Review

Source: *The Musical Times and Singing Class Circular*, Vol. 41, No. 685 (Mar. 1, 1900), p. 175

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3366298>

Accessed: 31-10-2015 10:45 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>

REVIEWS.

Saint Cecilia's Hall in the Niddry Wynd. By David Fraser Harris.

[Edinburgh: Oliphant, Anderson and Ferrier.]

DR. HARRIS, the author of this book, which has for its sub-title "a chapter in the history of the music of the past in Edinburgh," gives much evidence of painstaking research in the compilation thereof. St. Cecilia's Hall, now a warehouse, was built in 1762 on the model of the opera house at Parma. It was a concert hall of oval shape, and its interior was so constructed that those who attended the music-makings held there could walk and talk in the centre of the room during the interval. It was in this room that the fashionable concerts of Edinburgh were given from 1762 to 1802. The performers seem to have been for the most part foreigners, some of whom settled as teachers in the Scottish capital. Two such were the pair, Signor and Signora Puppo. One of the full-page illustrations in the book (from the fine collection of Mr. Robert A. Marr) is that of the fiddler Puppo, who is designated "Signor Puppy, first catgut scraper." This gentleman was credited with saying smart things, of which the following has been preserved: "Boccherini is the wife of Haydn." Dr. Harris has much to say about the music performed in the old concert-room, and gives biographical notices of the various composers represented at the concerts. The Scotch people are, or were, notoriously fond of funerals, and thus it is not altogether surprising to find a reference to a "Funeral concert," one of several given by the Edinburgh Musical Society. We learn from Arnot's "History of Edinburgh" (1779) that "an occasional concert is sometimes given upon the death of a governor or director. This is conducted in the manner of a *concerto spirituale*. The pieces are of sacred music, the symphonies accompanied with the full organ, French horns, clarinets, and kettle-drums. Upon these occasions the audience is in deep mourning, which, added to the pathetic solemnity of the music, has a noble and striking effect upon the mind."

In this entertaining and instructive way does Dr. Harris fill his pages. The mass of information that he has therein gathered together furnishes, *inter alia*, an interesting historical contribution to the social life of the "hupper suckles" in Edinburgh during the last forty years of the eighteenth century. There are many lovers of "auld Reekie" who will peruse this admirably compiled volume on the musical doings of the picturesque city with the greatest possible pleasure and satisfaction. The value of the book is much enhanced by its illustrations, of which there are nearly thirty. These include views of the old concert hall, and several portraits, fac-similes, &c. There is a very characteristic and curious pedestrian presentation of George Thomson, so well-known in connection with Beethoven, Haydn, and other great composers. The portly figure of Thomson is depicted, with his hand behind his back, carrying a very bulging gingham umbrella, and striding along the streets of Edinburgh. We notice, by way of friendly correction, that Dr. Harris has mixed up the two Cramers (p. 96). It was William Cramer, not his son, J. B. Cramer (of pianoforte studies fame), who was "great as a violinist and great as a conductor both at concert, opera, and oratorio."

Five Caprices. For Pianoforte solo. By Roland Revell. Books I. and II.

Five Pianoforte Pieces. Op. 4. By Heinrich Schenker. [Breitkopf and Härtel.]

THESE five Caprices are very playable and interesting. They are short, moderate in their demands on executive ability, and written with manifest knowledge of what is effective on the pianoforte.

The five "Pieces" by Schenker are more difficult than the Caprices, but they would repay the extra practice they might require. They would form excellent studies for development of independence between the hands, a feature of pianoforte playing which does not always receive the attention it deserves.

O come, let us sing. Composed by Myles B. Foster.
Ten thousand times ten thousand. Ferris Tozer.
This is the day. Edwin H. Lemare.
I am He that liveth. Thomas Adams.
Praise the Lord, ye servants. Bruce Steane.
Far be sorrow, tears, and sighing. Rev. E. Vine Hall.
Thanks be to God. Oliver King.

(Novello's Octavo Anthems. Nos. 569, 620, 621, 623—625, and 627.) [Novello and Company, Limited.]

ALL the above anthems are specially appropriate for Eastertide and merit the attention of choirmasters.

Those in search of an anthem containing a bass solo of some importance may be warmly recommended Mr. Foster's composition. The solo extends over two pages, is easy to read, and grateful to sing. It is approached and followed by a brightly-written chorus in four parts, and the *Finale* is worked up in a stirring manner.

Mr. Ferris Tozer has taken Dean Alford's popular hymn, "Ten thousand times ten thousand," and set it to music of a stirring character. An effective point is made at the words, "What rush of Alleluias," and the energy of the opening chorus is well contrasted by the subsequent baritone solo, "Oh, then what raptured greetings." The concluding portion is also admirably designed.

Mr. Edwin H. Lemare's Church music is well known to the majority of organists, and his anthem, "This is the day," is a good example of his style. It requires a choir which can take up points of imitation with firmness, but otherwise the music is easy to read, and, owing to its flowing character and variety, is decidedly interesting. There is a central section which it is intended should be rendered by picked voices, but it might also be sung full.

There is a breadth and dignity in the music of "I am He that liveth" that most happily echoes the spirit of the text, and we are inclined to think this anthem one of the best which Mr. Thomas Adams has written. The work is well within the means of average church choirs, and, intelligently rendered, would be most impressive.

"Praise the Lord, ye servants," by Mr. Bruce Steane, was composed for the choir of the "Church of the Saviour, Philadelphia," but the music is not so exactly ornate as might be expected. A special feature is a soprano solo, the melody of which is repeated, unaccompanied, in four vocal parts. The opening and closing portions contain some spirited writing.

The Rev. E. Vine Hall's anthem, "Far be sorrow, tears, and sighing," is simple in construction and character, but the words of the hymn, No. 521 from "Hymns Ancient and Modern," are allied with music that accentuates their significance. The section for tenors and basses in unison affords very effective contrast to the contextual matter, and the conclusion, led up to by passages for soprano solo *piano*, answered by the full choir *forte*, is exceptionally impressive.

"Thanks be to God," by Mr. Oliver King, is a "full anthem" written in bold and flowing style, and containing several simple contrapuntal passages, which are calculated to interest a fairly trained choir. The organ accompaniment possesses some independence, but also admirably sustains the voice parts, and throughout the hand of an experienced musician is discernible.

Romance in G. For Violin and Pianoforte. By Emile Sauret. Op. 54.

Waltz and Gavotte. For Pianoforte solo. By Maude Valérie White.

Morceau Gracieuse. For Pianoforte solo. By Natalie Janotha. [Metzler and Co.]

M. SAURET'S "Romance" demands a skilled violinist to do it justice, but its difficulties are not excessive, and, being always effective, will consequently repay any extra practice they may necessitate.

The "Waltz and Gavotte" are from Miss Maude White's incidental music to the poems "Little pictures of school life." Both pieces are extremely simple, but they are very pleasing and not devoid of musical interest.

Miss Janotha's "Morceau Gracieuse" is a bright little piece that justifies its being entitled "gracieuse." It is by no means difficult, although, deftly rendered, some of the passages are brilliant in effect.