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Our Queen. National March by George Asch

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Careful directions are given for the use of the studies and transpositions, and there is an appendix of scales and arpeggi which will be found most useful. The book deserves to become well known for its practical character.

The History and growth of Church Music. By the Rev. Ethelred L. Taunton. [Burns and Oates, Limited.]

THE author of this excellent little book treats the subject from a purely Roman Catholic point of view. A sketch of the early history of music is well and clearly written, and the tribute of praise paid to Palestrina and Orlando di Lasso is judicious and temperate. It is not correct, by the way, to call di Lasso a German, unless the fact of his dying at Munich could make him one. The transition period and the rise of the work of the Oratory; the Vienna School, with Mozart, Haydn, Beethoven, and others; the Italian and French Schools, with the church musicians of the present day belonging to the Roman communion; a capably written and sensible chapter on the use of the organ in the service, with incidental mention of the value of boys' voices in the choir, and other matters, are spoken of with the authority and the temperateness of one who knows and one who loves church music. The pages are written so that the facts can be easily remembered. They are not superficial, however, and one or two peculiarities allowed for, the statements may be generally accepted. They are none the worse for being written in a "merry mood." It would be easy to make extracts which would be interesting to all musicians, whatever their religious tenets may be; but, though will is extensive, space is limited, and as the book is not large, and can probably be obtained at a small cost, the best advice that can be given to those for whom the subject has some attractiveness is—buy it, read it, and keep it for reference.

Original Organ Compositions. By George F. Vincent. Vol. 2, book 1. [Willcocks and Co.]

MR. VINCENT is not one of those organ composers who flitter away any talent they may happen to possess in turning out multitudes of trifling pieces, *andantes* and such like, which any organist of ordinary attainments could improvise with ease. In the present instance, at any rate, he has concentrated his energies upon a work of large dimensions, namely, an Offertoire and Fugue in B flat. It opens with a bold and imposing subject, and is worked out in ordinary symphonic form and with a good deal of elaboration as far as the recapitulation, where a subsidiary figure is used as a fugue subject, this part of the work being even more extended than the foregoing. The treatment is clever rather than scientifically accurate, but the general result is highly effective, and a re-entry of the leading theme of the Offertoire brings the work to a grandiose conclusion. It is far too long for use as a church voluntary, but it deserves the attention of recital players.

Magnificat and Nunc dimittis in A. By I. Herbert Stammers. [Novello, Ewer and Co.]

It is quite impossible to notice all the settings of the Canticles which appear in ever-increasing numbers, and many of which, though thoroughly churchlike and musicianly, possess no distinctiveness of character. The present service, composed for a harvest festival, is rather above the average in musical effectiveness, and recalls in a slight degree the manner of Goss, in its flowing yet dignified course, while it presents no difficulty that an ordinary amateur choir could not surmount.

Dr. Sawyer's Technical Exercises for the Pianoforte. Containing Exercises on Touch; Scales, Major and Minor (in both forms), Arpeggios, Octaves, Embellishments. [E. Donajowski.]

THIS volume will be found very useful to all students working with an earnest purpose, and especially those preparing for examination, as in addition to the exercises named on the title-page, some valuable hints on the method of practising them are scattered throughout. We think it a pity that *three* methods of fingering the chromatic scale should be given; and it is a question with us whether the "melodic" form of the minor scale should be practised in contrary motion, or in tenths and sixths; but masters, we know, differ in opinion on these matters.

Our Queen. National March. Composed by George Asch. [Ascherberg and Co.]

"GRAND Descriptive" Marches like the one before us, when disconnected from the events for which they are expressly written, can scarcely be judged at their true value. Mr. Asch's piece, however, is not left to tell its own tale, for "Cavalry patrol in the distance," "Royal trumpeters announcing the arrival of Her Majesty," and "Sounding of the bugles," are some of the titles placed over the several sections of the March. As the same theme serves for the arrival and departure of Her Majesty, it will be seen that there is not much variety in the composition.

La Petite Bergère. Sketch for the pianoforte. By Annie Tait. [Paterson and Sons.]

WERE this little Sketch not so monotonous, it would be a commendable specimen of the composer's power of writing an attractive piece for young players, for the quaint theme is well harmonised, and the passages lie so well under both hands as to make the composition an excellent exercise for *legato* playing.

The Offertory Sentences. Set to music for parish choirs. By Martin S. Skeffington. [Novello, Ewer and Co.]

THE practice of singing the Offertory Sentences appears to be on the increase, and Mr. Skeffington's settings should become popular. They are extremely pleasing and at the same time perfectly unassuming, without any repetitions of words. Most of them could be sung without accompaniment.

FOREIGN NOTES.

A MONUMENT to Joseph Haydn, the work of the Tyrolese sculptor, Heinrich Natter, was unveiled at Vienna, in the square in front of the Mariahilf Church, on May 31, which was also the seventy-eighth anniversary of the composer's death. The statue, which is eight and a-half feet high, is of pure Carrara marble, and represents the great musician as he pauses before writing down one of the melodies which were to delight the world. In his left hand is a scroll with golden characters, while the right holds a pencil. The face is very life-like, having been modelled from the cast taken directly after Haydn's death, and the expression is bright with inspiration. The ceremony of unveiling the noble statue of the composer of the "Creation" was performed by the Austrian Emperor in person, assisted by a numerous and distinguished assembly, the musical arrangements including the performance, by the excellent Viennese Männergesang-Verein, of Herbeck's *Te Deum*. Among the numerous floral offerings deposited at the base of the monument were several wreaths sent by admirers of the master from this country.

*Apr*opos of the above event, some extraordinary facts concerning Haydn's mortal remains have just been divulged by a writer in the Viennese *Neue Freie Presse*, Herr. L. A. Frankl. The great composer died in the year 1809, and was interred in one of the churchyards of the Kaiserstadt. When, eleven years later, the master's remains were exhumed in order to be transferred to the family vault of the Princes of Esterhazy, at Eisenstadt, it was found that the skull had been removed by some person unknown. Strict enquiries having been instituted, a skull, said to be the missing one, was forthcoming, and was duly interred with the genuine remains of the composer. It now appears, upon documentary evidence produced by the writer in the Viennese journal, that the real skull of Haydn was, shortly after the first interment, purloined by a fanatical amateur, imbued with the doctrines of Dr. Gall, the phrenologist, and that the precious relic, having eventually passed into the hands of the anatomical museum of Vienna, forms to this day a much-treasured "item" in the collection of that institution.

It is now positively stated that the entire material for the completion of Herr Pohl's Haydn biography has been found among the literary remains of the late Viennese librarian, who has, moreover, by testamentary injunction, entrusted Herr Eusebius Mandyczewski with the task of editing the remaining volume of the important work. The last-named gentleman is one of the editors of the standard edition of Schubert's works now in course of publication at Leipzig.