Review

Source: *The Musical Times and Singing Class Circular*, Vol. 30, No. 553 (Mar. 1, 1889), p. 170

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3359617>

Accessed: 18-10-2015 08:57 UTC

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particularly needless in the present case. The book has evidently been compiled with particular care, the best known authorities have been consulted, and a mass of information has been brought together which it would be impossible to find elsewhere in so convenient a form.

The book is divided into eighteen chapters. The first two treat of Chinese music and musical instruments, and give a few notes concerning the traditional history of the art, the peculiarities of notation and time, with a description of the names, shapes, construction, and purposes of the several instruments. Then follow three chapters concerning Japan and the Corea, and after these two chapters on India. The individuality of Hindu music, the twenty-two *Srutis*, or sub-divisions of the octave, which minute divisions make the music of this and of other Eastern nations so unintelligible, because so undefinable to European ears, are touched upon. The *Rabab*, the *Ravanastron*, the parents or prototypes of the violin, with other instruments of string, wind, or percussion, and their uses in religious and social life are clearly described, as are also the music and instruments of Siam and Burmah.

In speaking of the music of the Arabs and others in Arabia, Syria, and North Africa, the influence of the art on European music is pointed out, the special study of the various instruments made by the authors confirming the opinions of those who assert that more than one of the instruments in use in Europe were derived from an Eastern ancestry. The cultivation of music among the Persians and Turks, the savage music of Africa, the instruments of the African tribes, of North, South, Central America and Oceania, are described in an able manner. It is curious to note that among the least civilised tribes the musical faculty among the people finds its expression in the performance upon instruments, which are chiefly if not wholly rhythmical; or at all events, those machines whose construction admits of the performance of a tune, such as flutes or whistles, are so far limited in extent as to be more capable of marking a measure than of producing a melody. Drums, rattles, tappers, and notched sticks are more numerous than the stringed or wind instruments. The most curious among the many is the love flute of the Maories, which, according to tradition, utters a distinct and irresistible speech.

There are numbers of curious facts in the pages of this excellent work which are of inestimable value to the musical historian. The pleasant yet simple and straightforward way in which they are laid before the reader may be counted as not the least valuable feature of the book. It may be added that there is a copious list of authorities, books of travel, histories of music, and dissertations on various musical subjects which are referred to, or have been made use of in the course of the work, and there is also a most exhaustive index which renders reference to the contents an easy task.

It is not difficult to see that the duty of compilation has been a labour of love, and it is out of respect for this character that the style in which the drawings have been made demands and obtains justification. What is now wanted is a collection of the melodies popular among the peoples with whom the instruments herein described originated, or are in constant use. It would complete the idea which prompted the production of this most estimable account of "Musical Instruments and their Homes." This, it is rumoured, will be supplied before very long, as an important work on the subject, from the pen of the late Carl Engel, is in the press.

Twelve Studies on Style and Technique. For the Piano-forte. In Two Books. By Walter Macfarren.

[Edwin Ashdown.]

THE composer of these *Studies* has fairly earned his right to be heard as an authority upon the true intent of Exercises, both for the mind and fingers; and it is because we are disposed to regard the work before us as the result of a ripened judgment upon this essential subject that we have no doubt of its securing a large amount of attention. From so practised a pen it is scarcely necessary to say that we have good music as well as useful work; but a point most important to be dwelt upon is that every piece has a definite object, and that, consequently, no mere brilliant passages obstruct the general design. The Scale and

Arpeggio Studies are especially good, and one on Octaves must be particularly commended. There are also several which will demand the utmost care in phrasing; and indeed, as we have already hinted, not one can be hastily scamped through with any benefit to the pupil. We recollect that Sterndale Bennett made it a rule not to finger any of his music, because he said that he had no right to force his system upon other pianists. With this rule we are by no means disposed to agree, even in ordinary piano-forte music; but in Exercises we contend that the author's fingering is most essential, for the passages and the method of executing them spring up simultaneously in the mind of the composer, and his design is therefore only incompletely carried out when the performer adopts a system of his own. No doubt Mr. Macfarren is of this opinion, for the fingering is most carefully marked throughout; and as in no place is a choice of methods given, there can be no question that those who use the *Studies* should also use the system of playing them so decisively indicated by the author.

Musical Notes. An Annual Critical Record of Important Musical Events for 1888. By Hermann Klein.

[Novello, Ewer and Co.]

THE change of publisher of this interesting Annual (the third year of publication) has brought with it a series of modifications in the plan and arrangement which are distinctly to its advantage. Many of these alterations doubtless were suggested by the author, as each succeeding year has shown his desire to make the book as perfect as possible. As it now appears, it is not only a trustworthy record of the musical occurrences of the year, but it is written in so genial and appreciative a style, that it may be read for its literary as well as for its chronological value. Not the least interesting feature of the book is the comprehensive index, which guides the reader at once to all the events of importance which have taken place during the year 1888. The improvement in the general appearance of the Annual, both as regards printing and binding, is specially noticeable.

Original Compositions for the Organ. No. 110. *Three Offertoires.* By Hamilton Clarke.

[Novello, Ewer and Co.]

IN these pieces Mr. Hamilton Clarke has been careful to keep within the capacity of moderate players. They are for the soft stops of the organ, but are very bright and melodious, and indeed No. 1 might be regarded by some as too light for use as a church voluntary. We give our preference to No. 2, but all three are attractive, especially to those who prefer tunefulness to the display of contrapuntal ingenuity.

FOREIGN NOTES.

THE Bayreuth Festspiele are to take place between July 21 and August 18. It is said that there will be nine performances of "*Parsifal*," four of "*Tristan und Isolde*," and five of "*Die Meistersinger von Nürnberg*." "*Parsifal*" will be given on Sundays and Thursdays, "*Tristan und Isolde*" on the four Mondays, and "*Die Meistersinger*" on the four Wednesdays and on Saturday, August 17.

The Tenth Silesian Music Festival is to take place from June 2 to 4 next at Görlitz, under the direction of Capellmeister Ludwig Deppe. The following works will be included in the performances—viz., Bach's *Magnificat*, a portion of the music to Wagner's "*Parsifal*," an Oratorio, "*Christophorus*," by Rheinberger; Mozart's seldom heard Concerto for violin and viola, with string orchestra, and Beethoven's Ninth Symphony.

The annual music Festival of the Allgemeine Deutsche Musik-Verein will be held this year at Wiesbaden between June 27 and 30.

A new "patriotic" opera, entitled "*Der alte Dessauer*," the libretto by Paul Kurth, the music by Otto Neitzel, has just been first produced at Wiesbaden, with good success.

After a special performance of Wagner's "*Götterdämmerung*" at Berlin, in the presence of the German Emperor, the latter bestowed the title of "*Kammer-Sängerin*" upon Frau Rosa Sucher, the gifted interpreter of Wagnerian parts and wife of the Conductor at the Berlin Opera.