

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 14, No. 335 (Jan. 1, 1871), p. 755

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3353509>

Accessed: 16-06-2016 13:07 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at

<http://about.jstor.org/terms>

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*

cheerful ballads might make a fortune. In the composition before us the despondency of the verses is faithfully reflected in the music, which is appropriate and deeply expressive throughout. A contralto singer might make much of this musicianlike and carefully written song, with which we have no fault to find save that of the excessive sombreness of its character.

Three Songs. Composed by J. F. H. Read.

No. 1. *Cradle Song.* Words by the Poet Laureate.

No. 2. *Rothsay Bay.* Words by the author of "John Halifax."

No. 3. *In our Boat.* Ditto.

MR. READ has evidently a talent for pure vocal writing and in all the three songs before us evinces an aptitude for the selection of appropriate harmony which will always render his music acceptable. The melody of the first song, indeed, is so unpretentious, that it would almost sound weak were it not aided by an accompaniment which, although never obtrusive, is obviously written by a sound theorist. The phrase commencing in G minor is extremely graceful; and the shake in the accompaniment, which begins the last two bars, has an excellent effect. The second song, "Rothsay Bay," is unquestionably the most melodious, and in every respect the best, of the three. It has a decidedly Scottish theme, in A minor, which is tenderly treated, as it should be, in the accompaniment. The modulation into F major is a point worthy of attention, not only from its intrinsic beauty, but from its fitness for the expression of the words. No. 3 is scarcely so much to our mind as those we have already noticed. The flowing semiquaver accompaniment—the universally recognised characteristic of "Boat-songs"—somewhat obstructs the melody in parts, especially in the phrase to the words, "while down the river we float." The subject, however, is pleasing; and the conclusion (if we could cut out the cadence in the accompaniment, before the pause) thoroughly satisfactory. Before concluding, we may say that the first of these songs is written for a mezzo-soprano, the second for a contralto, and the third for a tenor or soprano.

Fair Katie. Part-Song. Words by M. L. Elliott. Music by J. W. Elliott.

THIS is a very quaintly harmonised part-song, which should find favour with choral Societies. A novel effect is given to the opening phrase by its commencing on a subdominant harmony; and some transient modulations impart a character to the melody which lifts it above the ordinary part-songs of the day. Mr. Elliott has thoroughly caught the art of writing both for musical and non-musical listeners, and we can scarcely doubt that "Fair Katie" will speedily become as popular as it deserves to be.

BOOSEY AND CO.

Mandel's System of Music. To be completed in five Parts. Part 4.

THE fourth Part of this work—"Harmony continued"—shows that its author has studied the subject of which he treats with much assiduity; and we only question whether he has given forth the result of his study with sufficient conciseness to render his "system" a text-book for art pupils. We know the difficulty of thoroughly teaching the principles of a science in few words; but at all events with works intended for popular instruction this is a method that should be aimed at. Mr. Mandel's explanations of the various chords are too elaborate to be criticised, but we may instance, in illustration of what we have advanced, the Chapter on the "Harmonic Cadence, or Close." It appears to us that if a student were informed that a Perfect Cadence is a close upon the key-note, preceded by the Dominant, a Plagal Cadence a close upon the key-note preceded by the Subdominant, and a Half Cadence a close upon the Dominant, he has really been told all that is necessary. In the chapter to which we have alluded, however, after numerous examples of the various chords by which the final one may be preceded in

the Perfect Cadence, it is said that "the principal characteristic of the Half-Cadence consists in the fact that the last chord is not the tonic, but the dominant." This explanation, although somewhat wordy, is at least clear; but is it not perplexing to be afterwards told that a Plagal Cadence may be employed as a Half-Cadence, because the chord of F major followed by that of C major forms in the key of C major a Plagal Cadence, and in the key of F a Half-Cadence? We could name other instances where, as it appears to us, the author is needlessly diffuse in his remarks; but, as we have said in our notices of the previous parts of this work, there is so much earnestness of purpose shown throughout the book that it is entitled to the best consideration of all interested in the dissemination of sound musical knowledge.

LAMBORN COCK AND CO.

Remembrance of Wales. Three Fantasias for the Piano-forte. By J. Theodore Trezell.

THESE three pieces will be found attractive for drawing-room performance, the variations, although mostly modelled upon the modern pattern, being effectively written for both hands. The airs are selected from the third volume of Welsh Melodies by Mr. John Thomas. No. 1 contains "Cambria's Lament," and "Fanny, the Flower of the Fair;" No. 2 "Come to the Battle," and "The Hunting of the Hare," and No. 3 "The Departure of the King," and "The Queen's Dream." The subjects in No. 1—the first in G minor and the second in G major—are excellently contrasted, and the passages lie well under the hand throughout. Let us, however, call attention to the omission of the Treble clef, in the 9th bar of the introduction, as it is an error which can be easily corrected on the plate. No. 2 contains perhaps the most popular melodies, but the arpeggio embroidery in the variations is of too conventional a character to awaken any interest. No. 3 has a less faded air, and "The Queen's Dream," especially is treated with more originality than any of the other subjects in the three pieces. Amateurs will, as we have said, make all these compositions effective with a mixed audience, the faults we have pointed out being felt only by those who object to being "mixed."

The Tree's early Leaflets. Song. Translated from the Swedish of Björnson. Composed by Arthur O'Leary.

AN unpretending song, sympathetically expressive of the words, and undisfigured by any sensational effects in the accompaniment. A vocalist capable of feeling both with the poet and composer may make this trifle a favourite with those who will listen in a kindred spirit. Under no other circumstances should it be attempted.

Out in the Sunshine. Two-part Song. The words by Frederick Enoch. Music by Ciro Pinsuti.

THIS spirited and melodious two-part song can scarcely fail to become popular. Like all this composer's works, it is full of character, and the light *staccato* accompaniment, which is continued throughout, contrasts most effectively with the *legato* voice part.

ASHDOWN AND PARRY.

Wild Hyacinths. Sketch for the Pianoforte. Composed by D. Middleton.

WE like this piece so much that we wish it were not called "Wild Hyacinths," because it makes us wonder what the title can mean when we wish only to admire the music. If we must have "Songs without words" let us have them as good as this and we shall not murmur. There is an air of gracefulness pervading this little sketch which is sufficiently rare to call forth especial commendation. The theme is extremely melodious; and although a trained finger and a musical appreciation will be necessary to bring out the beauties of the piece, the passages lie so well under the hand that but few executive difficulties will be presented to the performer. We particularly admire the enharmonic modulation on page 3, and also the manner in which the key is changed on the next