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Review

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fully written, and the accent determined by the figures placed at the commencement of a piece is clearly explained. There is sound truth, too, in many of the observations relating to the care which should be exercised in inculcating a feeling for expression, and for the acquisition of a good touch. In one of the "notes," for instance, the authoress says, "And here I would plead for all children that they may, if possible, be taught on a good instrument. The touch can never be mended which has been ruined by a worn-out piano. The ear can never be so keen that has not heard, from the first, the sustained sound of an instrument which can *sing*." Unfortunately this is a matter which few persons think of much importance; and we are glad to see attention called to it by one who has evidently her heart in her work. In conclusion, we cannot but believe that this little treatise might be considerably condensed with much advantage. Children, for example, do not require to be told anything about "impossible scales;" and we can well imagine the horror of a little pupil who, opening the book at page 13, happens to light upon the fearful scale of "B $\flat$ minor."

WILLIAM CZERNY.

Andante and Rondo, for Pianoforte.
Capriccietto Marziale, for Pianoforte.
Capriccietto, for Pianoforte.

Composed by A. Ergmann.

THESE three pieces are highly favourable specimens of the powers of a composer who is likely to make his way even in the present crowded state of the market. There is a very decided originality in the treatment of the themes, and a freshness in the design of the movements which should recommend them to the attention of pianists who are wearied with the set forms of the majority of modern compositions. The "Andante et Rondeau," commencing with a melodious subject in D flat major, derives much character from a syncopated accompaniment, and the graceful flowing theme in E major, gives a welcome contrast to the opening motive. The "Allegro," in the tonic minor (although written in C sharp minor), contains some really excellent writing, and the skill with which the subject is developed shows that its composer has studied in a good school. The passages will certainly test the executive powers of even an advanced pianist, but there is sufficient merit in the piece to repay any trouble demanded for its due rendering. The second composition is martial in character, and although not equal in pretension to the one just noticed, is worthy of much commendation. The themes are bold and effective throughout, and there is good solid passage playing for both hands. The "Capriccietto" is not so difficult as either of the pieces already mentioned; but what it pretends to do it fully accomplishes. Beginning with a marked subject, in D minor, we have an excellent second theme on a tonic pedal in the relative major. The melody in D major, with the syncopated bass, is both tuneful and effective; and after the return to the minor, the piece ends unpretentiously with a plagal cadence. This group of compositions will, we trust, cause a desire for other and more important works from the same pen.

HODDER AND STOUGHTON; NOVELLO, EWER AND CO.

The Congregational Psalmist. Church Anthems, edited by Henry Allon, D.D.

THE learned editor remarks in his Preface that "nothing is more to be deprecated than the delegated worship of a choir performing an anthem with the congregation for an auditory. Whatever may be said in favour of this theoretically, above most things it has been found practically to destroy the worship-song of the people." There can be no doubt that the introduction of elaborate musical compositions into the church service does preclude the possibility of a popular participation in their performance, but if the congregation are not to listen to an anthem, why should they be expected to endure a sermon? Each is sometimes didactic, at others rhapsodical, and each has

the same object in view—instruction, praise, or both. The fact is, that if the congregation is to meet with Dr. Allon's approval, the anthem must be discontinued, for the day is, we regret to say, far off when the people will be able to join in the performance of extended compositions without spoiling the effect. If Dr. Allon dislikes to see the congregation silent, the whole character of our church music must be changed, for although it may be subordinate to worship, we refuse to sanction the sacrifice of the proper interpretation and effect of a musical work upon any consideration. Though, however, we do not agree with the principle which originates the volume, we have no doubt the publication will be of great use to numbers of persons who care to follow the music, and so join more closely in the act of praise. The collection comprises more than one hundred well-known pieces, either original or adapted. Of the latter, the selection of a portion of the "Faust" music of Schumann seems to us somewhat incongruous, while such compositions as No. 11 (the first movement of a motet of Bach for a double choir) lose their character and suffer materially when arranged for four voices, however faultless the performance may be. There are eight new anthems written expressly for the work by Dr. Gauntlett and Mr. E. Prout. Nos. 55, 76 and 103 by the latter gentleman are not only capital examples of what modern church music may be, but are admirably suited for the period of general musical education, which the compiler of the volume sanguinely awaits. In No. 84, which is descriptive of the exultation of the Jews after the passage of the Red Sea, there is a certain Pagan vigour which points to a view of Jewish life and history compatible no doubt with its author's position as the descendant and modern representative of Ambrose and Gregory, but hardly suitable for the purposes of the volume. On the whole we can only conclude by saying that whether the hopes of the editor are realised or not, this collection of anthems will prove acceptable to many who attend and enjoy the choral services of the Church.

ASHDOWN AND PARRY.

Voluntaries (Original and Selected). Composed and arranged for the Organ by Thomas Kilner, late organist of Christ Church, Highbury.

WE presume that these compositions, though divided into parts, each containing two to four pieces of music, are meant to form a volume, which will no doubt be found useful by many organists. Now that the shortest interval of inaction in the church service has to be filled up by a few bars of music, we feel grateful to those who will take the trouble to supply the want by compositions or arrangements which may relieve us from the rambling extempore playing we have so frequently to endure. There are twenty-two of these voluntaries, containing about fifty original and ten adapted compositions. The former contain flowing melody with generally correct and not too elaborate harmony, but suffer somewhat from a want of variety and an evident mannerism. In No. 3 the cantabile movement, though slightly marred by a leap in the bass from a second inversion directly after the first double bar, is a graceful piece, which will be found pleasing and useful. Of the two Marches in Nos. 4 and 5, we prefer the Festival March. That for a Funeral is decidedly unworthy of the author. Commencing in D minor, after six bars we find ourselves in G major, G minor, G major again, C major, and finally in the 16th bar we come to a close on the dominant. The whole piece being only a page long, within four bars of the last chord of D minor the key of D major makes its appearance, and we do not understand on what principle a funeral procession should be disturbed by so total a disregard for tonality. In No. 6 the Larghetto in E $\flat$ is quite charming, and is nearly equalled by the Andante in No. 7. We have a capital specimen of a march in

No. 9, although the boldness of the transition from a 4, 3 $\frac{2}{2}$ on G $\flat$ to a minor triad on D would have gained musically if a longer interval had elapsed between the two chords. The Jubilant March in No. 11 is not so satisfactory, and

the consecutive 5ths from the 2nd to the 3rd and the 10th to the 11th bars of the episode in F do not add to the effect. The remaining pieces present very similar features for blame or praise, and it is unnecessary to speak of them more in detail. The adaptations are selected from the works of Bach, Handel, Pergolesi, Haydn, Mozart and Beethoven. In No 2 we find a movement of Pergolesi, but we do not think he could have been guilty of the 8th between extreme parts and the 5th in third and fourth lines of page 11. Whether the progressions appear in the original or not we must blame the editor's powers either of adaptation or selection. Apart, however, from the musical merit of the series, it seems to us inexpedient to write for the organ on two staves, except in cases where, as in the St. Ann's Fugue of Bach, the pedal part is omitted for a while, or when only three or four parts move at once. Some confusion arises in the pieces under consideration from the crowded appearance of the two staves, although what seems a difficulty to us may very likely be a matter of course to practical and experienced organists like Mr. Kilner.

ORIGINAL CORRESPONDENCE.

MEDDLING WITH THE OLD MASTERS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Absence from home has prevented me from replying sooner to "Allegro's" letter on the 2nd April. The bars

are correct and stand so in Beethoven's revised copy. Of the two versions of the passage quoted from the Sonata, Op. 81, the second is the original.

From a note in Thayer's *Chronologisches Verzeichniss* (Berlin 1865), it appears that the alteration mentioned by "Allegro" was made first by a Viennese publisher, Mollo, in Beethoven's life-time. There is no reason whatever for supposing that Beethoven authorized the change.

Yours truly,

Malvern, May 24, 1875.

AN OLD SUBSCRIBER.

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.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

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.

JOHN PHILLIPPS.—We cannot recommend any particular work on the subject.

A. WILLIAMS.—If the boy our correspondent mentions "understands the theory of music perfectly well," we cannot imagine why he requires a book.

W. J. F.—Make an application to the Musical Professor of either of the Universities.

AN ANXIOUS ENQUIRER.—Write to the Secretary of the Royal Academy of Music, Tenterden-street, Hanover-square, for a Prospectus of the Institution.

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.

ARMAGH.—On Pentecost Sunday the grand organ at St. Patrick's Cathedral, built and erected by Messrs. Telford and Telford, of Dublin, at a cost of about £1,400, was opened with every accompaniment of solemnity and splendour employed by the church to dignity and com-

memorate such occasions. His Grace the Lord Primate presided at the religious function; Dr. Devitt, Bishop of Raphoe, officiated as bishop celebrant at the Pontifical High Mass. The other suffragan prelates assisting were Dr. Donnelly, Bishop of Down and Connor; and Dr. Conaty, Bishop of Kilmore. The music selected was Haydn's Imperial Mass in C, with selections from Gounod, Liszt, and Rossini, ending with the "Hallelujah Chorus." The vocalists were Miss Herbert, Mrs. Scott-Fennell, Miss Lumsden, Mr. M'Nevin, and Mr. Hayes, supported by a chorus of sixty voices. Mr. R. S. Swaby, professor of music, St. Charles College, Notting-hill, London, was the organist, and Mr. Telford, junior, conducted. The organ is of large size and singularly beautiful appearance, the case being forty feet high and thirty feet wide. There are in all forty-three stops and 2,200 pipes, the double open diapason is thirty-two feet high.

BRADFORD.—The Festival Choral Society gave the first concert of the year in St. George's Hall, on the 26th April. The concert opened with Bach's Cantata, *God's time is the best*. The solos were taken by Miss Wild, Mr. Leach, and Mr. Thornton Wood. The alto solo, "Into Thy hands," was impressively sung by Miss Wild, and the concluding chorus, "All glory, praise, and majesty," although by no means perfect, was, considering its exacting nature, fairly successful. The quartet from *The Woman of Samaria*, was beautifully rendered by Miss Myers, Miss Wild, Mr. Leach, and Mr. Wood. Mendelssohn's "As the hart pants," was excellently given. The second part of the programme was devoted to part-songs, &c.

BRIGHTON.—On Wednesday evening, the 5th ult., Madame Cassinello gave her annual benefit concert at the Royal Pavilion. The programme was composed of sacred and secular pieces, very well rendered by Madame Cassinello, Madlle. Teresa Bonini, Mr. Nicholson, and Mr. Lucas S. Palmer. Mr. Robey officiated in the double capacity of pianoforte soloist and accompanist.—MR. WORSLEY STANFORTH gave an organ Recital in the Dome on Thursday evening, the 6th ult. In addition to three Improvisations, Mr. Stanforth played the "Cantilene Pastorale," of Guilman, a "Pavane favorite de Louis XIV.," a Gavotte in F by Reyloff, the G minor Fugue of Bach, and pieces by Lefebure-Wely, Scotson Clark, Hewlett, Spencer, &c. Mr. Edward Lloyd was the vocalist. Various glees and madrigals were sung by Mr. Stanforth's choir.—MR. KUHE gave an Italian concert in the Dome on Thursday evening, the 13th ult., which was well attended. The vocalists were Madlle. Albani, Madlle. Marimon, Madame Vilda, and Signori Pavani, Sclara and Capponi. Sir Julius Benedict was accompanist, and Mr. Kuhe played several pianoforte solos.—ON Whit-Monday two concerts were given by the Band of the Royal Artillery in the Dome. Mr. J. Smyth, the regimental band master, conducted.—AT the daily concerts given by the Aquarium Company during the past month, the following artists amongst others have appeared: Madame Patey, Madame Antoinette Sterling, Madame and Signor Garcia, the Tyrolese Singers, and Miss Martha Harries, the new contralto.

CHELTENHAM.—The last concert for the season was given by Mr. Matthews's Choral Society on Thursday, the 13th ult., at the Assembly Rooms, before a large audience. The first part of the programme consisted of selections from the works of Mendelssohn. Especial mention should be made of the hymn, "Hear my prayer," which was rendered to perfection, the solos being effectively sung by Miss Julia Jones. The second part opened with Sterndale Bennett's quartett, "God is a Spirit," sung by Miss Jones, Messrs. Bucknell, Twining, and Phillips, and encored. The same composer's Cantata, *The May Queen*, concluded the concert, which was in every respect a success. Messrs. Hooper, Bruton, Bartlett, and Matthews presided at the pianoforte and harmonium, and Mr. J. A. Matthews conducted.

CLAPTON.—On Thursday the 13th ult. a concert was given at Brooke House by the choir of that establishment, assisted by members of the choir of St. Matthew's Church, under the direction of Mr. Batchelor, the singing master at Brooke House. The programme comprised songs, duets, glees, and quartetts, which were exceedingly well performed. The solo singers were Mrs. Batchelor, Miss E. Thompson, Messrs. G. Eagleton, Hagan, F. O. Stevens, Wickes, and Master Moorley. "The village choristers" (Moscheles) was sung in a spirited manner by the St. Matthew's Choir. A word of praise is due to Mr. J. A. Jopp, the organist of St. Clement's, Eastcheap, who presided at the pianoforte, and whose admirable solos, and accompaniments to the singing, contributed much to the success of the entertainment.

CLIFTON.—On Friday evening, the 7th ult., Mr. James C. Daniel, brought his season of winter entertainments to a close with a *soirée musicale* at the Victoria Rooms. The special feature of interest was the performance on the grand organ by Chevalier Lemmens, first organist to the King of the Belgians, who played a series of pieces (chiefly his own compositions), in a manner that proved him to be a perfect master of the instrument. The vocalists were Madame Lemmens-Sherrington and Mdle. José Sherrington. Miss Townsend, a local pianist, made her *début* on this occasion. The concert, on the whole, was much enjoyed by a large audience.

CORSHAM.—The Choral Society gave its second concert at the British Schools on the 4th ult., when there was a very good attendance. In addition to the members of the Society, Mr. W. H. Brinkworth, of Chippenham, and Mr. C. H. Hulls, of Corsham, assisted in the vocal music, and the principal members of the band of the Chippenham Musical Society rendered good service in the instrumental portion of the programme. A good selection of glees, trios, and part-songs was effectively rendered. Mrs. Kenway was highly successful in "When the tide comes in" (J. Barnby), and Miss Pock sang with much feeling the beautiful song "Parted" (Geo. Garrett). Miss Southey gave a solo on the pianoforte, and Mr. C. H. Hulls, of the Chippenham Musical Society, contributed a violin solo. The principal part of the second portion of the programme was Locke's *Macbeth* music, the whole of which was well rendered. Mrs. Baines and Mr. Lewin Spackman presided at the pianoforte and harmonium, and Mr. H. G. Spackman conducted.