

Review

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"Christmas Voices," the last of which has a chorus at the end of each verse—a never-failing attraction to children. The book is well got up, and is dedicated by the author to some favourite "Little Hilda."

ASHDOWN AND PARRY.

Caprice alla Gigue, for the Pianoforte. By John Abram, Mus. Bac., Oxon.

A SLOW introduction ushers in a spirited subject in C minor, which is so well treated as to induce us to recommend this little piece both for practice and performance. The theme in the tonic major, after the double bar, has much character; and there is some good writing on pages 5 and 6. There is nothing perhaps especially striking in Mr. Abram's *Caprice*, but it is composed on a healthy plan, and does not depend upon mere "prettiness" for success.

C. LONSDALE.

A Dream of Spring. Solo, for Pianoforte. Composed by J. L. Ellerton, Esq.

A GRACEFUL trifle by a composer who has already earned honours in a higher department of the art. The piece opens with a melodious subject, "Andante Religioso," and contains a "Dance of Peasants," a "Dance of Fairies," and a spirited "Finale," all of which are excellently written and highly effective. The Peasant's dance has a merry theme, in which both hands are well employed; and the light subject, in staccato chords, given to the Fairies is extremely characteristic. Amateurs who desire that their "drawing-room" pieces should be good as well as pleasing ought at once to possess themselves of Mr. Ellerton's "Dream of Spring."

METZLER AND CO.

The Convolverus. Four-part song. Words by J. C. Cox. Music by Charles J. Frost.

MR. FROST has written an extremely melodious part-song, easy of execution without being tame, and expressive without being affected. To us it appears that the changes of key, commencing six bars before the double bar, are scarcely satisfactory, especially the close in C, which, after passing through F, sounds somewhat abrupt; but few persons might feel this as we do, and we mention our impression in a friendly spirit to the composer, as we would were we to converse with him on the subject. There can be little doubt that the song, if well sung, will prove highly effective with a general audience.

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Referring to the letter signed P. J., which appeared in your last issue, enquiring as to the methods pursued in obtaining the degrees of "Mus. Bac." and "Mus. Doc.," I beg to enclose an advertisement clipped from the *Daily Telegraph* of yesterday's date, which may possibly throw some light on the subject.

I am, Sir,

Your obedient Servant,

Ryding Hill, June 15, 1871.

A. W. C.

WANTED, a DEGREE, for either Mus. D. or Mus. Bac. (Foreign).—State lowest terms, with name of university, to . . .

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—I should be glad to know, through your paper, the best way to get information respecting the degrees of Bac. and Doc. of Music.

The way I and others have done is to write to the Professor of the University. 'Tis true a very courteous reply followed, but it must be a very long letter that can give every information as regards the subjects, standard, etc.,

required for the degree. Why is it that no prospectuses are sent you on application giving full details?

If you would kindly allow this to appear in your paper, perhaps some gentleman with the degree might enlighten myself as well as others in the same fix.

Yours truly,

June 7, 1871.

AMATEUR.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

C. HISLOR.—We believe that Mr. Lullah does not now conduct any public singing classes.

D. THOMAS.—The line through the small note denotes that it is not an appoggiatura but an acciatura, which instead of being at all dwelt upon, is rapidly passed over, the whole weight being given to the principal note. The second example is we think, incorrectly written. Such a sign usually means that the note to which it applies is to be divided into quavers, two lines expressing semiquavers &c.

Brief Summary of Country Debts.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ADELAIDE, AUSTRALIA.—On Thursday evening, the 2nd March, during the interval of the rehearsal of the Philharmonic Society, an address was presented to Mr. E. Spiller, the conductor, with a baton of beautiful and elaborate workmanship. The handle is formed of black ebony, and ornamented with fern leaves wrought in colonial gold. The shaft or blade is of polished sterling silver, elegantly chased, and bearing the following inscription:—"Presented to Mr. E. Spiller by the members of the Adelaide Philharmonic Society, February, 1871." It has been manufactured by Mr. H. Steiner, of Rundle Street. Mr. Leader, in presenting the testimonial, paid a well deserved tribute to the successful exertions of Mr. Spiller in connection with the Society, and mentioned, as an instance, that "he had written with his own hand 700 pages of music." Mr. Spiller made a suitable reply, and concluded by expressing a hope that the Society might maintain its present position, and continue to flourish for many years to come.

ASHFORD, KENT.—The Choir Benevolent Fund Festival at Ashford, on the 1st ult., was the first in connection with this institution held in a parish church, and one of the most successful in a monetary sense, upwards of £74 being the profits realized. The choir consisted of forty voices, selected from the Chapel Royal, St. George's (Windsor), Westminster Abbey, St. Paul's, Canterbury Cathedral, and Eton College. Mr. Legge, organist of St. Mary's Church, was accompanist, and performed his duties admirably, Mr. Shoubridge acting as conductor. The features of the meeting were a morning service at St. Mary's Church, a public luncheon, and an evening concert in the Corn Exchange. At the morning service, the Confession, Preces, &c., were sung to Tallis's music, and the "Te Deum" and "Jubilata," to Cooke, in G. The anthems were—"God is our hope" (Greene), "My God, my God" (Mendelssohn), "O give thanks" (Purcell), "Hear my prayer" (Mendelssohn), (solo, G. Martin Coward), and "Praise the Lord, O my soul" (Goss). The introductory voluntary was extempore, by Mr. Legge, and that at the conclusion, "Deus Tibi" (Mozart). The performance at the service was worthy of all praise, and the new organ was finely played by Mr. Legge. The programme of the concert included some of the most admired productions of English masters, all of which were thoroughly appreciated by the audience. Dr. Wilks and Mr. Legge rendered efficient service as accompanists. There was a very large and aristocratic attendance at both the service and the concert.

BEDFORD.—The second concert of the fifth season was held on the 6th ult. at the Bedford Rooms, before a large audience. The first part of the programme was devoted to Mendelssohn's *First Walpurgis Night*, which was given with much effect throughout, the choruses, especially "Disperse, ye gallant men," being sung with commendable precision. The principal feature in the second