

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 15, No. 343 (Sep. 1, 1871), p. 206

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

Stable URL: <http://www.jstor.org/stable/3354056>

Accessed: 09-01-2016 19:45 UTC

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to the vocalists. No. 6 has a light and pleasing melody, commencing in canon on the unison. The imitation is skilfully kept up; and where the four voices come together, the harmonies are appropriate and well written. There is sufficient contrast of style in these Trios and Quartetts to make them all acceptable both to teachers and pupils.

Three Songs about a Rose; for a Tenor voice. Composed by Morton Latham.

WERE these songs merely grammatically incorrect, we should pass them over in the crowd of similar productions which come before us; but as the composer shows a decided talent for melody, with a laudable desire to express the words according to their meaning, we counsel him either to have his works submitted to a competent professor before publication, or to place himself at once under a systematic course of study. In the first place he would learn how to treat the chord of the \sharp , and at all events he would not have two of these chords in succession, moving together in octaves, such as occur in the third song, between the third and fourth bar of the third page. Then he would also be taught not to write his harmonies by ear, as an instance of which we must tell him that in the same song we have alluded to, in the last bar of page 2, the B flat should be A sharp, and the chord would then be a diminished 7th, which should resolve to a \sharp on the dominant, B. Let Mr. Latham try this harmony, and he will soon be convinced of the necessity of comprehending the theory of the art he practises.

LAMBORN COCK AND CO.

The Song of the Pine Tree. Words by H. Beales. Music by Claudius H. Coudery.

MR. COUDERY is rapidly passing from the rank of promising young composers and taking his place with the best English writers of the day. This song is full of dramatic power. A striking theme, in F minor, excellently adapted to the poetry, is sufficiently quietly accompanied to permit the due expression of the words; and even in the impassioned parts, especially where the thundering avalanche tempts the outburst of a series of chromatic harmonies, the composer never forgets that he is writing a song. If our public singers selected their solos only from the most meritorious productions, the "Song of the Pine Tree" would speedily find its way into the concert-room.

That dear Song I loved the best. Words by Charles J. Rowe. Composed by Allan Hyde.

WE know not whether an experienced composer is hidden under the name of "Allan Hyde," but this little song, unpretending as it is, does not appear the work of a novice. The melody is extremely pleasing, and the accompaniment is written with much grace and refinement. We do not, however, like the A, G, in the bass, proceeding from a diminished to a perfect fifth with the voice part, in the 8th bar of page 4: this arises from altering the melody and retaining the same accompaniment as that to the first verse: the substitution of a single note would remedy the defect.

The Soldier's Widow to her Child. Ballad. Written by W. L. Gammond. Music by J. L. Hatton.

MR. HATTON has set some very pathetic words with so much sympathetic feeling that we cannot but recommend the song, although we own to being somewhat tired of the lugubrious ballads with which we are so plentifully supplied in the present day. The melody speaks the lament of the soldier's widow with real tenderness; and we may especially cite the modulation into the tonic minor, to the words, "For cruel war robb'd me of him," as an excellent point. The harmonies and accompaniments are as thoroughly satisfactory as might be expected from the pen of so accomplished a musician as Mr. Hatton, and are sufficiently varied to give effect to, without disturbing, the voice part.

ASHDOWN AND PARRY.

Overture to "Oberon." (Weber.) Transcribed for the Pianoforte by Brinley Richards.

A NEW transcription of the overture to "Oberon" was of course not called for unless some novel features were introduced which should make it stand apart from the many standard arrangements which have been so long in use. Mr. Richards says, "In this edition some of the passages have been arranged with a view to realize as nearly as possible the orchestral effects, without the necessity, as in previous arrangements, of altering the time." This plan has, we think, been successfully carried out. The rapid passage for flutes and clarionets in the Introduction, for instance, is written in two parts only, which certainly places it more comfortably under the hands, and renders any *rallentando* unnecessary. No arrangement can make the overture anything but a difficult piece for the pianoforte; but Mr. Richards has, we think, performed his task with much credit, and he well deserves the thanks of all amateurs in consequence.

Où voulez-vous aller. Barcarolle, de Gounod. Transcrite pour Piano.

Il Barbiere di Siviglia. Fantaisie Brillante, sur l'Opera de Rossini; pour Piano.

Mendelssohn's Concerto. (Op. 64.) Paraphrase for the Pianoforte.

La Sympathie. Dialogue Musical, pour Piano.
By Sidney Smith.

MR. SMITH should, we think, take it as a compliment when we say that we prefer his original piece to his arrangements. The transcription of Gounod's Barcarolle and the Fantasia from "Il Barbiere," are fair specimens of approved domestic pianoforte music, and the arranger deserves a certain amount of credit for his skill; but when he touches Mendelssohn's Concerto (which, by the bye, it should be stated is that for the violin) he ventures on classical ground and invites more earnest criticism. Our chief objection to most of these musical "paraphrases" is that they cause confused ideas with amateurs as to the construction of the original work; and in the case before us, persons unacquainted with the violin Concerto would indeed be puzzled to separate Mendelssohn from Smith. The title, "Mendelssohn's Concerto (Op. 64)," on the cover of the piece, too, to say nothing of its not conveying any information to the general public as to what Concerto it is, certainly would lead most people to imagine that it is an arrangement of the entire work for the pianoforte. Passing on with pleasure to the elegant little piece "La Sympathie," we have nothing but praise to award. In this sketch, which is appropriately called a "Dialogue musical," the composer has never once been betrayed into either "fine writing" or patchiness, but has allowed the subject to flow on naturally to its legitimate conclusion. We shall be glad if Mr. Sidney Smith will give us more of such compositions; and he will materially add to the obligation if, being an Englishman, he will allow the title-pages of his works to appear in his native language.

SCHOTT AND CO.

Chant élégiaque, pour Violoncelle solo, avec accompagnement de Piano. Composé par Berthold Tours.

THE compositions of Mr. Berthold Tours are multiplying fast, but by no means too fast for those who have long ago hailed him as an earnest and enthusiastic disciple of true art. In no one of his works do we find instances of haste or carelessness; and although it cannot be expected that so prolific a composer should be equally happy in every production, we have not yet seen a piece of his which does not evince the possession of an originating power, and the faculty of throwing a grace and elegance around his subjects which cannot fail to command admiration both from musical and non-musical hearers. The piece before us will be a real boon to violoncello players who wish to devote their attention to