

Review

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The fine edition of Scheidt's "*Tabulatura Nova*" now under review is a remarkable example of these facts. The work was originally published as a whole in Hamburg in 1624, when it marked the beginning of a new era in the treatment of the organ—*i.e.*, the banishment of the clumsy and insufficient so-called German tablature and the introduction of what may be termed the *virtuoso* element into organ playing combined with contrapuntal development. The work is in three parts, the last of which by its style and treatment of the pedal part will appeal most strongly to organists. The first two parts, indeed, are more in sympathy with the harpsichord than the organ. The *virtuoso* element predominates and many of the pieces are too secular in character for present church use. The third part, however, is entirely intended for employment in the sanctuary, and, amongst much that is indicative of the spirit which animated worship in the seventeenth century, includes examples of the music played according to the usages of the time between verses of the Magnificat and other portions of the service, which were sung or intoned unaccompanied by the choir or officiating priest. This part also contains Luther's version of the Creed with its melody in the Dorian mode, several hymns arranged to be played instead of sung, many of which would make impressive voluntaries. To the organist who takes an interest in the history of his instrument this music will appeal with especial significance when it is remembered that it was published more than sixty years before Johann Sebastian Bach was born.

Robert Schumann's Werke. Herausgegeben von Clara Schumann. Serie XIV. Supplement.
[Breitkopf and Härtel.]

THIS is an Appendix to Messrs. Breitkopf and Härtel's complete edition of Schumann's works. It includes several compositions which are now published for the first time—*e.g.*, the Andante and Variations for two pianofortes (Op. 46) in their original form—*viz.*, as a Quintet for two pianofortes, two violoncellos, and horn in E flat—a unique combination! According to tradition, the arrangement for two pianofortes only was made at the request of the publisher to whom this Quintet was offered in the first instance. There are also the five Studies which were at first intended for the "*Etudes Symphoniques*" (Op. 13), but afterwards omitted from both of the editions published during Schumann's lifetime. Other novelties are a *Scherzo*, written as the second movement of the third Pianoforte Sonata (Op. 14), and a *Presto Passionato* originally meant for the *Finale* of the second Sonata (Op. 22). Further, the volume contains three songs and a duet, and the final piece is Schumann's last musical thought—*viz.*, a Thema composed on February 7, 1854, three weeks before his attempted suicide. Five variations which the unfortunate composer wrote on this theme are not to be given to the world. No less an artist than Johannes Brahms is the editor of this interesting volume. In the short preface which he has written for it he makes touching reference to the said Thema and its author: "It seems to speak to us as if it were the kind greeting of a departing spirit, and we think with veneration and emotion of the glorious man and artist." How it appealed to Brahms we know from the beautiful variations for Pianoforte Duet (Op. 23) which he wrote upon it, and dedicated to Schumann's daughter, Julie.

Organ Arrangements. Edited by George C. Martin. Nos. 17 and 18. [Novello, Ewer and Co.]

THE first of these transcriptions consists of Corelli's Concerto Grosso in C (No. 10), a work that lends itself very well to organ treatment, the vigorous character of the music being unalloyed by frivolous ornamentation. Each of the movements is suitable as a church voluntary. The arranger is Mr. A. B. Plant, while Mr. James Shaw is responsible for No. 18, a *Passecaïlle* in B minor, by Couperin. This is an extremely piquant and generally effective piece of moderate difficulty, and ought to please a wide circle alike of performers and listeners. Dr. Martin may be urged to continue his labours in unearthing buried treasures of the seventeenth and early eighteenth centuries.

Songs from Shakespeare. Edited by Professor Bridge.
[Novello, Ewer and Co.]

THIS interesting collection consists of the earliest known settings of some of Shakespeare's most beautiful lyrics, which served as musical illustrations to the editor's recent lectures on the music of Shakespeare at Gresham College. The handy little volume contains two settings each of "O, mistress mine," "O willo, willo," "Full fathom five," and "Where the bee sucks," and single settings of "It was a lover and his lass," "Take, O take," and "Come unto these yellow sands," the composers being Thomas Morley, W. Byrd, J. Wilson, R. Johnson, J. Banister, and P. Humfrey. A brief preface supplies antiquarian information concerning the various songs, most of which possess a musical value and charm that should ensure their speedy addition to the repertory of every cultured vocalist as well as to the library of all Shakespearian devotees.

Awake, put on thy strength. Anthem. By F. R. Greenish, Mus. Doc., Oxon.

[Novello, Ewer and Co.]

THIS anthem was composed for the annual Festival of the Haverfordwest District Musical Association last year, and is selected to be sung with orchestral accompaniment at the annual Choral Festival at Longwood Parish Church, Huddersfield, during the present year. It therefore comes to us with good credentials, which it may be said at once are well deserved. The opening chorus is bright and straightforward, and is followed by a chorale, the words, "O that birth for ever blessed," being reprinted by permission from "*Hymns Ancient and Modern*." A brief tenor solo and chorus in a somewhat quiet vein lead to the final chorus, which, commencing fugally, works into another hymn, "O ye heights of Heaven, adore Him," with which the anthem concludes in imposing fashion.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

A CONCERT of unusual excellence was given by the Philharmonic Society in the Ulster Hall on the 1st ult., when the Society closed its season with a very fine performance of Mendelssohn's Oratorio "*St. Paul*." The local orchestra was considerably strengthened with players from Sir Charles Hallé's and other bands across the Channel, and the chorus represented the full vocal strength of the Society. The soloists engaged were Miss Medora Henson (soprano), Mr. J. Leyland (tenor), and Mr. Andrew Black (bass), the alto being taken by a member of the Society. All the beautiful effects of this delightful composition were brought out, under the direction of Mr. F. Koeller, the Society's talented Conductor, to whom the credit is due of having given the finest performance of this work yet heard in the city. Mr. Andrew Black created a great impression by his artistic singing, and Miss Henson and Mr. Leyland were fully equal to their respective parts.

On the 7th ult. an exceedingly interesting Concert was given in the Ulster Hall in aid of the "Institute of Journalists' Orphan Fund." The building was crowded to excess, and the financial results must be equal to the most sanguine anticipations of the promoters. The Concert, which was entirely miscellaneous, was contributed to by Mdle. Noemi Lorenzi, who made a most favourable impression; Miss Elsnor, whose singing also gave much pleasure; Mr. Edwin Rennie, who always pleases a Belfast audience; Mr. W. Franklin, from Mr. Valentine Smith's Opera Company, who is a great and deserved favourite here; Mr. W. Hillier, tenor; and Miss L. J. A. McLean, contralto. Among the instrumentalists were Herr Theodore Werner, solo violinist; Mr. Lawrence Walker, solo pianoforte, and the band of the Yorkshire Regiment. Herr Louis Werner and Mr. Thomas Picton acted as accompanists.

The Belfast Orchestral Society gave its third and last Concert on the 15th ult., under the conductorship of Mr. Thomas H. Crowe; and Mr. G. C. Ferguson gave his annual Concert of Irish music, on the 16th ult., in the Ulster Hall, assisted by Miss Elsie Connolly, Madame Julia Ryan, Mr. Edwin Rennie, and Mr. F. Smith.