Review

Source: *The Musical Times and Singing Class Circular*, Vol. 32, No. 585 (Nov. 1, 1891), p. 679

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

Stable URL: <http://www.jstor.org/stable/3362874>

Accessed: 01-11-2015 11:45 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>

has been studied throughout, the voice parts being choral from beginning to end, while the accompaniment, though it frequently becomes independent, is never elaborate. Save for an occasional faulty accent, as at the commencement of the *Benedictus*, the music is well fitted to the words, though it is for the most part continuous, formal closes and double bars being few and far between.

Concertstück for Organ and Orchestra. By Frank J. Sawyer. [Novello, Ewer and Co.]

DR. SAWYER is not only an ambitious but a very able composer, and this elaborate Concert piece shows his ability in a striking light. It opens with an extended *Lento* in D minor, having the character of an improvisation, and leading to a quicker movement in the major key. This is worked out at great length, and in construction the ordinary laws of form are not strictly observed. But the music does not thereby lack shapeliness and symmetry, and the details show many masterly touches and ample knowledge of effect. In the copy before us the orchestral parts are compressed into short score so that they could be rendered on the pianoforte if necessary.

The Canterbury Voluntaries. For harmonium or American organ. Books 1 and 2. [Phillips and Page.]

THESE are short pieces composed and arranged by a musician whose elegant and facile pen has largely increased the repertory of pleasant music for the reed organ. In the present instance Mr. Elliott has displayed a somewhat superfluous degree of modesty, as only eight out of thirty-one selections are signed by himself. The rest consists of arrangements from Handel, Mendelssohn, Spohr, Schumann, Mozart, and other first-class composers, carefully transcribed and of convenient length to serve as voluntaries. Marks of expression are supplied, but the registering of the stops is left to the taste of the performer.

Original Compositions for the Organ, No. 141.

[Novello, Ewer and Co.]

THIS number contains a "Fantasia Sonata on the ancient melody for 'Dies Iræ,'" by B. Luard Selby. It is a somewhat elaborate composition in three movements, worthy of the attention of organists during the coming season of Advent. In the first section the ominous theme, of which Liszt has made such extraordinary use in a series of variations for pianoforte and orchestra, is given out in octaves and answered in full harmony. The next movement, an *Allegretto* in B flat, is entitled "Lachrymosa," and is generally of a softer and more melodious character. In the *Finale* a severer style returns, but with more elaboration than in the first movement. The close is extremely solemn and pathetic.

Technical Study in the Art of Pianoforte Playing. By C. A. Ehrenfechter. [William Reeves.]

THIS is a curiously written work advocating Deppe's principles of technical study. Many of the hints given cannot fail to be of great value to those who desire, as far as it is possible without the watchful aid of a master, to perfect themselves in the art of pianoforte playing upon an advanced scientific plan. At the same time, it could have been wished that the author had adopted a more dignified style of diction when dealing with a subject intended to be instructive, and not have imported illustrations which may amuse because of their humour, but can scarcely be counted as of any value from an educational point of view.

Suite de Pièces in E minor. For Violin and Pianoforte. By Clara Angela Macirone. [Forsyth Brothers.]

AMATEURS and professional players should not neglect the opportunity of making acquaintance with this graceful and effective composition. The Suite commences with an *Allegro risoluto* in E minor, having a fine bold subject admirably treated, and in that form which commended itself to the classic writers of the past. This is followed by a charming and graceful Romance, opening in the same key and ending in the tonic major, while a lively and spirited Tarantelle in E minor and major brings the work to an effective end. The parts for the violin and for the pianoforte are each ably written and the hand of the musician is discernible in every bar.

Bonnie Belle. Madrigal for S.S.A.T.B.B. The words written by S. M. Peck. The music composed by J. Humfrey Anger. [Novello, Ewer and Co.]

THE author of the words has not been altogether so successful in reproducing the spirit of the poetry usually found in connection with the old madrigals as the composer has been in imitating the style of the music. The latter's six-part writing is ingenious and well maintained from first to last, though at times he extends the compass of his voices in the extreme parts beyond those bounds where voices are effective. On the whole, however, his work is praiseworthy and musicianlike, and fully deserved the prize awarded with the medal for 1890 by the Madrigal Society.

Trust in the Lord. Anthem. By Joseph Whitaker. [Novello, Ewer and Co.]

IN this Anthem the composer has for the most part adhered to the traditional style of English service music. The writing is throughout smooth and devoid of sensational devices, though there are some effective points, perhaps the best being the striking transition at the words "For whose findeth Me, findeth life." No solo voices are directly indicated, but apparently the opening section may be sung either as a quartet or a chorus.

Exercises in Harmony and Composition. By Frederick Corder. [Forsyth Brothers.]

THE author states in his preface that the exercises given are intended to supply a want which he has felt during his practice as a teacher. The examples he gives are drawn from all sources—English and foreign—and present a variety which is admirably calculated to impart an extent of knowledge necessary for those who would pursue the subject properly. The book is worthy of a wide circulation.

Sevenfold Amen. By J. W. Elliott.

[Novello, Ewer and Co.]

BERLIOZ cordially disliked "a good, learned Amen," as he terms it in his "Faust"; but his feeling is not shared by English churchmen, and the present example, which for the sake of convenience is printed on a card, is certain to be received with favour, though it may not gain so much popularity as the masterly example of Sir John Stainer. It is written for treble, alto, tenor, and two basses.

Deux Études pour piano, et Exercices préparatoires pour piano. Par J. Philipp.

[Paris: Durdilly et Cie, et J. Hamelle.]

THE attention of teachers and students may be directed to these excellent works. They are well designed, and fully calculated to help the progress of those who desire to achieve good and solid work. The two studies are ingeniously compounded of passages from Weber and Chopin, and the preparatory exercises are clever, original, and interesting.

FOREIGN NOTES.

THE Liszt-Verein of Leipzig proposes to give a series of five Orchestral Concerts at the Albert Hall of that town during the present season, to be conducted alternately by Herren Mottl, of Carlsruhe; Strauss, of Weimar, and Weingartner, of Berlin. Thus with the famous Gewandhaus Concerts, and the annual Academic Concerts, under the direction of Dr. Kretzschmar, there will be no lack of orchestral performances at Leipzig during the coming winter.

Some new works from the pen of Johannes Brahms, composed during the master's recent sojourn at Ischl, are shortly to be published. They are a clarinet trio, a new series of "Gipsy Songs" for four voices, and a number of *Lieder*.

Eight hitherto unpublished songs by Carl Loewe are about to be issued by Messrs. Breitkopf and Härtel, of Leipzig, with a biographical preface from the pen of the composer's daughter, Frau Julie von Bothwell. The songs were written some years previous to the publication (in 1818) of the famous ballads "Der Erlkönig" and "Edward,"