

Review

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and compare it with this from the new :—



These quotations answer our purpose better than would a score of columns in letter-press, and we are not called upon to add one word by way of showing how much nearer to the composer, whether he be Beethoven or Haydn, the new edition takes us.

*Technical Guide to Touch, Fingering and Execution on the Pianoforte.* By Lindsay Sloper. [Ashdown and Parry.]

WE quite agree with the author of this work that a very decided line should be drawn between pianoforte "studies" and pianoforte "exercises," for it is only by a vigorous practice of mere finger-work that true mechanism can be obtained; and to hope to play any of the "studies" of the great masters, therefore, before the hand has been properly trained by "exercises" is manifestly absurd, for it is beginning at the wrong end. Mr. Sloper truly observes, "no one should attempt Moscheles' Chromatic Study (No. 3 of Book I.) who has not thoroughly mastered the simple Chromatic Scale, nor, to take an easier instance, hope, by practising Heller's First Study (Op. 46) to attain the evenness of touch and clearness of articulation which only a steadfast adherence to five-finger exercises can give." To those who believe in the truth of these remarks the book before us will prove of the utmost value. The author modestly says: "I shall be glad and flattered if it meets with the approbation of my professional brethren," and we can scarcely doubt that his hope will be realised; for although pianists do not always agree as to the method of fingering certain passages, the broad principles are sufficiently recognised, and it is good that pupils, in the absence of the master, should have so systematic a work to refer to. We are glad to find that Mr. Sloper recommends the practice of what may be termed the "harmonic" as well as the "melodic" minor scale. Both are undoubtedly *correct*; but commonplace "instruction books" have so long ignored the former that when a pupil meets with a descending minor scale with the minor sixth and major seventh he is apt to look upon it as an awkward and extremely ungainly passage.

*The Psalmist.* A Collection of Hymns, Tunes, Chants, and Anthems for congregational worship, and for domestic and family use. Edited by Ebenezer Prout, B.A.

[J. Haddon and Co.; Novello, Ewer and Co.]

THIS book is intended for the use of Nonconformists, and is an important publication. There are no less than 594 hymns and tunes; the whole of the Psalms and many other portions of Scripture are pointed, and appropriate chants appended; there are several settings of the Te Deum, Benedictus, Benedicite, and other hymns of the Church; and also Tallis's Preces and Responses, making altogether a most complete work for congregational use.

The book is a reconstruction of a previous, but very much smaller work, and Mr. Prout has, we understand, been obliged to retain a few of the original tunes which, doubtless, he would gladly have dispensed with. Notwithstanding these few blemishes, however, the book is a credit to the community for which it is intended, and we trust its sale will be equal to its deserts.

*A Morning, Communion and Evening Service, in D.* By J. V. Roberts, Mus. Doc., Oxon.

[Novello, Ewer and Co.]

THIS is a service of the Cathedral type, and belongs to the transitional style. It is certainly much in advance of

our Church composers of the last generation, but not so florid as the music for a similar purpose by modern musicians. Dr. Roberts has not displayed much originality in this work, but he has succeeded in writing easy and effective music, which is no mean test of a musician's ability.

*Anthems for use in Churches.* Second edition enlarged. Edited by the Rev. Francis Bishop, M.A.

[Novello, Ewer and Co.]

THIS book contains the words of 150 of the most popular anthems of the present time, and its price brings it within the reach of any congregation. The want of a book of this kind has long been felt, but the difficulty of making a small yet really useful selection has no doubt deterred many from attempting the task. The editor has, however, shown great discernment in making his selection, and the result is a book which contains most of the anthems sung in ordinary parish churches.

*Ländler.* For the Pianoforte.

*Bluette.* For the Pianoforte.

Composed by Wilhelm Schulthes.

[Novello, Ewer and Co.]

HERR SCHULTHES writes gracefully enough to make us wish that he had submitted for our consideration some work of more importance than the two now before us. We have no fault to find with them as refined musical sketches; but where there is so little individuality in a composition, it is difficult to say anything that has not been said thousands of times before. The theme of "Ländler" is melodious, but not strikingly original. The harmonies are appropriate, there is but little modulation, and the return to the subject is well managed. "Bluette" is decidedly the better work of the two. The modulation from G major, through G minor, to B flat, is fresh and effective, and the alteration of the theme on its repetition prevents a monotony which is too observable in the first piece. There is a pleasing *coda*, too, giving additional interest to a composition which can be conscientiously recommended to lovers of what is termed "drawing-room music."

*The Coming Year.* Song. Words by Dean Alford. Music by Gabriel Davis. [Novello, Ewer and Co.]

THE composer of this song shows that she possesses much feeling for melody; but here and there we find a crudeness about the accompaniments which evidences the want of earnest study. The breaking of the rhythm, too, seems to injure the due expression of the words in many places, although there is an obvious desire to take off this effect by the introduction of new features in the pianoforte part. The truth is that it is very easy to write part of a song, but very difficult to write a whole one, the constructive power necessary for this latter task being much rarer than the majority of young artists believe. There are some pretty fragments however in "The Coming Year;" but the composer must not let her melody and bass rise in octaves from dominant to key-note, as we find she does between the first and second bars of the "Allegretto con moto."

#### FOREIGN NOTES.

The *répertoire* of the Paris Grand-Opéra has been a very limited one during the past month, consisting chiefly of alternate performances of "L'Africaine," "Le Prophète," "Faust," "Le Roi de Lahore," and "Hamlet." The *début* of Mlle. Richard, as *Fides* in "Le Prophète," is said to have still further advanced the claims to public favour of the gifted young vocalist. The long-delayed first representation of M. Gounod's new Opera, "Polyeucte," was announced to take place on the 25th ult., pending certain questions of detail, to be arranged between the composer and the director of the Grand-Opéra, which may have still further delayed the actual performance. At the Opéra-Comique M. Lecocq's Operetta, "Le Petit Duc," has already reached its two hundred and fiftieth performance, the average daily receipts being 5,000 francs. Two new works of the prolific composer just mentioned, entitled respectively "Le Camargo" and "Le Grand Frédéric," are just now in course of preparation. The Bouffes-