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Review

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tional bits occurring between the voice and pianoforte. Amongst the numerous musical illustrations of Shakspeare's words, this song is fairly entitled to take a place; and vocalists will, we think, find pleasure both in singing and teaching it.

METZLER AND Co.

The Harmony of Sounds. By Henry Hiles, Mus. Doc., Oxon.

This is a thoughtful and clever book, as might be expected from the reputation of its author; but it is scarcely a work for students, and riper theorists will not agree with it. What, for instance, will be thought by the many accomplished authors of the Systems of Harmony recently reviewed in this journal, by the assertion at page 19? Selecting C as the central, or key sound, and giving the various notes which are consonant with it, Dr. Hiles says "a melody containing these sounds distinctly points to C as the only note with which they are all consonant. G and F do not agree with each other. They are imperfectly consonant with several other sounds in the above series, but entirely so with C alone, and afford the most perfect gauge of its perfect attunement. They are therefore termed the governing sounds—technically the 'Dominant' (G), and the 'Subdominant,' or under-dominant (F) of its scale; and form, with the tonic, the 'fundamental basses,' or roots of principal chords in the key." Disciples of Dr. Crotch will perhaps be glad to find that their firm belief in the subdominant as a root is supported by the testimony of Dr. Hiles; but Dr. Day—who was quite as ready to prove the soundness of his assertions by figures as Dr. Hiles—has gained many proselytes on a totally different system, and who shall decide when doctors disagree? In truth, our own experience proves that mathematical musicians somehow manage to arrive at very different conclusions, for we recollect a calculation by an eminent theorist which proved as he said, "indisputably," that D sharp was sharper than E flat, and this was triumphantly answered, by one equally profound, who demonstrated beyond doubt that E flat was sharper than D sharp. Numbers frighten pupils who merely wish to be told how to write grammatically; and some day it may be found that this can be done by a less pedantic process than has yet been attempted. Meanwhile, it is good that such a treatise on the subject as Dr. Hiles has given to the world should receive that attention which its merits undoubtedly entitle it to. The excellent examples, selected from various writers, scattered throughout the volume, strengthen our belief that any theory can be proved by extracts from the works of accredited composers; for we have often seen the same passages quoted to confirm the truth of two opposing systems. Dr. Hiles, however, is clear in his reasoning and logical in his deductions; and his book will well repay perusal, even by those who are inclined to dissent from some of his opinions.

Edith. Song. Written by R. R. Bealey. Composed by Mirana.

MIRANA appears to have a decided talent for melody, but her phrases do not bear the stamp of originality. The song before us is vocal, and well accompanied. The change from C to six-eight rhythm is effective, and aptly expresses the words. We have reviewed some songs by this composer on a former occasion, and although "Edith" is no worse than its predecessors, we cannot say that it is better. An author with so much feeling for music, should devote some time to solid study and then aim at something higher.

The Opal Ring. Ballad. The words by G. T. Metzler; the Music by Virginia Gabriel.

LIKE all the ballads by this composer, the theme of the "Opal Ring" has the merit of sympathising with the verses; and although the effect is somewhat patchy, more lenient critics than ourselves will listen with pleasure to any contralto vocalist who can sing this somewhat lugubrious effusion with the requisite amount of expression. The melody, commencing in G minor, contains a good modulation into the relative major, and the song is well accompanied, if we except a slight clashing of the C sharp in the voice-part against a D in the accompanying *arpeggio*, at the 9th bar of page 3.

CRAMER, WOOD AND Co.

The New and Original Manual of Instruction for the Pianoforte, containing a more fully developed course of the Science of Music than any other elementary work extant. By Henri Cardini Cole.

WE know nothing of the author of this "new and original Manual;" but seeing that at the end of his preface he sub-

scribes himself "your favoured writer and composer," we presume that his reputation is already assured. That he has an excellent opinion of his own work may be gathered not only from the title of, and introductory remarks to, the book before us, but from his highly favourable criticisms upon his musical compositions, which are advertised on the first page of the Manual. One we are told is "a stirring Martial Song;" another is described as "a lovely Sacred Song, simple and elegant;" a pianoforte piece is said to be "sparkling and pretty;" and some Waltzes are recommended as being "full of melody and grace." In the preface to Mr. Cole's Instruction Book, we are informed that "the work is in every respect novel." Having pledged himself to this, we are not astonished to find some eccentricities; for to teach the rudiments of music on a system "in every respect novel" is a task of no ordinary difficulty. So the notes in the staff, instead of being placed first on the lines and then in the spaces, run up from the first to the fifth lines in unbroken order, and the *leger* line notes are given in the same manner. A crotchet rest is formed as no student will ever see it in music, and a double sharp is indicated by two sharps, instead of by a cross. To facilitate the acquisition of the relative value of notes it is stated that the semibreve may be imagined as equal to a sovereign; then "the minim is equal to the half-sovereign; the crotchet is equal to a crown; the quaver is equal to the half crown; the semiquaver is equal to fifteenpence; the demisemiquaver is equal to sevenpence halfpenny; the semidemisemiquaver is equal to threepence halfpenny farthing." After the time-table has been given, commencing with the semibreve, the breve is written, accompanied with the extraordinary statement that it is "generally used in orchestral music, occasionally in pianoforte music." In the explanation of the scales, we have a list of "sharp keys in their dominant order," and "flat keys in their subdominant order," without the slightest information as to what the words dominant or subdominant mean. "Counting aloud" is positively insisted upon; but how a pupil is to feel the four divisions of the bar in twelve-eight rhythm by counting "1 and 2 and 3 and 4, &c.," we are at a loss to understand, especially as he is told to count precisely in the same manner a bar containing eight even quavers in simple common rhythm. Passing over the "Easy Tunes," which are not only "novel" in melody but in harmony, we come to what our author calls the "Chromatic Resolving Scale," written for the two hands, in contrary motion. This is followed by "major preludes" and "relative minor preludes." Nearly all these examples in the minor mode commence with the *arpeggio* of the chord of the diminished 7th in another key—for instance E \sharp , G \sharp , B, D, in A minor—resolving to the dominant 7th, and afterwards to the keynote. We might imagine that this method of noting the sounds which he requires forms a portion of Mr. Cole's theory, but the same chord being written correctly in D minor, at page 48, proves that he has no theory at all, an opinion which is confirmed by a glance at the "chromatic cadences," at page 56, where we have an *arpeggio* founded on E, G, A \sharp , D \sharp , a chord which we should like to condemn the author to figure and reduce to its root. One recommendation in most of the tunes given is their extreme brevity, as an example of which we may mention that the "Fisherman's Toil" (marked "Sacred") contains only four bars; and "Apollyon's Fall" (also "Sacred") if we except the introductory chords, is of no greater length. We have occupied more than our usual space in noticing this Manual, not on account of its value, but on account of its pretension; for when we are told by the author that the work is presented "to the consideration of the British people solely in obedience to not a few expressions of urgent solicitation that it *should* be done, and that, too, on the part of competent judges," we have a right to imagine that some definite system of musical education is here developed which it would be almost criminal to keep from the world. The "novelty" promised in the preface we have shown has been steadily kept in view, but the benefit to be derived from it is by no means so obvious. It is certainly not good that students should play harmonies falsely noted; and we can scarcely believe that a clear idea can be gained of the value of notes by calculating that the demisemiquaver is equal to sevenpence halfpenny and the semidemisemiquaver to three-pence halfpenny farthing.

DUNCAN DAVISON AND Co.

There's Sunshine in the Sky. (The Little Moles.) Written by Charles Mackay, D.C.L. Composed by George Tolhurst.

THERE is an Irish character in the melody of this song

which is by no means in sympathy with Dr. Mackay's capital verses. The harmony, too, is so thin as to leave an unsatisfactory impression upon the ear, the opening symphony, eight bars in length, being written entirely in octaves, a system which is also constantly employed in the accompaniment to the voice-part. The air, however is pleasing, and, to other words, might flow with much effect.

LIMPUS.

Prize Anthem, "Thou shalt shew us wonderful things." By Charles Joseph Frost, Fellow of the Royal College of Organists.

This Anthem is intended for special use at a Harvest Festival, and it gained an extra prize offered by the College of Organists in the present year. Hence it claims two-fold attention. The text to which it is set well associates it with the occasion for which it is designed; but the earlier portion of the music seems wanting in the characteristic animation that particularly betokens festivity, and the prevalence of the same measure and tempo throughout, a little wearies the hearer's attention, and so lessens the good effect the latter part would certainly make if it came alone or if otherwise preceded. As to the award of the College of Organists, there is much in the composition to justify it, whatever may have been the merit of the competing works. The composer evinces little mastery in the valuable art of continuity; phrase after phrase closes on its fourth bar, as if the piece were a prolonged hymn-tune, and although this proves a valuable command of rhythm, it equally evinces the author's unconsciousness of when he has had enough of that very good thing, and suggests his inability to break the rhythm or prolong a phrase. The latter portion decidedly rises in this respect, has much more variety of accent, and becomes vigorous and brilliant. In the latter portion, also, the four-part harmony sometimes ceases, the several voices occasionally entering on successive imitative points, a device that much increases the interest to singers and hearers; for, beautiful as is full harmony, its uninterrupted continuance for a long period cannot but grow tiresome. It was injudicious to write the soprano part so low as it stands in many places, particularly on the repetitions of the word "multitude," since this voice has either the minimum of power or a disagreeable coarseness of tone on notes below the staff. Matters are doubtfully improved where the notes, to which the soprano leaps downwards, are given also to the alto in unison, because, in some cases, this induces the duplication of a sensitive note which ought not to be doubled in part-writing. The author is defective in constructive power; the Anthem abounds in closes in D, digressions into A, and returns to the original key, but has no important tonal relief, and is otherwise wanting in design. For instance, it has no theme which may be distinguished as second subject or episode, nor indeed can the termination be defined of any principal idea. One of the best points in the work occurs on the last page, where all the voices iterate first B and then D, against the changeful harmonies of the organ, and afterwards separate into harmony upon the word "praise" with an effect of great brightness. There is ample matter in this work to warrant the expectation of still better things from the same hand; and we urge the author to seek the experience which practice only can yield, and which is indispensable to the conquest of those shortcomings we have reluctantly adduced.

GODDARD AND CO.

Country Strains. A Series of Original Pieces for Young Players. By Joseph Goddard.

1. On the Water. 2. In the Woods. 3. Among the Hills.

This is a commendable attempt to improve the taste of juvenile pupils by providing them with something better than mere arrangements of operatic airs, or vapid "transcriptions" of the fashionable ballads of the day. It must be remembered that the Sonatas and smaller works of the standard composers are now placed within the reach of all teachers; and those who desire that the young pianists entrusted to their care shall have their attention directed towards original compositions cannot do better than select some of the best of these for their daily practice; but we know how the very word "classical" frightens many children, and music like that which Mr. Goddard has written may therefore be found useful as shadowing forth some of the forms adopted by the authors of the past. All the pieces are extremely melodious, and the harmonies throughout are unexceptionable. No. 1 is a graceful little trifle, in

C major, the changes of key being limited to the attendants of the original tonic. No. 2 commences with a pleasing theme, in six-eight rhythm, with an episode, called "The Chase," in the subdominant; the return of the subjects, in other keys, being effectively managed. No. 3 is styled a "Sonatina;" but the introduction of a "March" and "Peasant Dance" scarcely perhaps justifies this title. It is, however, an attractive piece, and will, we doubt not, become a favourite. The fingering is extremely good, and is marked, as it should be, only where it is really necessary.

SWAN AND PENTLAND, Glasgow.

Lays and Lyrics of Scotland. Arranged with new Symphonies and Accompaniments for the Pianoforte, by John Fulcher.

In the interesting "Historical Epitome of Scottish Song," by Mr. James Ballantine, which prefaces the contents of this volume, we are told that although we are accustomed to consider many of those lyrics which we have heard in our infancy as of remote antiquity, the most industrious of our antiquarians have been unable to trace their history beyond the fourteenth century. This is indeed true, and there can be little doubt that, as our author observes, several of the most thoroughly Scottish of these songs were sung by the poet minstrels to tunes of their own; "Blind Harry," who lived in the fifteenth century, being perhaps a fair example of the wandering bards who inculcated a love both of poetry and music amongst the various classes of society by which they were welcomed. The beauty of these airs, and the artless eloquence of the verses to which they are wedded, will always make them favourites both with vocalists and listeners, whilst the musician recognises with interest their undoubted nationality, by the melodies being written in the "Pentatonic Scale" (in which the fourth and seventh degrees are omitted), a characteristic which is often destroyed in modern times by the insertion of these intervals as notes of ornament. The volume before us is certainly one of the finest collections of Scottish Song ever published, for although there may be some unknown to the general public, all which have obtained popularity are included. In a preface the publishers tell us that "with a few exceptions, all the Songs have been re-arranged, principally by Mr. John Fulcher (a musician of acknowledged ability), in accordance with the modern style of harmonisation." This perhaps is hardly a recommendation, for the "modern style of harmonization" scarcely fits these old national melodies, but we are bound to say that Mr. Fulcher has generally exercised a wise reticence both in harmonising and accompanying the songs, although he appears to have been seized with a twinge of conscience after his elaborate treatment of an air which perhaps will least bear it—"Auld Robin Gray"—for he gives it immediately afterwards with "simplified accompaniments." The work is elegantly got up, and its value is materially heightened by an appendix of notes, historical, biographical, and critical, relating to the principal songs contained in the volume.

MUSICAL STANDARD OFFICE.

Sanctus, Kyrie, and Gloria. Composed by Charles Joseph Frost.

This is an unpretending but truly charming setting of the three pieces of the Communion Service, which, until of late years, were the only portions of this office that were usually sung in churches. We commend it to the use of all choirs of moderate ability, while its simplicity of structure need not exclude it from performance in establishments where best singers have the best of training. There is intention in the repetition of the same phrase to the words "Glory, etc.," which is set to the "Holy," at the beginning of the *Sanctus*, it being given softly where it is first heard, and loudly where it recurs; the glory of the Lord is an acknowledgment of his holiness—hence the pertinence of the allusion—and though we whisper the first occurring word in the awe with which it inspires us, we may well proclaim the glory of the Holy One with fullest heart and voice—hence the propriety of the piano and forte in the two renderings of the musical idea. The inversion of the parts for the alternate repetitions of the *Kyrie*, evinces the technical skill of the writer, and constantly renews the interest of singers and hearers in a passage which must come nine times over; and the further modification and the extension of the same phrase for the last Response, is also clever and well-timed. There is much to admire also in the *Gloria*. We far prefer this series of pieces to the longer