

Review

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## REVIEWS.

*Novello's Short Anthems.* Nos. 1 to 12.  
[Novello, Ewer and Co.]

THE object of this new publication is, we are told, "to meet the want of short and easy Anthems adapted to the Church's Seasons, and suitable especially for Introits." Great as the advance has been during the past generation both as regards the multiplicity and efficiency of church choirs, there are still, and probably ever will be, a large number of churches and chapels where choral music can only be introduced in a very modest manner, and perhaps only at important seasons. These short Anthems may therefore serve a double purpose: they cannot fail to fulfil the special end for which they are issued—namely, providing choirs with a regular series of Introits, reasonable in length and musicianly in structure; while they will be found suitable for use in places where only on special occasions can any departure be made from the usual routine of congregational music. The words have not been restricted to those of the Introits in use in ancient times, and in general estimation this freedom will be regarded as wise. It is also as well that the Anthems should not at present be arranged strictly in ecclesiastical sequence, as they will have to find their way gradually into use in ordinary choirs. The present instalment includes examples for Advent, Lent, Easter, Whitsuntide, Trinity Sunday, Saints' days, and general use. Among the composers are Dr. Garrett, Dr. Bridge, Mr. Baptiste Calkin, Dr. Martin, Dr. F. E. Gladstone, Mr. Harford Lloyd, Mr. Luard Selby, Mr. E. H. Thorne, and Mr. Berthold Tours. The names of such musicians are a guarantee of the excellence of the compositions. We may single out "Who are we, O Lord?" by Mr. Harford Lloyd; "Beloved, now are we," by Mr. E. H. Thorne; "Grant, we beseech thee," by Mr. J. Booth; and "The pillars of the earth," by Mr. Berthold Tours, for special mention, though where all are excellent it seems invidious to make distinction. It is easy to predict that a large sphere of usefulness is waiting for this new series of Anthems.

*Theoretico-Practical Elementary Pianoforte School, for Students of the Lower, Middle, and Upper Grades.* Prepared by Heinrich Germer (with the co-operation of B. Boekelman). [Leipzig: C. F. Leede.]

THE general scope of this work is sufficiently indicated by its title. We have before pointed out in these columns what we consider the leading characteristics of Herr Germer's workmanship—viz., a thorough mastery of his subject, combined with the comparatively rare qualities of lucidity of exposition, and a most rational arrangement and condensation of the "material" before him. These qualities are again fully displayed in the present volume, which, while by no means ignoring the well-tried precepts of the old school of pianoforte playing, endeavours to supply, even in the preparatory stage of the student's training, the ever-increasing demands made upon him by the modern development of the art. In this connection—i.e., in view of the immense strides effected in the *technique* of the instrument in these latter days—the judicious *condensation* of the requisite material, alluded to above, becomes a matter of the highest importance in modern tuition, one of the first aims of which should be to *economise the time and energies* of the pupil. The due recognition of this principle, the attractive nature of the material selected for practice, together with the clear and incisive instructions conveyed in the letterpress, render the present "Pianoforte School" a most valuable adjunct to the tuition of a conscientious master, desirous of keeping pace with the times.

There is no indication of the extent of Herr Boekelman's co-operation in the compilation of the volume before us. To judge from the conspicuous type in which Herr Germer's name appears on the title-page, as well as from other indications, he should certainly be credited with the lion's share in an eminently useful work. It only remains to acknowledge the ability displayed by the translator in the by no means easy task of rendering the German text, with its numerous

technicalities, into very presentable English; and to join our wishes with those expressed by the author at the conclusion of his preface—viz., "May this Manual then go forth, and faithfully co-operate in the successful development of the musical capacities of young pianists, that they may not only learn to listen to musical art-works with intelligence and lively interest, but may also be able to interpret them in an enjoyable manner at the instrument."

*Original Compositions for the Organ.* Nos. 113—118.  
[Novello, Ewer and Co.]

THE usefulness of this publication is proved by the rapidity with which fresh numbers are issued, and it is highly creditable to organists that new compositions are now received with interest, reliance having been at one time placed chiefly upon transcriptions, with perhaps a modest substratum of Bach and Mendelssohn to give an air of dignity to the player's repertory. We will glance briefly through the series of new pieces indicated above. Nos. 113 to 116 contain twelve "characteristic pieces" by Rheinberger. It is almost needless to say that the characteristics of German organ music are solidity and dignity rather than showiness; but, while Rheinberger's pieces are marked by the qualities first-named, the composer is essentially a modern musician, and in several the melody and the harmonies show the influence of late nineteenth century developments. Perhaps the most effective are the piquant canzonetta in No. 113, the duetto in No. 114, and the pastorale in No. 115. The composer follows Mendelssohn's excellent plan in suggesting rather than fixing the stops to be employed. Mr. George Calkin's Festal March (No. 117) is bright and tuneful. Mr. Battison Haynes's Romance (No. 118) is a charming piece, perhaps slightly suggestive of Spohr in the chromatic harmonies, but none the worse on that account.

*Twelve Characteristic Pieces.* Composed by J. Jacques Haakman. Op. 10. (Albums for Violin and Pianoforte, No. 16.) [Novello, Ewer and Co.]

IT is necessary to minister to the needs of the many students who now take up the violin as a serious study by the production of pieces of various kinds likely to interest them and to make the path of study pleasant. The day has gone by when arrangements of popular airs served the needs of those who longed for something less dry than mere scale practice. Musical knowledge has increased so that melodic pieces not necessarily associated with familiar words are sufficiently understood to be attractive for their own merits. Composers who foresaw the need and provided for it have done a good work; composers who recognise the necessity and continue to supply its demands deserve the earnest thanks of both teachers and masters. The latest addition to Novello's Albums for Violin and Pianoforte, by Mr. Haakman, will be gladly received; if merit has any power of recommendation here is a forcible one indeed. These twelve pieces, varied in style, interesting in effect, and easy to play, are well calculated to develop expressive cantabile playing. They demand no very great technical skill and may be approached by students scarcely out of the initiatory text-book. They may also be enjoyed by those who have advanced sufficiently to be able to bring out their inner musical meaning.

*Harvest Cantata.* For chorus, semi-chorus, and organ. Composed by George Garrett, M.A., Mus. D. (Op. 20).  
[Novello, Ewer and Co.]

IN the forthcoming months Harvest Thanksgiving Services will be general throughout the country, and as music usually occupies a prominent position in such celebrations, there can be no doubt but that so soon as the existence of Dr. Garrett's Cantata is made known it will be eagerly welcomed as most appropriate and valuable. The words are arranged by Dr. Waller, partly from the Scriptures and partly in original verse. There are also a few well-known hymns, such as "Come, ye thankful people," "Lord of the Harvest," and "We plough the fields and scatter," the use of which is optional, as the Cantata is complete without them. Dr. Garrett's music, which occupies about twenty minutes in performance, is very effective, because it is melodious and inspiring, and the solos and recitatives may be sung by a single voice or full. The Cantata so happily fills its requirements that it is without doubt destined to a wide popularity.