THE Musical Times

ESTABLISHED IN 1844

Novello, Ewer and Co.'s Music Primers by John Stainer; Franklin Taylor
The Musical Times and Singing Class Circular, Vol. 25, No. 502 (Dec. 1, 1884), p. 713
Published by: [Musical Times Publications Ltd.](#)
Stable URL: <http://www.jstor.org/stable/3356066>
Accessed: 15/01/2015 14:18

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Præludium und Fuge für zwei Pianoforte. Sonata in D minor for the Organ. By W. Battison Haynes. [Leipzig: F. Kistner. London: Novello, Ewer & Co.]

THE composer of these works is not the talented organist of the Priory Church at Malvern, but a nephew of the same, who, we believe, has studied at Leipzig. A sound musical training in Germany generally leaves its impress on young musicians, and Mr. Haynes is no exception to the rule. The Prelude and Fugue for pianoforte is numbered Op. 6, and the work bears internal evidence of the composer's knowledge of, and admiration for, the music of Brahms. The key is E flat, and the prelude is a movement in condensed sonata form, the bold and dignified first subject, which is elaborated at some length, contrasting effectively with the suave and melodious second theme. There is no working out, and the end is quickly reached after the return of the second subject in the tonic key. The fugue subject, in 6-8 time, does not promise well, and the development is not marked by any noteworthy display of scientific device, but as abstract music it is effective, particularly the peroration. The Organ Sonata, Op. 11, is a work of even greater promise. It opens with a solemn *largo* based upon the principal subject of the succeeding *allegro risoluto*. This movement is worked out at considerable length and with much energy and breadth of style, the form being strictly symphonic. When its stormy course has been run we have an *andante cantabile* in B flat, 6-8 time, in welcome contrast, this portion of the work being written with considerable melodic charm and grace. The next section is a *scherzo*, in G minor, 3-4 time. The term *scherzo* applied to any music for the king of instruments may seem inappropriate, but Mr. Haynes's example is vigorous rather than light and playful, and though it shows a good deal of orchestral feeling it cannot be said to be unsuited to the organ. In form it is again strictly orthodox, the *trio* or *intermezzo* being in E flat, *poco meno mosso*. The *finale* is a lengthy fugue based on a simple and well marked subject, and elaborated with as much contrapuntal skill as knowledge of musical effect. The coda is especially striking and worthily closes a work which we may, without hesitation, describe as a very important addition to the repertory of the first-class organist. We say first class advisedly, for Mr. Haynes does not spare his executant, many of the passages, both for manuals and pedal, being of considerable difficulty. Marks of expression are given, but the registering is left to the taste and fancy of the player, as in Mendelssohn's organ works. Mr. Haynes is undoubtedly a composer of great promise, and further essays from his pen will be looked for with interest.

Holiday Songs. Written by Mrs. Alexander; and set to Music by Lady Arthur Hill. [Novello, Ewer and Co.]

AMONGST the juvenile Christmas lyrical offerings so temptingly appealing to the many parents and guardians whose hearts and purses are open to holiday influences, the elegant volume before us must take high rank, not only on account of the charmingly melodious, yet unpretending, music contributed by a composer whose vocal pieces have already secured her a cordial welcome, but because of the pure and simple poetry to which it is set. If from the twelve songs contained in the book we especially mention "All things bright and beautiful," "An early Cowslip," "Dreams," "At Sunset," "The Seasons," "Longings," and "In the Distance" (adapted from Lady Hill's popular ballad "In the gloaming"), it is simply that we claim the right, as reviewers, to name our especial favourites; but we are perfectly ready to have our judgment overruled by a nursery jury, freely admitting as we do, that the work is a little casket of gems. Something, too, must be said in praise of the artistic manner in which the songs are treated, both in the harmonies and accompaniments; for we hold the faith that good music should be sought for in small as well as in large compositions, and that "Holiday Songs," therefore, ought to live long after the holidays are over, and even be looked back to with pleasure in after years. The work, which is dedicated, by permission, to Her Royal Highness the Princess of Wales, has a Title-page and Frontispiece beautifully illustrated in colours, both appropriately representing child-life amidst lovely and sympathetic country surroundings.

Novello, Ewer and Co.'s Music Primers. Edited by Dr. Stainer.

Double Scales, systematically fingered. A supplement to all existing Pianoforte Schools. By Franklin Taylor. [Novello, Ewer and Co.]

THIS new number of Novello's "Music Primers" is designed to set at rest the question of fingering double scales, upon which subject, unfortunately, such a diversity of opinion at present exists. Mr. Franklin Taylor is doubtless a high authority; but as he admits that no two teachers agree entirely on the method to be adopted, we fear that he will find it extremely difficult to establish the system he here advocates. Unquestionably a uniformity of fingering is most desirable; but considering that even the scale of C in thirds, where no black key intervenes, is fingered differently by various masters of *technique*, it is scarcely likely that any definite system for all the scales will receive universal acceptance. Mr. Taylor bases his system upon the proposition that "since the right and left hands are the exact counterparts of each other, but reversed, so the fingering which is good for one hand must be good for the other, but in the reverse direction, the right hand executing ascending that which the left hand executes descending, and *vice versa*." This idea is well and conscientiously worked out, and we feel convinced that so thoughtful a book will receive that attention from the profession which it undoubtedly deserves.

Children's Voices. A Book of Simple Songs. Set to music by Robert B. Addison. Illustrated by Harriet M. Bennett. [London: Hildesheimer and Faulkner.]

AS the season is approaching when "Children's Voices" will claim the right to be heard, this book may be cordially recommended as an excellent vehicle for their utterance, both music and poetry being precisely what we should choose as a Christmas present for juvenile songsters. We have before spoken in high terms of the more important compositions of Mr. Addison, and have now much pleasure in bearing testimony to the excessive merit of his more unpretending work; for every song in this elegant little volume, although simple, as such nursery ditties should be, is touched with an artistic hand, and will please the musical, as well as the unmusical, listener. The illustrations are exquisite throughout; and the general plan of the book does the utmost credit to all concerned in its arrangement.

Magnificat and Nunc Dimittis in B flat. By F. W. Saville. [Weekes and Co.]

THE gift of melody exceeds in value all other natural musical endowments, and Mr. Saville evidently possesses it. This Service is characterised by a flow of tune, and the harmonies sometimes remind one of Spohr. He is too fond of chromatic passing notes, and in some places the dignity of style which should pervade church music is scarcely maintained. On the whole, however, the merits of this setting outweigh the defects, and with congregations it would certainly be popular.

FOREIGN NOTES.

AT Cologne the first of the famous Gürzenich-Concerts—so called from the locality in which they are held—of the present season took place on October 28 under the direction of Dr. Wüllner, the successor of Dr. Ferdinand Hiller as principal of the Cologne conservatorium, and also as Conductor of the Concert institution in question. Under the new *régime* a complete change is likely to be effected in the general character of these Concerts. Dr. Hiller, by virtue of his great and undisputed merits as a musician, has exercised for many years past something very like a dictatorship in matters musical in the Rhenish Cathedral town, whose inhabitants were fain to submit to his personal likes and dislikes in the Concert-room. Wagner, amongst other modern composers, was severely excluded from the Gürzenich when Dr. Hiller wielded the bâton; yet his audience cherished a sneaking desire for an occasional taste of the forbidden fruit, but dared not give it utterance. Since the retirement of the veteran master from the Institution, matters in this respect have, however, taken a different turn, and for the first time in the annals of these Concerts, the gorgeous and festive strains of