

Musical Times Publications Ltd.

Original Correspondence

Source: *The Musical Times and Singing Class Circular*, Vol. 15, No. 342 (Aug. 1, 1871), pp. 180-181

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3354665>

Accessed: 20-10-2015 19:37 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

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*.

<http://www.jstor.org>

JOSEPH WILLIAMS.

Sunshine. Morceau de Salon pour Piano, par H. B. Ellis.

Why a piece having the English word "Sunshine" for its title should be called a "Morceau de Salon, par H. B. Ellis," it puzzles us to discover; but the music is truly British (at least, as our fashionable native composers have latterly represented the nation) if we except a reminiscence of Schumann's "Arabesque" in the theme after the double bar, on page 2. Mr. Ellis writes freely, however, and the passages are generally effective. There is no reason why "Sunshine" should not be admitted into our drawing-rooms as well as many other specimens of what may be called "weather music."

WILLIAM CZERNY.

Six characteristic Pieces for the Piano, for small hands. Composed by Oscar Beringer.

THESE six trifles, moulded on the plan set by Schumann in his "Kinderscenen" are well written, and will be found extremely useful for young players. Although carefully adapted for small hands, they are by no means easy, being obviously the composition of one who has trained himself in the German school, where close playing with the two hands, even in juvenile music, is the rule rather than the exception. This style is especially observable in No. 3, "Garlands of flowers," and also in many portions of the other pieces, some of which however are perhaps a little too restless for sketches of such slight pretension. No. 1, "Soldier's March," has a good bold subject, and a second melodious theme, in the subdominant; but we much prefer "Amy's little song," No. 2, which is exceedingly pleasing, and contains some effective modulations. We have already spoken of "Garlands of flowers," which, apart from its attractiveness as a piece, will form a good exercise for the fingers of both hands. No. 4, "The Young Uhlan," has scarcely a sufficiently pleasing subject to interest juvenile students; but No. 5, "In the swing," can hardly fail to become a favourite. The monotonous motion suggested by the title is happily carried out, and the theme in the relative minor is highly effective. No. 6, "A village holiday," with its pedal bass, is somewhat conventional, but it is full of character; children, however, will be puzzled to know exactly the meaning of the direction at the commencement, "Burllesque et f."

Three Musical Sketches for the Piano. Composed by Bennett Gilbert.

WE have copied the title of Mr. Gilbert's pieces; but as No. 2, "Hunting Song," alone has reached us, we have only to express a hope that the other two are as good as the one before us. Of course, having reference to the hunting field, the conventional horn passages are to be found plentifully scattered throughout the composition; but the subject, in A major, is fresh and melodious, and although reminding us in parts of the well-known piano-forte *lied* of Mendelssohn in the same key, we can conscientiously recommend it on its own merits. Nos. 1 and 3—"Spring's greeting" and "A winter's tale"—are no doubt intended by the composer as contrasts to the one we have noticed, and we think should scarcely be separated from it in performance.

BREWER AND Co.

Gems from Handel's Italian Operas. Transcribed from the full scores for the pianoforte. No. 1, "Mi Lusinga il dolce affetto."

Handel's Songs, arranged from the full scores for the organ. No. 1, "Lord, remember David," No. 2, "O Lord, whom we adore."

By J. H. Deane.

HANDEL'S Italian operas are indeed but little known in the present day; and yet whenever a song from these almost forgotten works happens to be disinterred it rarely fails to take its place with the lovers of really sterling music. The song from the opera of "Alicia," which has been ably and unassumingly transcribed by Mr. Deane,

has such a lovely flowing melody that we cannot but wonder how it is that such compositions are allowed to fall into oblivion. The two songs, which are arranged for the organ, are excellent specimens of the composer's sacred vocal pieces. The first, Mr. Deane tells us in a foot-note, is "arranged from Handel's own score of *Sosarmes*, from which the air known as 'Lord, remember David' was adapted by Dr. Arnold in 1786." The second, from the Oratorio "Athalia" (another work but rarely heard) needs no eulogy on our part as a composition, and we have therefore merely to record that Mr. Deane has performed his task with a reverence which does him infinite credit, and which we should like to see more general amongst the transcribers of classical works.

WEEKES AND Co.

A Wild March-day. Bass song. The poetry by Coombes Davies. Music by Alfred J. Sutton.

DESCRIPTIVE songs should be very good to be endurable. Mild melodies, with accompaniments to match, may pass in a crowd, and even create a certain amount of effect if well sung, but composers should well consider the matter before they attempt to excite a dramatic interest; for "sensation music," like "sensation dramas," must be either a great success or an ignoble failure. Mr. Sutton's "March-day," can scarcely be called "wild;" it is indeed too uniform to express the subject, the scales and chromatic passages being made to do duty whenever the gusty weather is mentioned with as much regularity as the machinery is brought into action in a theatrical storm. The best part of the song is after the double bar, where the quiet melody steals in, to the words "Spring is come, and flowers are glowing"; but even here the modulations give a restless effect to the voice-part hardly in accordance with the feeling of the poetry. There is much dramatic power shown in various portions of the song; but, as a whole, the composition is unsatisfactory because it is not spontaneous.

Three Songs. Words (by permission) from "The Christian Year." Music by Jane Mayo.

IF these songs were not so overlaid with harmonies and accompaniments we should have much more to say in their favour. No. 1, "Nightingale's Song," is more free from this fault than the other two, but the composer evidently experiences a difficulty in allowing the voice to speak for itself. In the third and two succeeding bars on page 3, we at first could not clearly comprehend what was intended, but we perceive, by the next verse, that all the dotted quavers followed by semiquavers should be dotted semiquavers, followed by demisemiquavers, a mistake which ought to be remedied as soon as possible. No. 2, "Lessons sweet of Spring returning," has a pleasing melody, well accompanied in parts, but like the other songs, it wants quiescence. It is true that the words "Soft as Memnon's harp at morning," would make eighteen composers out of twenty break out into passages; but strength is shown in resisting temptation. No. 3, "To the Redbreast," is a well written song, but here again the voice is too much distressed, this time in the form of the twittering of birds. When will composers learn that it is the *feeling* of the poetry that should be musically illustrated, and not the mere *words*?

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—To obtain the degree of Mus. Bac. in Dublin, the candidate must pass an examination (1) in general Literature, as a test (I imagine) of his having received a tolerably liberal education, (2) in the Theory and Grammar of Music, and in Thorough Bass. He must also compose a piece of Vocal Music, of which a portion at least must be in five real parts, with accompaniment for stringed band or organ, and will be required to write "ex tempore" a piece of counterpoint on a proposed subject.

For Mus. Doc. the candidate (who is already Mus. Bac.) must write a portion at least of his composition in six or eight real parts, with accompaniment for full band. The examination is more searching than, and differs in some essential parts from, that for Mus. Bac.

These, so far as I recollect, are the main features connected with the degrees. Full information, however, as to fees, subjects of general examination, &c., is given in the University Calendar, and there is, I believe, published a short syllabus of the requirements for musical degrees, apart from the Calendar, both of which may be obtained from Messrs. Hodges, Foster and Co., 104, Grafton Street, Dublin; or from Longmans, London. Some graduate of Oxford or Cambridge would, no doubt, be able to inform your correspondent as to the proceedings in those Universities.

I am, Sir,
Your obedient Servant,
B.A., T.C.D.

14th July, 1871.

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.

J. H.—Our correspondent's letter has evidently already appeared in another journal, and we cannot therefore insert it as an original communication.

H. BARBER.—For the information of our correspondent, and many others who continually send us their early attempts at composition, we once more announce that we do not review manuscript works.

CAMBRIAN and others who have written to us under assumed names and initials, are informed that unless their communications are authenticated by the enclosure of their cards, no notice can be taken of their letters.

Brief Summary of Country News.

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.—The performance of Romberg's *Lay of the Bell*, and Handel's *Acis and Galatea*, by the Philharmonic Society was a decided success. The principal parts in the first-named work were taken by Mrs. G. T. Harris, Messrs. W. Dyer, T. W. Ingram and G. C. Smith; and in the second by Miss Vaughan, Messrs. F. Searle, J. S. Brookes and L. Grayson; all of whom were thoroughly efficient. The choruses on the whole were exceedingly well rendered. Mr. E. Spiller acted as conductor, Mr. B. B. White, R.A.M., as leader, and Mr. James Shakespeare presided at the pianoforte. The band consisted of about twenty performers, and the chorus numbered between ninety and a hundred vocalists.

BEDFORD.—The concert given at the Assembly Rooms on the 22nd June, for the purpose of exhibiting the progress of Mr. F. H. Diemer's pupils on the system of combined, instead of individual, practice on the pianoforte, is stated by the local press to have been highly successful. The programme included Wagner's March from *Tannhäuser*, Beethoven's Symphony in D (No. 2), and Weber's "Jubilee" Overture, arranged for ten performers on five pianofortes (the first named piece having the addition of a harmonium), besides other works in which the performers were similarly multiplied. Miss Sophie Ferrari won enthusiastic applause in all her vocal solos, and Mr. Clementi (violin) was an excellent substitute for Mr. Blagrove, who was indisposed.

BIRMINGHAM.—During the short stay of the Emperor and Empress of Brazil they paid a visit to the Town Hall, where Dr. C. Swinnerton Heap, in the absence of Mr. Stimpson, played a selection of music on the organ. His Majesty expressed great pleasure at the performance; and, at his request, Dr. Heap had the honour of being presented to him, and of receiving his congratulations on the manner in which he had acquitted himself.

BRENTWOOD.—On Tuesday evening, the 27th June, a concert was given at the schools of Christ Church, Great Warley, Brentwood (in aid of funds for their enlargement), by the choir, assisted by a few friends. The soprano solos were most successfully sung by Miss Edith Blair; and Mr. C. H. Unwin (Tenor) and Col. Moncrieff (Bass) also elicited much applause. Mr. Geo. Brace's violin playing was a prominent feature in the evening's performance. Several part-songs and glees were given by the choir with excellent precision and effect. Mr. T. H. Bunbury, the organist, conducted and accompanied.

DERBY.—The organ recently erected in the new and beautiful church, St. Luke (which was consecrated on the 24th June last), has given the greatest satisfaction to all who have heard it. It is built by Abbott, of Leeds, and is a portion only of the permanent instrument; but its power and quality of tone has rarely been surpassed.

JERSEY.—We understand that a new dramatic Oratorio entitled *Solomon's Temple*, in three parts, the music composed by H. F. Standhaft, and the text by T. Dorn, is in course of completion, and is expected to be publicly rehearsed some time this summer, when all the available talent in the island will be invited to cooperate in its performance.

MELBOURNE.—Mr. C. E. Horsley's Farewell Concert on the 13th May, at the Town Hall was attended by a large audience. The programme, besides containing an excellent selection from the works of Weber, Mendelssohn, Bishop, Gounod, Verdi, &c., included several extracts from Mr. Horsley's own compositions, *The South Sea Sisters*, *Comus*, and *Euterpe*. The vocalists were Miss Lucy Chambers, Mrs. Fox, Messrs. Rainford, Beaumont, Hallam, and Signor Dondi, all of whom were highly successful in the music allotted to them. Mr. Horsley's works were received with the utmost favour (the Corroboree chorus, from *The South Sea Sisters*, being enthusiastically encored), and on leaving the rostrum, the composer was cheered again and again as he bowed his final adieu to the audience.

NORBURY.—On Sunday, the 25th June, a new organ was opened at the church in Hazel Grove, by Mr. H. Collier, of Stockport, who played an excellent selection of music from the compositions of the best masters, in his usually efficient manner. The instrument was built by Mr. T. W. Jardine, of Manchester, and reflects the highest credit upon his abilities. The musical portion of the service was performed by the choir of St. Peter's Church, Stockport—Joule's Choral Service, Dr. Clarke Whitfield's Service in E, and Dr. Spark's Anthems, "All we like sheep have gone astray," and "I shall see Him, but not now," being chosen for the occasion.

PORTSMOUTH.—The first concert of the Choral Society under the direction of the new conductor, Mr. J. Winterbottom, was given on the 13th ult., with much success. The first part of the programme was devoted to Rossini's *Stabat Mater*, the solos in which were sung with excellent effect by Miss Sofia Vinta, Miss Dondney, Mr. Vernon Rigby and Mr. Lewis Thomas. The second part was miscellaneous, and included several part-songs, all of which were remarkably well given by the choir. The band and chorus numbered 100 performers. Mr. Saxey presided at the harmonium in the first part, and at the pianoforte in the secular portion, Mr. J. Winterbottom conducting the *Stabat Mater* with much skill and judgment.

REIGATE.—On Thursday, the 29th June, a concert was given by Herr Albert Pieckzonka, at the Public Hall, assisted by Madame Leônia de Vattellette (Professor of the Harp from the Conservatoire, Paris), Miss Fanny Poole and Signor Tessemans Burleigh. The principal feature in the programme was the pianoforte performance of the concert-giver, which included Weber's *Concertstück*, an effective arrangement of the "Watch on the Rhine," pieces by Chopin and Heller, Liszt's *Fantasia on Lucia*, and a Polonaise of his own composition, all of which were given with good executive power and musical feeling. Madame de Vattellette's harp playing was also thoroughly appreciated, her most effective piece being the "Danse des Sylphes" of Godefroid. Miss Fanny Poole and Signor Burleigh's songs were well rendered and much applauded, and the concert was in every respect highly successful.

RHYL, NORTH WALES.—A very successful concert was given in the Town Hall, on the 20th June, by the Amateur Musical Society, better known in Wales as Mr. Ambrose Lloyd's choir. The first part consisted of a miscellaneous selection, and the second part of Mr. John Thomas's Welsh Wedding Scene, *The Bride of Neath Valley*. In the first part Miss Morris rendered very efficient service in some Welsh songs, and Miss Louisa Hughes, a very promising young contralto, sang Linley's "Come hither, pretty Fairy," and the solo in Brinley Richards' "We are Nymphs of the Ocean Spray." Miss Francis possesses an extraordinary compass of voice, and on this occasion she sang two duets for soprano and tenor, the transition from the one voice to the other being most remarkable. Miss Lloyd, Mr. Lewis and Miss Morris were also highly effective. The performance of the Wedding Scene was a great success; the characters being represented by Miss Brown as the Bride, Miss Lloyd as the Bride's mother, Mr. Profit as the Bridgroom, and Mr. Robert Hughes as the Bridal Messenger. The Overture and first Intermezzo were exceedingly well performed by Misses Hughes and Marian Brown, and the second Intermezzo and dance music by Misses Francis and Lloyd. The want of an organ in the church scene was well supplied by a powerful pedal harmonium, at which Mr. W. E. Hardeman most efficiently presided.