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good from bad. The figure, sustained throughout, in the accompaniment, adds much to the effect of a theme essentially vocal and sympathetic with the text, which is so far above the average of the conventional "words for music" as to claim a right to be heard on its own account. Amongst the many beauties of this composition we may mention the striking modulation from D to F major in the second page, and the highly poetical treatment of the concluding bars after the pause. Our copy of the song is in D, for tenor and soprano; and by being sent to us in this key, we suppose that its publication a minor third lower, for baritone and mezzo-soprano, scarcely represents the composer's intention. Presuming this to be the case, let us hope that the original idea will be respected as much as possible; for although good music must always be acceptable in any key, it cannot be denied that transposition thoroughly alters its character.

*The Organ Library.* Book VI. Edited by Walter Spinney. [Wood and Co.]

THIS is a serial of original organ compositions, each book containing four pieces. Of those in the one before us, none of which are of any great value, the most pleasing is a short March in G minor, by the editor.

*Magnificat and Nunc dimittis in E, for Double Choir, unaccompanied.*

*O taste and see, and O love the Lord.* Anthems.

By A. H. Mann.

[Novello, Ewer and Co.]

THE effect of voices unaccompanied is very impressive in a sacred building, and Dr. Mann's Evening Service ought to become popular in cathedrals and other places where the resources necessary for its execution are available. It should be remembered that a double choir is not the same thing as eight real parts. In great measure the *decani* and *cantoris* voices are employed antiphonally in this service, and the contrapuntal writing is modest, though broad and effective. The Anthems are simple enough for parish choirs, but are pleasing, and recall the chaste and dignified style of Goss.

*Six new Duets for Violin and Piano.* Composed especially for Amateurs by Angelo Costa. [F. Pitman.]

IT is a sign of the healthy progress of music that compositions especially intended for amateurs should be original, instead of arranged from opera fragments which have been dinned into our ears from early childhood. The multiplication of such excellent pieces as those before us should be warmly encouraged; and we are glad to have an opportunity of commending them to the attention of those young violin students who, having passed through the instruction-book, are desirous of laying the foundation of a classical taste. Little, indeed, is attempted in any of the six duets contained in this collection; but there is scarcely one which is not really good of its kind and sufficiently melodious to give pleasure to a mixed audience. We may mention as our especial favourites No. 1, "Albumblatt," No. 3, "Abendlied," and No. 6, "Canzonetta," although all, as we have already said, have very decided merit.

*Magnificat and Nunc dimittis in G.*

*Benedictus and Agnus Dei.*

By R. H. Turner. [Novello, Ewer and Co.]

MR. TURNER'S evening Service may be warmly recommended to those who require a tuneful and easy setting in four-part harmony. It is at once musicianly, pleasing, and unpretentious. The same qualities characterise the communion pieces, which were composed for St. Paul's, Dundee, where Mr. Turner is Organist and Choirmaster.

*O Salutaris, Agnus Dei* (Op. 2). By Basil Harwood.

[Novello, Ewer and Co.]

THESE pieces have Latin words, and are, therefore, presumably intended for use in Roman Catholic churches. They are in simple four-part harmony and full throughout. Mr. Harwood's chromatic progressions occasionally savour of Spohr; but he has a curious fondness for avoiding a full close in any key save the tonic, and the want of relief makes the effect somewhat monotonous.

*Magnificat and Nunc dimittis in F.* By William Taylor. [Novello, Ewer and Co.]

THE composer of this service is Organist of the parish church, Kidderminster, and he is evidently a talented and accomplished musician. His music is characterised by a flow of pleasing yet dignified melody, and rich church-like harmonies. The style is by no means complex or elaborate; but we venture to think that the composer would have been wise had he avoided repetitions of words, which prolong the service and reduce its chances of acceptance by organists and precentors.

#### FOREIGN NOTES.

THE following enumeration of performances in commemoration of the recent bi-centenary of the birth of Johann Sebastian Bach, the recognised "father of the modern musical development" in the country of his birth, contrasts strangely, in its comparative insignificance, with that published in our last number concerning a similar tribute paid by his native country to the memory of George Frederick Handel. We again state the performances in alphabetical order, and with due reserve as to relative completeness, viz.:—

BERLIN.—Bilse Concert (February 23): Ciaconna for orchestra (arranged by J. Raff).

BRUNSWICK.—Schröder's Choir (March 20): Fantasia and Fugue in G minor, for organ, Motett "Jesu, meine Freude," Adagio and Dolce from third organ Sonata, choruses from several cantatas, and Cantata "Ein feste Burg."

BRESLAU.—Sing-Akademie (March 17): Kyrie and Christe Eleison, from Mass in B minor, selections from several Cantatas, and Magnificat in D major.

DRESDEN.—Conservatorium (March 23): Motett "Jesu, meine Freude"; Orchestral Suite No. 2; Cantata, "Schlage doch, gewünschte Stunde"; Concerto in A minor, for piano-forte, flute, and violin.

GLAUCHAU.—Kirchen-Sänger-Chor (March 22): Prelude and Fugue in G; Largo for violin and organ; Chorus from Cantata "Gottes Zeit"; and selections from "Passion Music."

HERRNHUT.—Gesang-Verein (March 11): Cantata, "Gottes Zeit"; and Choruses from St. Matthew "Passion Music."

HILDESHEIM.—Oratorio-Verein (February 28): Choral, "Lob, Preis sei Gott"; Magnificat; and Cantata for alto, "Schlage doch gewünschte Stunde."

LEIPZIG.—Riedelscher Gesang-Verein (March 6): Cantata "Gottes Zeit"; and Choruses from St. Matthew "Passion Music."

The present season of the famous Orchestral Concerts under the direction of Herr Bilse, of Berlin (frequently alluded to in these columns), came to a close on April 30, the occasion being rendered special by the retirement of the Conductor from a post which he has occupied with so much credit to himself and advantage to the art for the last eighteen years. There was no lack of special recognition of the veteran Conductor's services, including a decoration conferred upon him by the German Emperor. The difficulty will be, now, to find a suitable successor in the generalship of a body of select artists whose performances have become a positive institution in the musical life of the German metropolis.

The music festival (already announced by us) to be held at Stuttgart, on the 17th, 18th, and 19th ult., under the patronage of the King of Wurtemberg, will include performances of Handel's Oratorio "Samson," Bach's Orchestral Suite, Schubert's Symphony in C, prelude to Wagner's "Tristan und Isolde," Pianoforte Concertos by Mozart and Schumann, Mendelssohn's Violin Concerto, Brahms's "Schicksals-lied," and Beethoven's C minor Symphony and Choral Fantasia. Among the solo performers engaged are Madame Rosa Papier and Herr Gudehus, the chorus will consist of the forces of the Hof-Theater and several choral societies of Stuttgart and its vicinity. The festival is looked forward to with especial interest as being the first of its kind attempted in this part of Germany.

Robert Franz, the well-known composer and musical *savant* (whose name is, moreover, most honourably associated with those of Handel and Bach, by his masterly