

Review

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short introduction, in which is shadowed forth the theme which has been selected; then comes the melody, arranged for the right or left hand—and sometimes distributed between the two—and this is followed by a series of variations which, before the rise of "Transcriptions," used to be detached and numbered, with double bars between each. Mr. O'Leary's piece is no exception to this plan; but it is an elegant and refined composition, and will be found excellently adapted for teaching. Dr. Arne's beautiful air—one of the most perfect Shakespearian illustrations ever written—will always please; and the graceful manner in which it has been treated by Mr. O'Leary cannot fail to enhance its attraction to all young pianists who desire to show that they can do something more than merely play a melody. The first variation, divided between the two hands, is exceedingly effective, and will be found good practice for touch. We think it scarcely necessary to announce in a foot-note that the cadence at the conclusion of the piece may be "omitted if desired," as most certainly, without such intimation, performers will take the liberty of doing so, if they feel inclined. It may, however, be a satisfaction to find that the composer's consent to this excision is given in print.

*Come May, with all thy flowers.* Song. Words by T. Moore.

*Oh! Charity, blest gift of Heaven.* Song. Words by Mrs. J. W. Seager.

Composed by Claudius H. Couldery.

A FLOWING melody in D major expresses Moore's poetry tolerably well; but there is nothing particularly striking in the song. The harmonies show good musical feeling, and the accompaniments although somewhat monotonous, are carefully written, and never get in the way of the singer—an important matter in so unpretentious a ballad. The second song suggests a mild theme, and Mr. Couldery has not been able to lift it above the common-place. Singers, however, will find the melody perfectly vocal; and there is an artistic treatment about the song which will render it acceptable to musically trained listeners. Mr. Couldery has already done some good things; and if he would desire to do better, let him beware of writing below his own standard of art, for he may rest assured that the public will accept him at his own valuation.

ROBERT COCKS AND Co.

*Marche Militaire*, for the Pianoforte.

*Valse Brillante.* Ditto.

Composed by W. Bloomfield Goûté.

THESE pieces are very unequal in merit. The "Marche Militaire" has a bold subject, but is somewhat clogged with the harmonies, some of these—as, for instance, where the E natural proceeds to F sharp in the melody, against E sharp in the bass—being scarcely admissible. In the first bar of the second line, page 2, we may also mention that the two-fifths B, F sharp—A, E, are particularly disagreeable. The "Valse Brillante" shows that the composer is more at home in dance music; for his themes are pleasing, and his harmonies carefully written throughout. A good point is where the subject, originally in A flat, is introduced in C. This valse may be recommended both for teaching and playing.

*Tired.* Sacred Song. Poetry by Miss Helen Burnside. Composed by Miss Lindsay (Mrs. J. Worthington Bliss).

If compositions of this class really sell, there can be no reason why they should be sent for notice; for no conscientious reviewer could lend a helping hand to music so utterly destitute of colour, and it is always a thankless task to disparage songs signed by a composer who occupies the whole of a closely-printed page with a list of her works. Let us say, therefore, that the melody thoroughly expresses the sense of weariness; and we have little doubt that the audience will be in perfect sympathy with the singer.

*Oh, doubting Heart.* Song. Poetry by Miss Proctor. Composed by Alfred Scott Gatty.

MR. GATTY has written some very good music to Miss Proctor's poetry; and although we do not generally like the introduction of recitative in a simple song, the few bars which precede the *andante* to each verse have here an excellent effect, the words and notes being in perfect sympathy. The accompaniment to the slow movement is exceedingly graceful; the bar which echoes the few notes in the voice part especially adding much to the elegance of the phrase. This song should find favour with vocalists who seek effect by simple means, and we cordially commend it to their attention.

*The Cuckoo.* Ballad. The Poetry by Wordsworth. Composed by William Pinney.

IT would be a great benefit to composers if cuckoos would decide whether in their song (if such it may be called), they will drop a minor or a major third, or something between the two. It is true that cuckoo-clocks resolve the question beyond a doubt; and Beethoven, in his "Pastoral Symphony," has given us the major third as the true song; but musical listeners rarely hear this interval from the bird itself, and therefore we presume the matter must still remain in doubt. Mr. Pinney has written a minor third when the cuckoo's name is mentioned, the effect, however, being absurd in the next verse to the word "unto," and has moreover composed a very pretty melody to Wordsworth's suggestive verses, not the least merit being its extreme simplicity. The excellent manner in which it is harmonised throughout deserves also a word of commendation.

BREWSTER AND Co.

*Excelsior.* Words by H. W. Longfellow. Music by J. W. Elliott.

LONGFELLOW's words have again received a musical setting, this time by a composer who has already sufficiently proved that he can do nothing carelessly. There is much dramatic feeling shown throughout this song. The dreamy opening, in C minor, prepares the listener effectually for the nature of the composition; and the recitative is boldly written, and faithfully expresses the poetry. The change into C major, with the ascending bass passage in the accompaniment, is highly effective; and the phases of varied feeling are faithfully reflected in the music. The pianoforte part appears to us somewhat over elaborated in some places, especially where the words themselves, rather than the ideas which they call up, are represented in notes; as an instance of which we may mention the octave passage marked "*precipitato*," at the word "Avalanche," which rather depicts the descent of the avalanche than the thrill of horror which the contemplation of such an event would instinctively produce. The placid phrase, commencing with the words "At break of day," is set to Martin Luther's chant; and the song ends most effectively, the voice part dying off on the fifth of the key-note. On the whole this is a composition thoroughly worthy of Mr. Elliott's reputation.

WEEKES AND Co.

*The Bright Sun is shining.* Words by F. A. P. Composed by Catherine Few.

IF the composer of this song had attempted less, she would have achieved more. The opening melody is graceful and vocal; but afterwards it runs wild, and rushes into keys, as it appears to us, for the sake of showing how it can get out of them. The notation, too, is peculiar. Why, for instance, not write a minim, instead of two tied crotchets; and, where the cadence occurs on page 5, what can a crotchet and a minim mean, with a pause over nothing?