

Review

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ductorship of Mr. C. M. Anderson (the late organist). A selection from the "Messiah" and some miscellaneous music formed the programme. The soloists were Miss Coyte Turner, Miss MacDougall, and Mr. Alfred Mori, the band being led by Mr. P. Brown.

"LE ROI DE LAHORE" is in active preparation at Covent Garden; and Paladilhe's "Suzanne" has been looked at. Signor Tagliafico (De Retz) writes to *Le Ménestrel* in perplexity that the libretto of the second work makes Cambridgeshire peasants sing of growing hops, and, in 1787, wait for news of a University boat-race, which was not established till years after. M. Massenet will himself superintend the final rehearsals of "Le Roi de Lahore."

THE following is an amended list of the vocalists engaged for the approaching Hereford Musical Festival: Madame Albani, Miss E. Thursby, Miss De Fonblanque, Miss A. Williams, Madame Patey, Miss Enriquez, Messrs. Barton McGuckin, Cummings, Santley, and Thurley Beale.

MISS ANNIE SINCLAIR gave her first Concert at the Langham Hall on the 5th ult., assisted by the following artists: Miss Anna Williams, Madame Belval, Messrs. Montem Smith, J. H. Pearson, Faulkner Leigh, Winn, and Lawler. Pianoforte, Mr. Henry Parker.

IN addition to the other distinctions awarded to Messrs. John Brinsmead and Sons, Wigmore Street, for superiority of pianos exhibited at the Paris Exhibition of last year, the founder of the firm has been created Chevalier of the Legion of Honour.

THE London Church Choir Association will hold a Service at Westminster Abbey on Saturday afternoon, the 7th inst., at four o'clock, in aid of the Alexandra Orphanage. The sermon will be preached by the Very Rev. the Dean of Westminster.

MR. H. H. STATHAM will play a selection of classical Organ Music at the Royal Albert Hall on six Sunday afternoons, commencing on the 1st inst., at four p.m. The programme will include some of Bach's Organ Compositions on Chorals hitherto little known in England.

MADAME ESSIPOFF has given two Pianoforte Recitals at St. James's Hall during the past month which have proved highly attractive. The programmes contained selections from the works of the best composers, all calculated to show the skill and power of the clever pianist.

MR. STERNDALÉ BENNETT, M.A., of St. John's College, Cambridge, the recently appointed Professor of Acoustics at the Royal Academy of Music, delivered a highly interesting inaugural lecture to the students at the Institution on Saturday afternoon the 3rd ult.

WE have much pleasure in calling attention to the forthcoming Examinations in Music at the Society of Arts. As they are exclusively practical—taking account only of voice, style, ear, and reading—they will doubtless meet a want much felt.

MADAME SAINTON-DOLBY has nearly completed her dramatic Cantata "Thalassa, the Sea Maiden," and those who have been privileged to hear portions of the music speak of it highly.

ROSSINI'S "Stabat Mater" will be sung as the anthem at the evening service at St. Andrew's, Tavistock Place, on Trinity Sunday. There will be a full orchestra and a choir of 100 voices, under the direction of Mr. Stedman.

AMATEURS everywhere will be glad to hear that Madame Viard-Louis has secured an orchestral symphony by Georges Bizet, and that it will be produced at the end of this season or the beginning of the next.

AMONG forthcoming works by native composers is an Operetta on the subject of "Herne the Hunter" by Mr. John Old, of Reading.

WE regret to learn that the negotiations between Mr. Carl Rosa and Messrs. Sullivan and Gilbert for a new Opera have not reached a favourable conclusion.

MR. CARL ROSA, we understand, has determined to produce Goetz's "Taming of the Shrew" during his next season at Her Majesty's Theatre.

IT is probable that a new sacred Cantata by Signor Randegger will be one of the chief features at Mr. Kuhe's next Brighton Festival.

MR. STEDMAN has been appointed Director of the Music at the Church of St. Margaret Pattens, Rood Lane, Fenchurch Street.

DR. STAINER'S Cantata, "The Daughter of Jairus," will be given with full orchestral accompaniment at St. Peter's, Eaton Square, at an evening service on July 2.

## REVIEWS.

*Dietrich Buxtehude's Sämmtliche Orgel-Compositionen.* Herausgegeben von Philipp Spitta. 12 Hefte. (*Dietrich Buxtehude's Complete Organ Compositions.* Edited by Philipp Spitta. 12 Books or 2 vols.) [Leipzig: Breitkopf und Härtel. London: Novello, Ewer and Co.]

IT is perhaps hardly too much to assert that, excepting to musical archæologists, the works of composers for the organ anterior to the time of Bach are virtually unknown. There is a general impression that the great Johann Sebastian was the first musician whose organ music has any intrinsic worth. No one will question for a moment the dictum that Bach is the greatest of all writers for the king of instruments; yet it would be unjust to ignore the influence exercised upon his genius by his many illustrious predecessors. Organists such as Reinken, Böhm, Pachelbel, and Buxtehude, though they are to us now names only, wrote much without which Bach's organ works, such as we know them, would probably never have existed.

It is to Herr Spitta, the careful and laborious biographer of Bach, that the musical world is indebted for an account of the works and labours of these old worthies. The first volume of Herr Spitta's work contains copious analyses of many organ pieces written in the seventeenth century; and the author has now afforded organists an opportunity of making acquaintance for themselves with the complete organ music of one who, as is evident from an examination of his works, was a composer of very remarkable attainments.

Dietrich Buxtehude was a native of Denmark, being born at Elsinore, where his father was organist, in the year 1637. Concerning his early life and education nothing is known; but in 1668 he was appointed organist to the Marienkirche at Lübeck, where he remained until his death, in 1707. In 1705 Sebastian Bach travelled on foot from Arnstadt to Lübeck to make Buxtehude's acquaintance, and to learn what he could from hearing one who was reputed to be the greatest organist of his age. That he gained many ideas will at once be evident to those who study the present collection.

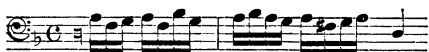
Of the twelve books before us, the first six (forming volume 1) contain twenty-four pieces for the organ, including one Passacaglia, two Chaconnes, thirteen Preludes and Fugues, three Fugues without preludes, three Toccatas and two Canzonettas. The second volume (Parts 7 to 12) gives us the whole of the arrangements of chorals. But few of these pieces have been previously published; Herr Spitta has found them mostly in two collections of manuscripts, one made by J. G. Walther, and the other by Sebastian Bach, whose industry in copying for himself the best works of his predecessors and contemporaries is well known.

On a superficial examination of the organ music of Buxtehude, one will probably be struck with its apparent general resemblance to that of Bach, while a closer acquaintance will reveal important points of difference in the workmanship of the two composers. Take for instance the preludes and fugues, which form the most important part of the first volume. Buxtehude's treatment of the prelude is much like Bach's; he mostly gives a subject with imitations and canonical passages more or less strict, interrupted by rapid *bravura* passages with frequent florid pedal solos. Many of his preludes might readily be mistaken for Bach's. Spitta (to whose analysis of Buxtehude's music we are indebted for many of our remarks) credits the composer with having been probably the first to invent rapid passages for the pedals; how Bach imitated them is well known to all our organ-playing readers. In the fugues we find a peculiarity of treatment which constitutes one of the specialties of Buxtehude's style. It is but seldom that the subject of the fugue is preserved unchanged throughout

the piece. Sometimes after the first development a florid episode is introduced leading to a change of time, in which an entirely altered form of the subject appears—occasionally so far changed as to be with difficulty recognisable as the same. For instance in the Prelude and Fugue in G minor (No. 7), the subject of the fugue at first is heard thus:—



After being finely developed and worked for forty-eight bars, a short interlude introduces it in the dominant, and varied as follows:—



Fifteen bars later we find a third form of the subject—now in triple time—



In these examples the identity of the fugue subject is readily perceptible, but in other cases the alteration made is far greater. For example, it requires close examination to recognise the three following passages (taken from the great Prelude and Fugue in E minor, No. 6) as being variations, or rather perhaps metamorphoses, of one theme:—



At first sight these subjects appear quite different; the point of connection is to be found in the descent from dominant to tonic, by a spring in (2) and through the intermediate degrees of the scale in (1) and (3); while the rise from E to A, between the first and second bars of (3), is to be found in (1) between the first note of the fourth crotchet and the first of the following bar; and the skip of the fourth in (2) from C to G $\sharp$  is an irregular imitation of the skip from D to A in (1), the intermediate E (the last semi-quaver of the first bar) being regarded merely as an ornamental note, and not an essential of the harmony.

This characteristic peculiarity of Buxtehude's method of composition is to be found in a large proportion of the works before us. We meet with it in a slightly varied form in the Passacaglia and the two Chaconnes with which the collection opens. Organists will be aware that both these forms of composition are constructed upon what is known to musicians as a "ground bass," the technical difference between the two being that in the Passacaglia the theme commences on the third, and in the Chaconne on the first beat of the bar. In Bach's well-known "Passacaglia" for the organ in C minor (published in the first volume of Griepenkerl's edition of the organ works), the theme remains unchanged, both in form and in key, till we reach the finale, in which the subject is treated fugally. In Buxtehude's Passacaglia, on the other hand, the theme, which is only four bars in length, first appears seven times consecutively in the key of D minor, then seven times in F major, next seven times in A minor, and, lastly, seven times in D minor; the varieties of the harmony and figuration being worthy of Bach himself. In the two Chaconnes, the key in which the subject is introduced remains unchanged; but the theme itself is varied on its successive appearances.

The second volume of Buxtehude's organ works, containing in all forty-two arrangements of chorals, is quite as interesting as the first. The volume is divided into two sections, the first of which gives the larger fantasias, &c., and the second the shorter and less elaborate transcriptions. Some of the pieces in the first section are probably among the longest ever written for the organ. We find a setting of "Nun freut euch, lieben Christen g'mein" (No. 5), occupying twelve closely printed folio pages, and another

of the "Te Deum laudamus" (No. 7), which fills thirteen. In these chorale arrangements, perhaps, even more than in the works contained in the first volume, we see the influence of the old master upon Bach. This may be noticed in the method of alternating and combining two manuals (the "Rückpositiv" and "Oberwerk"), as in Nos. 1, 5, and 7 of the first section, and in the majority of those of the second section, in which, though with one exception (No. 14), two manuals are not indicated, it is frequently impossible to perform the music otherwise. In the fugal treatment of the various lines of the chorals, we are frequently reminded of Bach, while at the end of "Lobt Gott, ihr Christen allzugleich" (No. 20 of the second section) we see a foreshadowing of Bach's effects of the double pedal part. Probably the most curious piece in the entire collection is the last—the arrangement of "Auf meinen lieben Gott." This is in the form of a suite. We have first the choral, then a "double" or variation upon it, and after this a sarabande, courante and gigue, all founded upon the theme of the choral. The piece can surely hardly have been intended for church use!

We close this notice with a warm recommendation of the collection to all organists who prefer the legitimate style of playing to the modern school, as seen in much of the organ music, especially French organ music, published at the present day. All who admire Bach will be interested to know something of one of the greatest of his predecessors.

*The Story of Mozart's Requiem.* By William Pole, F.R.S., Mus. Doc., Oxon. [Novello, Ewer and Co.]

DR. POLE truly says, "The general impressions about the history of the Requiem are not in accordance with the facts, many of which have indeed only been brought to light at a comparatively recent date." As these "impressions," however, not only often pass current in musical circles, but constantly appear in print, and are therefore extremely likely to mislead many who wish for accurate information on the subject, the author of the essay before us (which has already appeared from month to month in THE MUSICAL TIMES), has earned the warm thanks of all musicians for so excellently collating all the materials at command, and weaving them together into a story which so completely engrosses the attention of the reader, that it may be conscientiously recommended even to those who might peruse it without a thought of its value to art-history. That Mozart did not live to finish the Requiem is well known; but after his death the difficulty of proving how much was really composed by him became almost insurmountable, partly because his widow, in her intense desire to make as much money as she could out of the composition, was not over-scrupulous as to the manner in which she obtained what she termed "authentic copies"; and partly because the attached friend and pupil of the composer, Süssmayer, boldly laid claim to the Sanctus, Benedictus, and Agnus Dei as entirely his own composition, asserting also that he had written the latter part of the Dies Iræ, and instrumented a large portion of the work from the figured bass of Mozart. The interest taken by Gottfried Weber in the controversy as to the authenticity of various parts of the Requiem is well known. His deliberately expressed conviction that Süssmayer had not claimed too much—but too little—share in its composition, of course called forth communications from all the leading musicians of the time; but no doubt the most important person who took part in the dispute was the Abbé Maximilian Stadler, who had known Mozart from his infancy, and who not only bore testimony to the fact of Süssmayer's not having touched the original manuscript, but revealed, in a private letter to Weber, that the name of the mysterious individual who had commissioned Mozart to write the work was a certain Count Walsegg. It has always appeared to us—and Dr. Pole seems to agree with our supposition—that in the main Süssmayer's statements were corroborated by after-events; although it is possible that his memory may have failed him in relating some minute particulars respecting his work. "The legal investigation which took place on Count Walsegg's behalf," it is said, "shortly after the publication of Süssmayer's letter, must certainly have led to the exposure of his imposture, had it been such; but so far from this we are