

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 17, No. 389 (Jul. 1, 1875), p. 141

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

Stable URL: <http://www.jstor.org/stable/3354169>

Accessed: 30-11-2015 21:06 UTC

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REVIEWS.

NOVELLO, EWER AND CO.

*Corelli's Sarabande and Gigue, in E minor.**Corelli's Allemande, Sarabande and Gavotte, in F.*

Transcribed for the Pianoforte by Jules Brissac.

Now that the taste for the sound and healthy music of the old masters is rapidly growing, it is not likely that the compositions of Corelli will be permitted to die out. His violin pieces are not only full of vigour, but so overflowing with the ever attractive quality of tunefulness, that they will no doubt be as welcome in pianoforte transcriptions as when given forth by the instrument for which they were written. Jules Brissac has evidently a special faculty for reproducing the original effects upon our household instrument; indeed few listeners would ever guess that they were adaptations at all, so well do the passages lie under the hand. The Sarabande, in E minor, is charmingly melodious, and an excellent study for young players, the flowing bass, which is carefully fingered, being really good practice for the left hand. The Gigue is certain to become a favourite; and we cordially commend it to the attention of amateur pianists who have no objection to a "pretty" movement being also one of sterling worth. The Allemande, in F, has a graceful subject, the phrasing of the passages for the left hand, however, being so important a feature in the composition that none but those who have trained themselves in part-playing can give it due effect. Both the Sarabande and Gavotte are short, but they cannot fail to please, the Gavotte, especially, having a theme of much character. Transcriptions as good as these will be a real boon to those teachers who desire that their pupils should know something of the music of the past, as well as of the present and future.

No more Alone. Song. Words by J. Wilce. Composed by John Francis Barnett.

SONGS by composers who have already given ample proof that they are capable of producing works of a far higher character, are always certain to please the musician, although they may not be so popular in character as to be as remunerative to the music-seller as those of the mere song-makers of the day. Mr. Barnett's graceful vocal piece has a merit far above the average ballads, but the melody will hardly strike the uncultivated ear. It is, however, extremely vocal, and the accompaniments are written with the fluency of a practised hand. We especially like the temporary modulation into the relative minor in the third bar from the close. The song will no doubt prove effective in a public concert room, where it is likely to receive a more finished rendering than in a private drawing-room.

Luna. Song. Words by Meta Orred. Composed by Virginia Gabriel.

THE attractions of this composer's vocal works usually lie upon the surface, and the song before us is no exception to the rule. Without any particular trouble either to singer or accompanist, a certain effect is produced by this class of composition; and there can be little doubt that this fact will always ensure for such pieces a ready acceptance with amateurs. "Luna" has an appropriate melody; and the lazy chords in the opening phrases form just such an accompaniment as a person "afloat in a silver boat" might be expected to help the voice with. The *staccato* quavers in the pianoforte part and the change to the relative minor prevent undue monotony; and the song may be recommended to all in search of simple vocal music.

Before the Fight. Song. Words by Desmond Ryan. Composed by Ciro Pinsuti.

THIS is a bold and musicianlike song for a baritone voice, which can scarcely fail to become a favourite both in the concert-room and drawing-room. The *staccato* chords at the commencement of the voice part, and the flowing quavers which follow, seem called up naturally by the varied character of the words, which are extremely vigorous. We especially like the change from B flat

minor to G flat major; and the return to the original key, by the emphasised quavers in the accompaniment, on the dominant harmony, is a good and effective point.

Ephemeral (Only a year ago, love). Song. The words by G. J. Whyte Melville. Music by Agnes Zimmermann.

AN expressive composition in A minor to some poetical verses, which certainly lend themselves well to musical treatment. The flowing semiquaver accompaniment is effectively woven in with the voice part, and a sympathetic accompanist will be required to do full justice to the composition. When we say that at the recent concert of Miss Zimmermann the song was given by Madame Lemmens-Sherrington, and that the composer was at the pianoforte, it may be imagined with what unanimity an encore was demanded.

Hark! The Nightingale is singing. Serenade for four voices. Poetry by Robert Crompton. Music by Stephen Stratton.

THIS part-song, dedicated to the Birmingham Glee Union, has already reached a second edition, which we presume may be accepted as a proof of its success. The theme is vocal and the parts are well written, an effective change from G to E flat giving much life to the composition. Without being rigid sticklers for the due expression of the verses in part-songs, however, we cannot believe that the voices should be allowed to come in upon any words required by the music, exactly as if the notes had been written first and the poetry cut into patches to suit them. The bass, for instance, says "Seems to woo thee forth to rove," and the three other voices enter on the words "thee forth to rove," having sung no portion of the line before. Again, three voices have the words "Glitter in the clear blue skies," and the bass only "in the clear blue skies." This is indeed making verses wait respectfully on the music. The song is written for alto, two tenors, and bass, and is well adapted for a trained choir such as that to which the composition is inscribed.

Hymns, Carols, and Moral Songs for the Young. By William Metcalfe.

GREAT care should be taken in writing "for the young" to adapt the thought and its expression to their immature intelligence, for first impressions are apt to leave an indelible mark on character and tastes. Impressionable as children are, with their eagerness to receive information, and their charming trustfulness, it especially behoves those who indirectly administer to their mental and moral culture, to reflect deeply on the principles that should guide such work before they offer to the choice of mothers the produce of their labours. To be successful in this direction one must be more than musician; the heart must have been moved and stimulated by direct contact with children, and beat in unison with the intellect for their benefit and advancement. Mr. Metcalfe writes with freedom and evident knowledge, but there are some things in his work which we cannot forbear to point out as faults or errors of judgment. In No. 7, besides consecutive 7ths in the second bar, an unpleasant progression occurs in the first bar of the third line, which has all the bad effects of 8ths between extreme parts. In No. 14, first bar of the second line, the pedal is quitted before it is a note of the harmony. The monotony of rhythm in No. 3, the eccentric harmonies in Nos. 8 and 28, the commonplace setting of very serious words in No. 39, occasional false accents, excessive modulation, the unaccountable way in which inner parts appear and vanish, are faults that Mr. Metcalfe may overcome. Though, however, we do not think the book suitable for its object, for it is certainly marred by faults, there are many capital hymn tunes and pieces of lighter character, particularly Nos. 16, 18, 20, 23, and 50, which show that Mr. Metcalfe is capable of writing music which may indeed be strong meat for babes, but will prove attractive to adults.

Contributions to the Hymnody of the Church.—Te Deum. By Rev. J. S. B. Hodges.

THE hymns which Mr. Hodges has set to music are, most of them at least, well known to all Anglicans, amongst them occurring such familiar poems as "For thee,