

Review

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but we do not see that in the examples given this system is ever acted upon. We are inclined to believe that if the method of counting here advocated were universally taught, we should never have that confusion between *quantity* and *rhythm* which we find amongst the majority of young pupils. Beats, Mr. Doorly says, are counted One, two, three, four, &c.; Half-beats, one-half, two-half, &c.; Quarter-beats, one-and-half, and; two-and-half-and, &c.; Thirds of beats, one-trip-let, two-trip-let, &c.; Sixths of beats (Thirds of half-beats), one-trip-let, half-trip-let, &c.; Sixths of beats (Halves of Thirds of beats), one-and-trip-and-let-and, &c. All this may seem very strange to those who have been for years accustomed to another system (or perhaps we might rather say to a *want* of system) but it is thoroughly true, and in all cases represents the measure of the bar. Mr. Doorly deserves every credit for his endeavour to simplify this subject; and we commend this little publication to the attention of teachers.

*Unrest in rest.* Song. The words by the Rev. J. Troutbeck, M.A. The music composed by A. H. Mann, Mus. Bac. Oxon.

MR. MANN has written a song which should become a favourite with vocalists and listeners, for he has appealed to both with equal success. The smooth syncopated symphony, in A minor, carried on as an accompaniment through the voice part, until the quicker subject in the dominant commences, is a happy idea; and the flowing quavers, against the holding notes in the melody, have an excellent effect as a contrast. We do not see why, at the change into E major, the signature should not have been altered—more especially as this is done in the second verse; for to amateurs the long array of sharps may appear somewhat formidable. Apart from the appropriate theme to which the Rev. Mr. Troutbeck's excellent words are set, every praise is due to the composer for the musicianlike manner in which the harmonies are written; for although constantly varying, they have always the effect of enriching, and never disturbing, the voice. Tenors will, we are certain, thank us for calling their attention to this song which, by the title-page, we find has already been sung by Mr. Vernon Rigby.

*The love that loves me not.* Song. Words by W. S. Gilbert. Music by Arthur Sullivan.

THE truthful expression of the words is a characteristic of Mr. Sullivan's songs—and indeed of all his vocal music—which cannot escape observation; and we must commence our notice of this melodious composition by awarding him unqualified praise for the manner in which the varied feelings are coloured in a song which, being written in the true ballad form of two verses, precisely alike in the musical setting, presents a difficulty to the composer rarely successfully met. The theme, commencing in F minor, doubled in the bass part of the first bar, is extremely sympathetic with the first line of the poetry; and the lingering upon the dominant, before the change into the tonic major, is a point which, as we have already indicated, is as effective in the second verse as the first. Apart from its purely artistic merits, this song contains all the elements of popularity, and we cannot doubt its effect when sung before a mixed audience, even when it does not receive so exceptionally fine a rendering as that by Mr. Sims Reeves, who has already introduced it to the public.

A. R. MOWBRAY AND CO., LONDON AND OXFORD.

*Daily Exercises for the Voice.* (First Set.) By J. Stainer.

WE are rather in favour of the publication of Exercises for the voice in this form. Voluminous works are apt to frighten students, and it is always dangerous to allow them to make selections for themselves. It is not desirable too that they should see all they have to do, but rather what it is good for them to do at first; and the ten Exercises before us—supposing that they are preceded by sustained notes and scales—will be found of the utmost use. They are here all written in the key of

E flat, but are intended to be transposed according to the compass of the voice. Comprehending very many of the difficulties ordinarily experienced by pupils, they will yet be felt, even by untrained singers, to be extremely vocal; and their melodious character will make them additionally attractive. We perceive that this is only the first of a series, but have no indication as to the number of sets which it is the intention of the author to issue.

JOSEPH WILLIAMS.

*The Fishermaiden.* (Meyerbeer.) Transcribed for the Pianoforte by George Jackson.

ANOTHER of those "Transcriptions" which cease to justify their title by developing into Fantasias. Mr. Jackson has chosen a charming theme upon which to exercise his talents, for we have always considered this one of Meyerbeer's very best songs; but it would have been better if the "young ladies at Miss Lucock's Establishment," to whom the piece is dedicated, had been content with the song, or at least an unpretentious transcription of it, instead of having their attention directed to a series of *arpeggios*, with the theme swimming at the top. The multiplication of this sort of music can really do no good, and may do a vast amount of harm; and we cannot therefore recommend even so carefully written and favourable a specimen as the one before us, in the conscientious discharge of our duties to those who place faith in our judgment.

*Air Ecossais* (Robin Adair) pour le Piano.

*Havanaise.* Melodie de E. Paladilhe. Improvisation pour Piano.

Par Ch. Neustedt.

THESE two pieces have at least the merit of being what they profess to be, the first being called No. 1 of "Transcriptions variées," and the second an Improvisation upon a theme by Paladilhe. Again the well-worn pattern of *arpeggios*, however, in the "Robin Adair" variations, is used to cover the want of inventive power; and except to those, therefore, who are satisfied with such conventional passages, there is little to create any interest. The second piece is somewhat better, simply because the materials used are less hackneyed. We shall be glad when those who write "drawing-room pieces" see the necessity either of writing original music or of varying other persons' themes with so much cleverness that, as in the works of the old masters, the subject taken shall be the least attractive portion of the composition.

*From Dark to Dawn.* Song. Written by Charles J. Rowe. Composed by Elizabeth Philp.

THIS song may be taken as a very fair type of a class of composition which has obtained a wide popularity; and although its perfectly harmless character renders any criticism almost superfluous, the composer would scarcely perhaps be content if, when sent for review, it were passed over in the crowd. Miss Philp is a well-known writer, and may reasonably say that one whose compositions have so won the favour of a section of the public has a right to be aided in her career by those artistic journals which are presumed, partially at least, to direct musical taste. Here, however, we beg to differ with her. A song such as the one before us, containing a common-place vocal melody, properly dressed up with the three principal chords of the scale, advertises itself; for it supplies a want, and those who desire it will purchase it, knowing that the name of its composer is a sufficient guarantee of its effect upon those listeners to whom they submit it. To seek an opinion, therefore, from those whose duty it should be to criticise works of art, is scarcely fair; for as it offends no rules of musical grammar, an unqualified verdict in its favour (which may justly be given) might be accepted by readers as conveying much more praise than was really intended. Let us, therefore, merely record, in conventional language, that in "From Dark to Dawn" Miss Philp has "thoroughly sustained her reputation."