Review

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the Sonata, we will give a short account of each movement, because, with all its faults, it shows decided promise, and if the composer has his weak points indicated to him, he may know how to avoid them in future compositions, and thus succeed in producing work of much higher value.

The Sonata commences with an Allegro moderato, written in the ordinary "duplex form," with the first part repeated. Of this movement on the whole we can speak well, though the middle portion is weak, there being no thematic development worthy of the name. The Larghetto, in E flat, is decidedly the best movement of the work; the ideas are graceful, and the form clear; though we wish Mr. Hainworth had omitted the florid passages (which are only fit for the piano, and quite unsuited to the organ) on the first staves of pages 12 and 13. At the close of this interesting movement, we find a curious example of the—shall we say?—"amateurish" quality of the work. After the pause on the chord of C flat, eight bars from the end, the composer seems to lose his feeling of the rhythm altogether: anything more confused than the effect of these last bars we never met with in music. The same fault—a total want of feeling for correct rhythm—altogether spoils the third movement, an Allegretto scherzando, which is in fact a Minuet and Trio. At its commencement we find two phrases of four bars, followed by one of five, then two more of four, followed by one of three. We do not of course mean to say that everything should be capable of being cut up into equal lengths of four bars; but if this is not done there should at least be some reason for the deviation; and we trust that we are not doing Mr. Hainworth an injustice when we say that we fear he had no reason at all, but that the rhythm proved unmanageable. In the Trio, which is one of the best-written parts of the Sonata, all is perfectly regular, which inclines us to think that in the first part the composer did not trouble himself about the length of his phrases, but left them to take care of themselves. The Finale, allegro maestoso, is in our opinion the weakest part of the Sonata. In the first place, there is no distinct form about it at all; besides this the whole episode in C major (pages 21-23) is altogether unsuited to the organ. Let our readers imagine the effect of scales and arpeggios in tolerably rapid semiquaver triplets ($\text{♩} = 92$) played (as directed) on the "Great Stopt Diapason, Fifteenth and Double," and accompanied on the Full Swell. The modulations, moreover, are at times very forced, and remind us of Mozart's well-known remark about Abbé Vogler, "He pulls in the keys by the hair of their head." We have analysed the harmony of one passage—page 20, line 2—and, with the most liberal allowance for chromatic chords, cannot make less than nine modulations in eight bars of $\frac{3}{4}$ time.

The shortcomings which we have felt it our duty to point out in this Sonata arise, we think, from two causes. First, from the want of thorough scholastic training. Of counterpoint, in the strict sense of the term, there is hardly a trace; and there is very little of that imitative writing which forms so large an ingredient of the best organ-music. We should recommend Mr. Hainworth to put himself under an experienced teacher, and to thoroughly master the technique of his art; for the power of writing well in the free style can only be acquired by obtaining perfect command over the stricter forms. The other faults we have had to find with the Sonata clearly arise from what we cannot but consider the pernicious influence of the French school of organ-music. Such passages as that in the Finale, on which we commented above, are the distinct outcome of the music of Lefébure-Wély and Batiste. Would that English writers for the organ would form their style upon German models! Adolph Hesse, Gustav Merkel, and many others who might be named are the legitimate successors of the old school of organ-playing; and though their compositions may occasionally be somewhat dry and pedantic, we consider these faults infinitely smaller and more pardonable than the flashiness and tawdriness too often characteristic of the French school.

Andante for the Organ. By H. J. Martine.

[Simpson and Co.]

WE are sorry to be unable to discover Mr. H. J. Martine's reasons for publishing this composition. It contains, con-

sidering its length, a remarkable collection of consecutive fifths, and the notation occasionally is more than questionable.

New Gradus ad Parnassum. One hundred Studies for the Pianoforte. Selected, the fingering supplemented, and revised by E. Pauer. [Augener and Co.]

HERR PAUER has done well to commence his preface to this work by acknowledging the value of Clementi's "Gradus ad Parnassum;" for assuredly many pianists who have attained a thorough mastery over the keyboard owe very much of their purely technical proficiency to a careful study of the admirable exercises contained in this volume. Since the first appearance of Clementi's great Pianoforte School, however, sixty years have elapsed; and although the advance has been so gradual that the term "higher development" is really no more applicable in the present day than at any other period from the time of Emanuel Bach, there can be no doubt that, as Herr Pauer says, "technical execution has made immense progress. Many passages or figures of which we recognise merely a germ in Clementi's compositions, have grown to large dimensions; the richer-toned modern pianos have suggested a variety of effects which Clementi could not have foreseen; the wider compass of the instrument invited 'gymnastic evolutions,' as Beethoven already used to call the technical feats for which the keyboard at Clementi's time scarcely offered room enough." This is scarcely the place to discuss whether this invitation to what Beethoven called a display of "gymnastic evolutions" has not been somewhat too freely accepted, and that a race of what the same authority contemptuously termed "passage-players" has not been thus created: suffice it to say that the compiler of this "New Gradus ad Parnassum," accepting the fact that more modern exercises are now imperatively called for, has worthily accomplished the task of supplying this want, and in eleven volumes has furnished the pianist with studies containing every executive difficulty, selected (with the exception of two by Herr Pauer) from the works of the most accredited pianoforte writers, and including many by composers comparatively unknown. We hardly agree with Herr Pauer's almost total exclusion of the studies of Moscheles, Sterndale Bennett, Herz, Bertini, and several others, on the ground of their having "a place in the musical library of every industrious student," for certainly the same objection might apply to the names of many admitted into the volume—such, for example, as Chopin; yet we are bound to say that in every case the exercises have been most judiciously chosen. The work is divided into separate "Schools," each one devoted exclusively to studies for the cultivation of a particular touch, or for the practice of a special difficulty. These parts are lettered from A to L, and thus arranged: A. Scales and Velocity; B. Studies in Thirds and Sixths; C. School of the Shake; D. School of the Arpeggio; E. Wrist Studies; F. School of Octaves; G. Studies in Chords; H. Extensions in Arpeggio-chords; J. School of the Staccato; K. School of the Legato; L. School for the Left hand. Some of these sections contain as many as fifteen exercises, and others only three, but all are happily selected as illustrations; and the care with which every passage requiring such aid is fingered adds materially to the value of the studies. Teachers and students owe a deep debt of gratitude to Herr Pauer for the excellent manner in which he has collected and arranged his materials; and there can be no doubt that the "New Gradus ad Parnassum" will meet with all the recognition it deserves.

Rondo Grazioso, for the Pianoforte. Composed by J. Baptiste Calkin. [Stanley Lucas, Weber and Co.]

THE graceful models of pianoforte music for the drawing-room written by Sterndale Bennett at a time when brilliant operatic fantasias almost exclusively occupied the attention of amateurs, have exercised a most beneficial effect upon the art; for not only are they intrinsically so good as to have lived down the neglect with which they were at first treated, but they have given an impetus to other composers to add to the stock of such pieces as the demand for them increased. How many "Rondo Piacevoles," under various titles, are constantly appearing; and even the same composer's charming little sketch, "Pas triste, pas gai," has given rise to several—perhaps uncon-