. 3 is a melodious air in A flat major, the quiescent character of which is well contrasted by an energetic passage, accompanied with octaves for the left hand. The conclusion of this little piece is highly poetical, the subject dying off with much effect, accompanied with some harmonies which have not before appeared.

*Cradle Song.* Composed by E. Kelseig.

CRADLE-songs, boat-songs, and all other songs with a character which can be expressed upon the title-page, are extremely fascinating to inexperienced composers, for however poor the melody may be, the figure in the accompaniment is sure to tell; and thus mediocre compositions may very often be pushed forward, which, without such artificial aid, would scarcely perhaps be tolerated. The song before us is a proof of this; for the accompaniment, with its rocking effect, appears to have been primary in the mind of the composer, and the melody seems to have been written to it. In parts, too, the determination to preserve the character of the pianoforte accompaniment, given out in the opening bars, causes some rather harsh effects with the voice part; and we must also mention that the monotony caused by the want of any change of key becomes somewhat painful to the listener. The song, however, shows some musical feeling, and the composer may perhaps do better when not fettered by the necessity of rocking a child to sleep by waving *arpeggios*.

LAMBORN COCK AND Co.

*Rondo, for the Pianoforte.* By Westley Richards (Associate of the Royal Academy of Music.)

THE modest title "Rondo, for the Pianoforte," made us select this work from a pile of "Salon" music, in the hope of seeing some faint indication of a return to health and strength, after the many years in which the art of pianoforte composition in this country has feebly dragged on an existence of comparative uselessness. Mr. Richards's Rondo does not altogether please us in its construction; but his good intentions should ensure him a warm welcome. We do not like the *arpeggios* at the commencement of his piece; and there is a somewhat incongruous mixture of old and new forms in the passages; but it contains good solid workmanship throughout, and his subjects are bold, melodious, and remarkably well harmonised. We hope shortly to meet with so conscientious a composer again.

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.

AMATEUR.—The question should be put to a professor of singing.

EDMD. E. D'ENYER.—Enquire of the publishers, Rudall, Rose, Carte and Co., 20, Charing Cross.

**Brief Summary of Country News.**

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ACTON TRUSSELL, STAFFORD.—On Tuesday, the 27th September, the ancient Parish Church (which during the past nine months has undergone a complete restoration) was re-opened for divine worship. The sermon in the morning was preached by the Lord Bishop of Lichfield, and in the afternoon by the Rev. Dr. Fraser, Vicar of Alton. In the afternoon a full choral service was performed by the Choir, assisted by the Choirs of Rednall, Christ Church, Stafford, and Walton. The prayers were intoned by the Rev. C. H. Fuller, of Walton, and the musical portion of the services was directed by Mr. W. A. Marson, Organist of Christ Church, Stafford, who presided at the Harmonium, which he kindly lent to the church for the occasion. The opening services were continued on Sunday, the 2nd ult., when the preachers were the Vicar, the Rev. J. R. Alsop, and the Rev. E. J. Wrottesley, of Brewood. There was a large congregation on each occasion, and the collections amounted to upwards of £50.

ALNWICK.—In honour of the visit of their Royal Highnesses the Prince and Princess Christian of Schleswig-Holstein to Alnwick Castle, his Grace the Duke of Northumberland gave a grand concert in the Guest Hall of the Castle. The artists engaged for the occasion were of high standing in the musical world, and included the excellent choir of Mr. Rea, who, together with Mr. Hare, of Newcastle, superintended the arrangements in connexion with the concert; and the manner in which everything passed off reflected the highest credit on both these gentlemen. Mr. T. A. Alderson was the accompanist to the choir.

ASTON, NEWPORT, SALOP.—On Wednesday, the 5th ult., a Concert was given in the National School-room by the choir, assisted by several ladies. The principal vocalists were Mrs. Liddle, Miss Avena Blackburne, the Misses Bulley, and Mr. Palmer. The concert was so successful that it was repeated on the following night, when almost every composition was encored. In addition to the vocal pieces, a duet was very well played by Miss Bedwell and Miss Avena Blackburne, and Mrs. Ashdown also gave a pianoforte