Review

Source: *The Musical Times and Singing Class Circular*, Vol. 29, No. 546 (Aug. 1, 1888), pp. 486-487

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3359373>

Accessed: 26-06-2016 14:00 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at

<http://about.jstor.org/terms>

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*

all who are interested in the various phases of musical expression as represented in these songs by Karel Bendl. A large debt of gratitude is due to Mr. F. Corder for having, by means of his excellent adaptations of words to these songs, placed them within the reach of English speaking and singing musicians.

Manual of Orchestration. By Hamilton Clarke.
[J. Curwen and Sons.]

THE avowed object of this excellent little book is to assist amateurs in the intelligent following of orchestral music; description of the compass, use, and characteristics of all the instruments employed in orchestras, large and small; the proper balance of tone in combinations; what is good, bad, or indifferent in the arrangement of instruments, and a vast amount of other valuable information given in a quaint incisive style, will not only suffice for its ostensible purpose, but will be useful for educational objects. The student will gather much from its pages, and will learn enough to make the study of more elaborate works easy. He may be carried by a like enthusiasm which moves the author into the analysis of masterworks, and may acquire facility in reading a score and, perhaps, in writing one. There are many hints of great value as concerns the methods to be adopted to gain the best effects of orchestral tone. As far as can be gathered either from direct statements, or implied directions, Gounod would be the model suggested for imitation, Wagner for avoidance. Although he is not directly named, it is evident that his works and those of the modern German school are aimed at, when it is said "that throughout an entire evening's entertainment he has failed to discern a single fragment of melody or tune." He also deprecates coarse singing, and contrasts the performance of a small body of beautifully trained voices, who sang with absolute perfection a chorus from Mendelssohn's "Œdipus" music, which "was received by the vast audience in dull insulting silence," with a "Welsh rabble of some eight hundred," who "invaded the platform, and bellowed forth some barbarous national song, commencing with the orchestra in B flat, but drowning the band, and rising well up to C natural before it was finished, and at the conclusion the applause placed the roof, walls, and flooring of the enormous edifice in imminent peril." These and like statements make the book lively without lessening its instructive character. A further access of caustic quaintness is to be found all through. In the very opening sentence our author calls the word "orchestration" a coined and most unsatisfactory word; so is its companion "instrumentation," yet he uses it to describe his labour. His eccentricity may be pardoned, for he has written a good and useful work, one which deserves to be employed as a text-book preliminary to the more extensive treatises on the same subject.

An Explanation of the Organ Stops, with Hints for Effective Combinations. By Carl Locher.
[Kegan Paul, Trench and Co.]

THE author of this interesting work is the chief organist at the Catholic Church at Berne. It is an expansion of a course of lectures on the subject published at the desire of a committee of teachers, and revised and enlarged ultimately, and dedicated to Professor Dr. H. von Helmholtz. The translation, by Agnes Schauenberg, has been made with the author's permission. There is, perhaps, an advantage in arranging the subjects spoken of in an alphabetical or dictionary form, inasmuch as it presents a means of ready access. The chief claim of the work to consideration—that which makes it distinct from all others of its kind—will be found in the hints concerning effective combinations of various stops. These hints, however, are scattered throughout the book, and though valuable enough, would have been better had they been summarised separately. In this respect the book is as faulty as one without an index. For the vast amount of information it contains, it deserves to be in the hands of all organists, who, being a cosmopolitan body, familiar with the variety of names given in several countries to stops of like character, will readily overlook some of the linguistic peculiarities of the translator. These form not the only faults of the book. Little information is given concerning the inventors of certain stops which are mentioned, such as the Keraulophon, where the knowledge

exists. Some of the cross references are amusing though not absolutely misleading. The translator, or the author, loses sight of the fact that the meaning of a term is of prime importance, especially in a work arranged in dictionary form. Thus, for example, under the term "Jeux de Fonds," which means "foundation stops," we are referred to "Shut off valve," wherein the term is employed, and in "Material for Pipes" to "Gamba," and so forth. The work should be read for abstract information, independent of its references. Allusions are made to many English organs, but only one of our native builders is spoken of by name, and of him frequent mention is made, while all the others are ignored, though some of their works are spoken of.

Twelve Sonatas for the Violin. Composed by Arcangelo Corelli (Op. 5)—in two books, each containing six Sonatas—the pianoforte accompaniment (constructed upon the original figured bass), with marks of expression, bowing, and fingering, by Arnold Dolmetsch. Albums for Violin and Pianoforte, Nos. 11 and 12. [Novello, Ewer and Co.]

ONE of the most valuable of the recent additions to Novello, Ewer and Co.'s series of Albums for Violin and Pianoforte, will be found in these two books of Sonatas by Arcangelo Corelli (1653-1713). Every student of the violin either knows the compositions, or at all events has heard of them. They are unquestionably of the greatest value to all who would desire to form a style upon the best models. They have stood the test of time for two hundred years, and are still regarded with high estimation. Their value as compositions becomes more marked and definite with intimate knowledge. They are, it is true, old fashioned in form and phrase, but like a beautiful gothic building erected in the centuries long past, they are still the admiration and delight of all who care to make close acquaintance with them. This, the new edition now before us will help to do. The arranger has happily caught the spirit of the old master in his translation and adaptation of the original plain figured bass, and with true musical instinct has made his accompaniments partake of the right character which should distinguish them. They are artistic evolutions of the bare thorough-bass, without displaying any of the lavish ornamentation with which some modern writers have thought it necessary to surround them. In this respect they will certainly help to revive the love for Corelli's music, which was at one time in this country both great and extensive. Violinists may use the Sonatas for study and for public performance. All the difficult fingering has been made clear, and certain passages hitherto left to the discretion of the performer have been written out *in extenso*, a matter by itself of no mean importance. The whole arrangement is worthy of the composer, who was one of the founders of the modern school of violin playing, and creditable to Mr. Dolmetsch, his latest editor.

A Popular History of Music, from St. Ambrose to Mozart. By James E. Matthew. [H. Grevel and Co.]

IN this beautifully printed and amply illustrated book the author offers a most readable digest of the history of music in a form likely to fulfil its claim as a popular work. His style is pleasing and colloquial rather than severely critical. In pursuance of this design he has been led into making more positive statements concerning mediæval music than would appear to be warranted. The best writers of preceding times have felt doubtful about their opinions concerning these matters, and have left them in a learned uncertainty. Mr. Matthews retains the uncertainty without the qualification. In this respect his work must be read with caution and his statements accepted only for their own value. He has chiefly followed those French writers who have succeeded in casting a glamour of charm about their unrealities.

His description of instruments is more clear, though in one instance he speaks of Matthias van der Gheyn, a famous bell maker of Louvain, in a connection which would seem to imply that he lived in the twelfth century. In his description of the early organs he makes one or two mistakes, the most important of which are when he includes the "Positive" organ with the portative and regals, and when he fails to identify the organistrum with the "hurdy-gurdy." Neither in the descriptions of instruments of doubtful origin nor in those whose history may be definitely traced does he

show much originality of research. He is on safer ground in the periods of history nearer to the fifteenth and sixteenth centuries, though his dates are not always trustworthy. Of the character of the music of these periods little can be gleaned from the pages. There is plenty of most interesting information about old books and old writers, but little concerning their contents or the peculiarities of the compositions. Still the book of Mr. Matthew may be read by those who desire to get a general idea of the lives of musicians spoken of, and who wish to have musical matters placed pleasantly before them. The book for students, which shall satisfy educational needs, has yet to be written.

Motett for forty voices. By Thomas Tallis. Edited by A. H. Mann, Mus. Doc., Oxon. [Weekes and Co.]

In printing this Motett Dr. Mann deserves all due recognition from the lovers of the older English School of Music. He places within the reach of all who are interested in the preservation of these monuments of musical history a composition concerning which little was generally known. In his preface he gives no information concerning the original MS., or any traditions concerning its existence. He, however, mentions a list of known copies and their owners. He says that only seven scores are known. 1. In the Buckingham Palace Library. 2. In the British Museum Library. 3. In the Royal College of Music Library. 4. In the Madrigal Society's Library. 5. In the Rev. Canon Sir F. A. Gore Ouseley's Library. 6. In the possession of Mr. Reeves, Music Publisher, Fleet Street. 7. And in his own possession. He describes these in detail, and gives all the information that he has been able to collect concerning them.

The published score, arranged by Dr. Mann, has the first four choirs on the left-hand side, and the last four on the right; this is done for convenience of publication, and to obtain as good a view as possible of all the parts. Each choir consists of soprano, contralto, alto, tenor, and bass parts. The music is said to be in canon; in fact, in more than one instance when the work has been spoken of by historians it has been called Tallis's "Forty-part Canon." It is not, properly speaking, in canon, but it opens in canonic imitation, but it is not strict throughout. The ingenuity of the arrangement is such, however, as must commend it to all scientific minds among musicians, while the effect will astonish all those who know the state of music at the period at which it was written, for the distinctly advanced character it possesses.

The Months. Twelve Sketches for pianoforte solo.

Six Songs. Words by Caroline Radford.

Composed by Erskine Allon.

[The London Music Publishing Company.]

ALTHOUGH weak compositions—as we have frequently said in these columns—are often helped forward by "characteristic" titles, it by no means follows that strong compositions are to be thrown aside because they are intended to realise definite ideas. We are, therefore, inclined to notice the pieces before us rather as Sketches appealing to our love of abstract music than as illustrative pictures of "The Months," the names of which may be as much mistaken in listening to Mr. Allon's twelve pieces as in experiencing their varying effects in our daily life. The composer always writes well, and is, perhaps, at his best when unfettered by the necessity of musically depicting such decisive meteorological peculiarities as March winds, April showers, snowflakes, and other incidental varieties of our climate. Perhaps we may be inclined to select May, June, August, and November for special commendation; but as agreeable little trifles for drawing-room audiences they may all be conscientiously recommended. The Six Songs are highly favourable specimens of the composer's vocal writing. No. 1 ("Evening") and No. 2 ("A Spring Song") are charmingly adapted for expressive vocalists and intelligent pianists; and No. 3 ("Two Songs")—one treating of the singing of a girl in "tattered garments" and the other of a bright little maid who was "too happy to wonder why"—being almost pathetic in their contrast. No. 4 ("Aubade"), No. 5 ("Sweetheart"), and No. 6 ("Westleigh Bells") are in every respect vocal gems, and should be procured and earnestly studied by all accomplished singers.

The Music Class, or Sight Singer. By Sinclair Dunn.

[The Music Publishing Company.]

WE always look with especial favour upon Instruction-books by those actually engaged in tuition, because experience teaches them what is really necessary to ensure the steady progress of the pupil. It is also good, we think, to adopt the plan in vocal tutors of writing original exercises; for, as the author of this work observes, "there will be less chance of the pupil learning by ear, which would be the case if too many well-known airs were given." All Mr. Dunn's lessons are carefully written, and fairly suited for the purpose intended. But we scarcely think that a young student can derive a clear idea of the difference between a major and a minor scale, by being told that "In the Diatonic *major* scale from Doh to Me is a major third of two full tones," and "In the Diatonic *minor* scale Lah to Do is a minor third of three half tones." Neither can we agree with the examples of compound time being called 2.2, or 6.4, 2.4, or 6.8, 3.2, or 9.4, &c. It is very well to say that 9.4, for instance, is "three dotted minims"; but assuredly, then, it cannot be 3.2. Curiously enough, too, the simple signatures 2.8, 3.8, and 4.8 are used alone to express the compound times, two dotted quavers, three dotted quavers, and four dotted quavers. Many of the compositions contained in the book will, we have little doubt, become favourites with young vocalists, for although simple, they are all tuneful, and several include some good contrapuntal effects. Amongst the best of these may be mentioned the Quartet "My lady sleeps"; the Anthem "The Lord is good"; and the Glee "Awake," all the composition of Mr. Sinclair Dunn.

Six Characteristic Pieces for Pianoforte Duet.

Merrily Bounds the Bark. Three-part Song for Male Voices.

Love Wakes and Weeps. Serenade.

Composed by M. Heale.

[Augener and Co.]

THE first of the six Pianoforte Duets in the above list—a Minuet and Trio in E minor and major—is a very fair example of a good teaching trifle for young players, and well indicates the style and quality of the following pieces. No. 2 (a Gavotte) and No. 3 (a Waltz) are sufficiently melodious to interest juvenile pianists; and No. 4 (a Scherzo), No. 5 (a March), and No. 6 (a Polonaise) have some exceedingly good imitative points, apart from the attractive nature of the subjects.

As a vocal writer the composer (whose name is new to us) shows very decided talent, especially in the three-part Barcarole, "Merrily bounds the Bark," the words of which are adapted from Sir Walter Scott. Throughout this composition the hand of a cultivated artist is decisively shown, not only in the musical colouring of the poetry, but in the pianoforte part, which is charmingly interwoven with the voices. To male-voice choirs this part-song will prove a valuable acquisition. The Serenade, "Love wakes and weeps," derives much of its effect from the constant substitution of two even quavers for the group of three demanded by the time-signature, 6-8. The song, however, is well written for the voice, and with a good singer will no doubt secure a success.

Chwec'h o Gueuon Gwliðgarol i Baritone neu Bass. Gan R. S. Hughes. [Wrexham: Hughes and Son.]

THIS is a collection of six spirited and melodious songs for Baritone or Bass voice. The style of the airs is distinctly Balfean. Like most of the ballads of the famous Opera writer, they are well laid out for the voice, and such as would readily catch the ear. We have no doubt that the music has gleaned much of its character from the poetry. This, unfortunately for us, cannot be determined now. There are few musicians who are not in sympathy with the Welsh, although their language does not form part of a musical education. However, we may infer the agreement of music and words because of the consonantal character of the latter.

Among other pieces set to Welsh words which have been received from the same publishers, is a pretty setting of Longfellow's "Stars of the Summer night," by T. J. Davies, "Geiriau Cymraeg gan," which means Welsh version, by