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Sonate (D dur) für Pianoforte und Violine by B. Horwitz  
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music, organ pieces, pianoforte pieces, and many vocal works, it is quite time that he was admitted into the ranks of those musicians whose efforts are admitted into favoured places in the estimation of the public out of his own country. There are many men who spin music as a spider does threads, and who rest in their own efforts after the manner of the Arachnidæ. They live a comparatively solitary life, and their productions are only made available in dire necessity, as the cobweb is employed to staunch an accidental wound. But Friedrich Lux is not of this description; his music is well known and greatly admired; his skill as a conductor is recognised. Allowing for the enthusiasm of his biographer, and judging chiefly from the evidence afforded by his written works, they are clever and deserve their popularity. The story of his life includes a description of his works, accompanied by musical illustrations of the chief features; and the steel engraving of his portrait from a photograph shows a face of intelligence and firmness of purpose. Englishmen who can read German will be interested in the book, which is appreciatively written, and all who can admire good and well written music will be glad to hear one or other of his works "some of these days."

*The Village Queen.* Pastoral Cantata for treble voices. Composed by Charles Vincent, Mus. Doc., Oxon. [Novello, Ewer and Co.]

THE opportunities for dramatic license which certain old English customs afford to the poets have not been neglected. The demand for musical pieces for female voices, for use in Schools, Colleges, &c., has prompted librettists to utilise all the known customs and probably to invent a few more, for no reference is to be found in Brand to the many quaint and poetical practices asserted to exist. So long as the words are passable the legend upon which they are supposed to be founded needs neither excuse nor authentication. It is known that Village Queens are still annually crowned, but it is doubtful whether the ceremonies are in every case attended with so much glamour of poetry as in the present case. Here the words and sentiments are very pretty and some of the images employed are sweetly fanciful. Dr. Vincent has arranged his music so as to fully satisfy the dramatic needs. There are airs, duets, choruses with instrumental festal music, all of the brightest and most attractive patterns. The whole of the music is of the most interesting character, and some of it, as for example, the opening choruses "Awake, awake," "Behold the day," the *Finale* "For long shall we remember," the duet "Yes! sleep no more," the songs "Let the merry fives," "O nightingale," and so forth, are far above the dead level of conventional interpretation which the character of the words would seem to inspire. Altogether the Cantata is well worthy of the notice of those who are in search of novel and pleasing things of its kind.

*Sonate (D dur) für Pianoforte und Violine.* Composit von B. Horwitz (Op. 1). [Berlin: R. Sulzer.]

THE development of the Sonata form out of the old Suites has been attained by a process well known to every student of the history of music. The possibility of its expansion in regions as far distant from the accepted form of the Sonata as the Suite was from the Suite, seems to be the aim of most of the composers of the present day who choose to express their thoughts in classical form. This is certainly the case with the present Sonata in D major, for violin and piano. There are points of departure from the standard models, such as an ever shifting tonality and a tendency to break forth in the opening section into the regions of the "free fantasia." The disadvantage of this plan is less to exhaust the skill of the composer—for few among the most daring would be so unwise as to use every device at the outset and have nothing to say but commonplace afterwards—so much as to leave little to the imagination of the hearer. However, taking Herr Horwitz's music as it stands, without reference to any design of extension which he may have had, it will be found that he writes well and effectively for both instruments. The *Adagio* is a beautiful piece of work, and the *Finale*, in Rondo form, is both brilliant and fascinating, such as would place the powers of the executants in the most favourable light before their hearers.

*Psalm cxxii., "I was glad."* By Edward Hodges, Mus. Doc., Cantab. [Novello, Ewer and Co.]

THIS is a re-issue of a work written in 1855 for the consecration of Trinity Chapel, New York, which will account for the character of the music being widely different from that of church compositions of the present day. A generation ago the influence of modern theories of harmony and of foreign schools of sacred music had only just begun to be felt. Dr. Hodges' Psalm, therefore, is in the manner of eighteenth century anthems, and is a very good example of its class. The writing is almost purely diatonic, contrapuntal, and florid. The organ part mainly supports the voices, which, it should be said, are treated with far more consideration than is frequently the case in later compositions. In short, those who are not entirely wedded to recent developments in service music cannot fail to be pleased with this Psalm, which would make a capital anthem for dedication festivals, the re-opening of churches, and such like occasions.

*A Dream of Long Ago.* Song. Poetry by M. Powis Bale.

*A Cradle Song.* ("Into slumber will I sing thee.") Poetry by Maggie Macdonald.

*Edith.* Gavotte, for the Pianoforte.

Composed by J. T. Musgrave.

[Novello, Ewer and Co.]

THE first of these songs is a charming specimen of pure vocal writing, in that ballad form which seems fast departing. The harmonies throughout are both appropriate and refined. The rocking accompaniment in the "Cradle Song" suggestive of "Slumber music" is, of course, the common property of composers; but Mr. Musgrave has woven in with this an extremely pleasing melody, and truly sympathetic with some graceful lines from *The Girls' Own Paper*. The Gavotte proves to us that the composer is more spontaneous in vocal than in instrumental music. The piece is well written throughout, and would certainly please, if well performed, but it lacks any original thought.

*Three Songs.* Written and composed by Cotsford Dick. [Weekes and Co.]

THE composer of these graceful little vocal pieces has already made his name as a writer of simple and melodious compositions well suited for amateur singers and performers, and the three contributions before us fully sustain his reputation. In this case he is his own poet; and although his verses are somewhat more conventional than his music, we can confidently recommend both to the notice of vocalists who are not too ambitious to include such songs in their drawing-room *répertoire*. Of the three, we prefer the last in the book, "A Caprice"; but a little variety in the accompaniment would certainly be desirable.

*The Organ Works of John Sebastian Bach.* Edited by J. F. Bridge and James Higgs. Book 7. Preludes and Fugues. [Novello, Ewer and Co.]

IN the present instalment of this magnificent edition of Bach's immortal organ works we have five preludes and fugues, the first three of which are regarded as among the composer's finest masterpieces. This remark applies especially to the great examples in A minor and B minor, well known to every lover of the organ. The others are less familiar, though almost equally worthy of study. As in every preceding part, the editors have supplied a valuable preface, the material of which is largely taken from Spitta. The suggested metronome rate and the limits for registering add to the utility of the edition.

*Soft Voluntaries for the Organ.* By George Calkin. Book 10. [Novello, Ewer and Co.]

As in former books of this useful series of Voluntaries, we have here a series of six pieces of two or three pages each, admirably written for the organ, full of pleasing, though dignified, melody, and of very moderate difficulty. Those in triple measure, simple or compound, are especially charming.