

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 22, No. 462 (Aug. 1, 1881), p. 424

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

Stable URL: <http://www.jstor.org/stable/3358234>

Accessed: 26-01-2016 23:30 UTC

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THE Grosvenor Choral Society, at its last monthly Concert at the Grosvenor Hall, on the 22nd ult., gave a performance of Hofmann's Dramatic Cantata, "The Legend of the Fair Melusina." Despite a rather smaller attendance of the choir than usual, ample justice was done to the choruses. The solos were very efficiently rendered by Miss Hélène Grieffenhagen, Miss Lizzie Turner, Messrs. W. Lloyd and Thurley Beale. Miss Florence Hartley accompanied at the pianoforte, and Mr. D. Woodhouse at the harmonium, with their usual ability. In the second part a miscellaneous selection was given. The Concert was conducted by Mr. G. R. Egerton.

A FASHIONABLE and numerous company assembled on the 4th ult. at the invitation of Mrs. R. H. Wyatt, Grosvenor Place, to hear Reinecke's "Little Rosebud" given by the South Kensington Ladies' Choir, under the direction of Mrs. Arthur O'Leary. The choral numbers, which are by no means easy, were noticeable for purity of intonation and precision. Particular mention must also be made of Mrs. Bramwell Davis, Miss Brinton, Miss Park, Miss O'Leary, Miss M. Wyatt, and Mrs. Lea, whose soli contributed much to the enjoyment of the evening.

THE excellent Concerts established at Eastbourne by Mr. Julian Adams were resumed on the 11th ult. with every prospect of a successful season. The programme was a high-class one, comprising a Symphony of Haydn, a selection from "Faust," Overture, "Rienzi," and Mackenzie's "Rhapsodie Ecossaïse," besides vocal soli by Miss Clara Perry. The composition of the band is very good, and Mr. Adams conducted with his usual skill and energy.

THE Annual Festival Service of the Lay Helpers' Association in Westminster Abbey took place this year on Tuesday evening, June 28. The Service was C. E. Miller's setting in A, the Anthem being "It is a good thing to give thanks," by Dr. Bridge, who presided at the organ. Mr. W. S. Hoyte, Choirmaster of the Association, conducted.

MDLLE. DORÉ-DESIGNES gave a very successful morning Concert at 81, Queen's Gate, on the 14th ult., before a numerous and very fashionable audience. The talented singer was assisted by Mdlle. Avigliana, Miss Bertha Foresta, the Misses Layton, and Messrs. Power, Law, De Lara, Thorndike, Hollman, Oberthür and Mattei.

MR. JOHN C. WARD has been awarded a medal by the Commissioners of the International Exhibition at Paris, 1878, in recognition of his services rendered as Organist at the Concerts given at the Trocadéro by Mr. Henry Leslie's Choir.

THE Annual Prize given by the Noblemen and Gentlemen's Catch Club was, on the 22nd ult., awarded to Mr. Montem Smith for a glee for five voices, entitled "At the dawn of life's day."

MR. FRANK BRADLEY, Organist of St. John the Evangelist, Wilton Road, has been engaged to play at the English Church, Avenue d'Antin, Paris, and to give recitals on the fine organ for six weeks.

REVIEWS.

The Rudiments of the Theory of Music. Designed for the use of pupil-teachers and students in Training Colleges. By H. A. Bamford.

[John Heywood, Manchester and London.]

THE preface to this book might be cut out and transferred to any work of a similar kind published since music became a subject seriously studied. It commences thus: "Numerous as the elementary text-books on the Theory of Music undoubtedly are, the need for a simple and concise hand-book, sufficiently comprehensive for students in training colleges, has been felt for some time. This book is intended to supply that want." Presuming that this want were really felt, we have nothing whatever to say against Mr. Bamford's attempt to supply it; but if the author were to have as many works on the "Rudiments of the Theory of Music" pass through his hands as we have, we can scarcely believe that he would find it

necessary to add another to the store. Without stopping to discuss the propriety of declaring that this is a treatise on the "Theory of Music," seeing that it only treats of the elements of the art, we may say that we have carefully gone through every chapter, and have much pleasure in testifying that, with very few exceptions, we can scarcely imagine that the several subjects can possibly be explained more clearly. These exceptions let us at once draw attention to. In the first place, although Mr. Bamford errs in good company, we cannot but believe that it would be just as sensible to call a *leaf a leave*, as to call a *staff a stave*; and as this book is intended for young people, these matters are worth consideration. Then we are at a loss to understand what can be meant by saying that the G and F clefs are "sometimes called the treble and bass clefs respectively," seeing that they are *never* called so save when the former is placed upon the second, and the latter upon the fourth line of the staff. We must also point out that in the table of time signatures the simple time from which the compounds 12-4 and 12-16 are derived do not appear, so that the student is left in doubt as to where four dotted minims or four dotted quavers can come from. Assuming that in another edition this subject may receive attention, it may also be well to suggest that 2-8 and 6-16 may be added to the duple times; for certainly, although the former time is not much used, the latter will be met with in music constantly played, even by students. In the next place we cannot agree with our author that "the sharps or flats placed at the commencement of a musical composition are called the *key signature*, because they tell us in what key that piece of music is written." The key signature can only tell us that the piece is in one of two keys; and we do not believe it good to fix in the mind of a student that the major is the normal scale, so that he may afterwards be induced to think that the minor is a tolerated departure from it. As we have already said, apart from the trifling objections we have raised, the book is well and clearly written throughout; a good feature being the list of questions upon the matter contained in each chapter, which are supposed to be satisfactorily answered before proceeding further.

Concertstück for Pianoforte and Orchestra. By Walter Macfarren. [Stanley Lucas, Weber and Co.]

THIS work was written especially for Miss Kuhe, and played by her with much success at Herr Kuhe's Brighton Festival in February last. In this age of pianoforte "virtuosity" it is quite refreshing to meet with a composition so pure in writing, and yet so admirably suited to display the legitimate powers both of the executant and the instrument; and we have every hope that the number of artists who can appreciate such sound workmanship is sufficiently large to ensure a wide acceptance of Mr. Macfarren's Concert-piece. It is almost unnecessary to say that the orchestral accompaniments are indispensable for the due realisation of the composer's intention; but a very good idea of the effect of the piece can be obtained, at least by the performer, from the pianoforte part, with the essential indications of the score which accompany it. The strikingly melodious subject in E minor, with which, after a brief introduction for the pianoforte, the composition opens, is a great relief to the ear after the impulsive and pretentious themes with which those who condescend to marked themes at all excite the wonder, if not the admiration, of our audiences; and the judicious changes of key and variety in the character of the passages are commendable points in a work which reflects faithfully the day when the worth of music was estimated rather by its beauty than its difficulty. We trust shortly to hear a piece so admirably adapted for concert-room performance under the fingers of one of our many excellent pianists in the metropolis; and meantime commend it to the notice of those amateurs who are desirous of testing their powers in a classical work from a modern writer.

The Bicycle Sonata. For the Pianoforte. By Stanislaus Elliott. [Duncan Davison and Co.]

THE author of this Sonata, in defence of the design of his work, reminds us that "the greatest classical composers have now and then employed their powers in depicting grotesque and comical scenes and actions"; and