

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 14, No. 329 (Jul. 1, 1870), p. 536

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

Stable URL: <http://www.jstor.org/stable/3353850>

Accessed: 11-02-2016 19:53 UTC

---

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



*Musical Times Publications Ltd.* is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

from this, they exhibit good solid vocal writing. The same remarks will equally apply to the four settings by the Rev. William Statham.

NOVELLO, EWER AND Co.

*Gracious is the Lord.* Anthem. Composed by Robert Jackson.

MR. JACKSON is not wanting in musical ideas, but a little more experience in the proper use of them would prove of great advantage to his music. The opening phrases are exceedingly melodious and flowing, and the part writing unusually good; but the words are occasionally repeated in a clumsy and unmeaning fashion. The three fold iteration of the sentence, "Yea, our God is merciful," with a strong accent upon the last syllable, would serve to spoil better music. Again, a confusedness of effect is brought about in the soprano solo by a change to three bar rhythm. Assuredly, Mr. Jackson should write more and print less. There is plenty of promise in his little anthem.

*Lighten our darkness.* Full Anthem for Four Voices.

Composed by W. H. Gladstone.

*Behold how good and joyful.* Anthem for Christmas.

Composed by W. H. Gladstone.

THESE two anthems, though simple in style and construction, are not wanting in melody, and will be found very useful to choirs which are unable to devote sufficient time to practice, to enable them to attempt difficult compositions. The first is, we think, the better of the two, both as regards melody and phrasing.

*Spinning Song.* For the Pianoforte.

Composed by Walter Macfarren.

THIS elegant little pianoforte piece has been played with much success by the composer at his recent Recitals; and as, like all Mr. Macfarren's works, it appeals to musical as well as to non-musical persons; we need scarcely say that a closer acquaintance with it has proved that the applause with which it was received was richly merited. We are so weary of the continual arpeggios in modern pianoforte music, that it is quite refreshing to meet with a piece in which such worn out embroidery can be dispensed with. The "Spinning Song" is, we think, likely to become extremely popular; for, although a melodious theme is preserved throughout against an obstinate spinning accompaniment, it is by no means difficult to play; and we may safely predict that many musical "spinsters" will eagerly attempt to unfold its simple beauties. The subject is most attractive; and, apart from the pleasure it will give to listeners, the piece will be found an excellent study for touch.

*Sonatina, pour Piano.* Par M. Clementi; revues et doigtées par Louis Köhler.

THE sooner the taste of the juvenile pianist is trained to the appreciation of that form of writing into which all the greatest composers have thrown their genius, the less danger there will be of their being carried away by those meretricious modern compositions which bear about the same relation to the really great works of art that a gaudily coloured common-place illustration does to a picture of one of the great masters. Amongst the Sonatinas bequeathed to us by the standard composers, few will be found so useful as those by Clementi. They are all melodious, lie well under the hand, and are excellent practice for children; the cultivation of touch, and a due attention to "phrasing" being as essential to the true interpretation of these smaller works as they certainly are to the rendering of the larger and more important compositions to which they naturally lead. In the volume before us, which contains the whole of Clementi's Sonatinas, we should especially recommend Nos. 5 (with the Swiss air for the second movement), 6, 8, and 11, as being peculiarly attractive. All, however, are good, and we are certain will be favourites with young pupils.

*Winter, here's thy merry welcome.* Part Song. Words by W. Passmore. Music by Alfred King.

THERE are portions of this Part song that we like; but as a whole, we can scarcely commend it. The continual alternations between major and minor have rather a crude effect, especially as the entire composition has to be gone through three times. The melody however is bold, and the voice parts are carefully written throughout. We should decidedly recommend that the song be sung without accompaniment.

ROBERT COCKS AND Co.

*Memories.* Song. Words by J. P. Douglas.

*Morn on the Meadow.* Song. Words by Charles Swain.

Composed by W. T. Wrighton.

THERE is so little pretence about Mr. Wrighton's songs that they really disarm criticism. When we say that, generally, his melodies are vocal, and his accompaniments harmless, we feel that as musical reviewers with a conscience, we have written all that we can write; and yet this appears but faint praise to award to a composer who has so successfully filled the portfolios of drawing-room ballad singers, even before "Claribel" became the young ladies' idol, and who, judging from the two songs before us, appears still resolved to assert his position. No doubt, then, there must be something in his ballads which we fail to appreciate; and to his admirers, therefore, we announce that "Memories" flows on gracefully enough to satisfy nine out of ten listeners at an evening party; and that the accompaniment will not give the merest tyro the slightest amount of trouble. Of the two songs, we rather prefer "Morn on the Meadow." Certainly, there is little claim to novelty in the theme; but the words are exceedingly well expressed, and the accompaniment is always appropriate. Mr. Swain's simple verses, too, are well adapted for such a simple setting, and it is something for poet and composer to be well matched.

AUGENER AND Co.

*Capriccio.* Composed by Ellen Norton.

THERE is much character and musical feeling shown in this unpretending Capriccio. The light and playful nature of the leading subject is well preserved throughout; and although a little more contrast might have been desirable, we infinitely prefer the easy flow of the passages to any laboured attempt at what we may term musical "fine writing." As the Capriccio is dedicated, "by permission," to Mr. Charles Hallé, we presume that the composer has not rushed into print without a competent opinion having been first obtained upon the merits of the piece.

*Nennie.* Ella Brune's Song, from "Agincourt," by G. P. R. James. Music by Alfred King.

THIS song, although possessing undoubted merit, is somewhat disappointing. The passages are disjointed, and occasionally overweighted with harmony, as, for instance, where the "poco piu lento" occurs, and the key of B flat is quitted and instantly returned to, on the simple word "Farewell." The best point is the closing phrase, the line "That we may weep and never come again," being effectively lengthened out, and the melody aptly expressing the desponding character of the poetry.

CASELL, PETTER, AND GALPIN.

*The History of the Pianoforte: with an account of Ancient Music and Musical Instruments.*

By Edgar Brinsmead.

ALTHOUGH the author of this little book candidly acknowledges in his preface that he is indebted for much of his information to the more elaborate works already existing upon the subject, he has collected much valuable matter together, and on the whole has produced a history