

Musical Times Publications Ltd.

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 35, No. 613 (Mar. 1, 1894), pp. 194-195

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3364326>

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A SPECIAL Service was held at St. James's, Paddington, on Sunday afternoon, the 18th ult., when a large selection from "The Messiah" was given by a special choir (numbering ninety voices), under the conductorship of Mr. Walter Attersoll, Mr. Henry J. B. Dart, Organist of the Church, presiding at the organ. The solos were admirably rendered by Miss Gertrude Izard, Miss Florence Brook, Mr. Gilbert Denis, and Mr. Frederick Winton. It is hoped that these special services will be continued on the second Sunday in each month.

MADAME FLORENCE WINN gave a Concert at West Hampstead Town Hall, on the 8th ult., in aid of the Railway Servants' Benevolent Fund. Madame Winn, whose songs were received with great favour, was assisted by Madame Adeline Paget, Misses Ethel Winn, Beatrice Gough, Agnes Wilson, Mrs. Osborne Williams; Messrs. John Bartlett, O'Shaughnessy, Henry Baker, Charles Loder, Roger Hilton, Bantock Pierpoint, the Polymnia Quartet, Miss Kate Chaplin (solo violin), Miss Edith Drake (solo æola), Mr. Walter Churcher, and Mr. Charles Fry.

A FAREWELL Dinner was given to Dr. G. F. Huntley, prior to his departure for Newcastle Cathedral, by the Choir of St. Andrew's, Ashley Place, on the 19th ult., at the Holborn Restaurant. Mr. C. A. Dungate, in proposing Dr. Huntley's health, referred to the able services he had rendered during his tenure of office as Organist to the Church. After the dinner a most enjoyable programme was given by members of the choir; Mr. Hubert Hunt, of St. Jude's, South Kensington, playing some violin solos with much success. Mr. F. R. Barkway was in the chair.

"LAZARUS OF BETHANY," a new Oratorio by George Shinn, was performed under the direction of the composer at St. Margaret's Church, Westminster, on January 31. The solo parts were sung by Madame L. Jarratt, Miss West, Miss E. Bloxham, Mr. Edwin Smith, and Mr. R. Poole. The choruses were sung by a choir of eighty voices, including twenty ladies. Mr. Baines presided at the organ, Mr. F. G. Shinn at the pianoforte; trumpet, Mr. Pratt; trombone, Mr. Overton.

HERR KORBAY, the composer of Hungarian folk-songs, has accepted a professorship of singing at the Royal Academy of Music, and will take up his position at the commencement of the midsummer term. Madame Agnes Larkcom has also been appointed a professor of singing. Two new prizes are instituted during the current term—one by Mr. Norman Salmond for vocalists who are natives of Yorkshire, and the other by Miss Agnes Zimmermann for pianists, the latter with a special view to the encouragement of sight reading.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah," on Wednesday, January 31, at St. Bride's, Fleet Street. The soloists were Miss Beatrice Gough, Miss Amy Carter, Mr. John Probert, and Mr. James Blackney. Dr. Turpin presided at the organ. "The Messiah" was given, on the 14th ult., at Holy Trinity, Dalston. The soloists were Mrs. H. W. Johnson, Miss Rina Robinson, Mr. John Probert, and Mr. Henry Baker.

MR. FREEMAN WHATMOOR gave a Pianoforte Recital at Oakley Place Chapel, Camberwell, on January 27. His programme included Haydn's Symphony (No. 13), as a duet with Miss A. Whatmoor; the *Finale* of Beethoven's Sonata in E flat, the "Spinnerlied" (Wagner), arranged by Liszt, and several compositions by the performer himself. Madame Merton Clark and Mr. H. T. Sims were the vocalists, and Mr. H. Coe played some violin solos.

ON Wednesday evening, January 24, a selection from "St. Paul" was rendered by the choir of Christ Church, Turnham Green, and was repeated on the following Sunday. On Sunday evening, the 4th ult., Mendelssohn's "Hear my Prayer" was sung with orchestral accompaniment; Miss Agnes Fowler sustained the solo part, Master S. W. Toms was at the organ, and Mr. W. R. B. Tann again conducted.

THE Lecture at the Royal Academy of Music, on the 28th ult., was to be given by Professor Bridge, on "Early Dramatic Music" (from the Miracle Plays to the "Masque of Comus"), and that on the 7th inst., also by Professor Bridge, will be a complete explanation of teaching music by "Musical Gestures." The choristers of Westminster Abbey will assist.

SIR JOHN STAINER's cantata "The Daughter of Jairus" was performed at All Souls' Church, Grosvenor Park, Camberwell, on the 13th ult. The soloists were Miss Rose Moss, Mr. Liney O. Dalby, and Mr. W. A. Preston. Mr. Wm. Rayment Kirby presided at the organ, and Mr. C. Hastings Kirby, Organist and Choirmaster of the Church, conducted.

A SERIES of monthly free Organ Recitals is being given at the Dutch Church, Austin Friars. At the fifth of these, on the 15th ult., the programme played by Mr. Rudolph Loman included Handel's Concerto in B flat, A. G. Ritter's Sonata in E minor (Op. 35), and pieces by Mendelssohn, Guilmant, and Schumann.

THE annual meeting of the Benevolent Fund of the late Sacred Harmonic Society was held on January 30, the President, Mr. E. H. Mannering, in the chair. We are asked to state that information respecting the Fund may be had on application to the Hon. Sec., Mr. W. J. Bishop, 70, Highbury Hill.

MR. ANDREW DEAKIN, of Birmingham, is, we learn, engaged in the task of elaborating his "Musical Bibliography," and now has a list of 6,000 musical works printed in England before 1800. Of these only 3,500 have accurate dates.

HERR VON BANDROWSKI, the principal tenor of the Grand Opera at Frankfort, will make his first appearance in England at the Royal Society's performance of Gounod's "Requiem" and Rossini's "Stabat Mater," at the Royal Albert Hall, to-night.

WE omitted to state in our last issue that the translation of the Reminiscences of Grieg quoted from the *Dagbladet*, which appeared in that number, was supplied by Mr. Osman Edwards.

MR. CHARLES LAWRENCE, on resigning the post of Organist and Choirmaster of St. Alban's, Streatham Park, was presented, on the 15th ult., with a purse containing £45 10s.

REVIEWS.

A Plain and Easy Introduction to Music; or, the new "Morley." By Frederick Corder. [Forsyth Brothers.]

CONCEALMENT of the profitable powder in a spoonful of alluring jam has long been known to nurses as the wisest way. Pedagogues have shown less insight. They, with rare exceptions, have taken care that as little pleasure as possible should accompany the acquirement of knowledge. In the popular mind, much learning is associated with solemnity of face and manner; but the thoughtful know well enough that it is possible to be dull without being deep—and deep without being dull. The result is a gradual recognition of the fact that knowledge may be imparted pleasantly, not only without loss to itself, but with immeasurable gain to the happiness both of teacher and taught. Among those who have worthily contributed to smooth the paths of knowledge, and enliven the journey along them, must now be placed Mr. Corder, who, by means of this little volume, has given us, in most unconventional and humorous language, a large amount of information—much of which is of a kind not to be found at all in printed form. Though called an "Introduction to Music" (in imitation of its famous sixteenth century exemplar), the booklet—there are but eighty pages—is really an introduction to composition; for though the preliminaries of music are dealt with, so also are the essentials of "form," the arts of writing accompaniments, of harmonising a tune, and even of composing one, and the laws of part-writing—and that with a freshness and a knowledge of practical needs that, perhaps, can be thoroughly appreciated only by one

who has "gone through the mill." The form adopted is, of course, that of the dialogue—the characters consisting of *The Professor*, *He*, *She*, and *It*. The volume is chiefly devoted to the education of *He* and *She*, who are amateurs.

It disappears early, as the following extract shows:—

"*Prof.*: To what am I indebted for the honour of this visit?

"*It*: We have heard of your reputation as a teacher, sir, and desire to become your pupils in all that appertains to the art of music. My friends are merely amateurs, but I myself am desirous of making music my profession.

"*Prof.*: If that is the case I can quickly dispose of you. Seeing your age I assume that you have a certain acquaintance with the compositions of the great masters. . . . Therefore you may take up Stainer's Primer or Banister's 'Music' and work through them with but a moderate assistance from me, and afterwards go on to Macfarren or Prout's more elaborate grammars.

"*It*: And what good will these do me?

"*Prof.*: They will teach you the general principles to be deduced from the practice of all great musicians. Then, if you have sufficient intelligence to *apply* the principles and formulæ which you have learnt to the music which you know, you will find that you, too, have become a musician. If you haven't, you won't. Good morning."

Here is a specimen of the author's luminous style: "A 'higher form of art' is really a *higher art of form*, for it consists in constructing tunes which shall be satisfying as such to the ear, but whose component phrases shall not be so vulgarly symmetrical. . . . Naturally, to clamp together several distinct melodic phrases so that they will seem to cohere requires considerable instinct and even judgment. Schubert's 'Ave Maria' is such a melody, Handel's 'Largo' another, Mendelssohn's 'O rest in the Lord' another."

He and *She* are then shown how "tunes may be made a little less square and yet remain tunes." At the end of the book the Professor dismisses his pupils, saying to *She*: "You have not the makings of a genuine musician in you, but I have taught you enough to enable you to amuse yourself and earn a fortune by writing vile ballads.

"*She* (*much offended*): Good morning, Professor. [*Exit.*]

"*He*: Good-bye, Professor, you have really helped me by putting things into plain English instead of muddling me with those awful technical terms. I think I shall study seriously after this. [*Exit.*]

"*Prof.* (*looking from window*): Humph! She is waiting for him at the corner of the street. Thank Heaven we shall be spared the threatened ballads! But with this inducement to seek name and fame I suppose by this time next year I shall be helping him with his degree cantata. Dear, dear! what a world it is."

Compositions by René Lenormand: (1) *Melodies Tristes pour voix et piano*; (2) *Nouvelles Esquisses pour piano seul*; (3) *Six Morceaux pour piano à 4 mains*.

[Paris: J. Hamelle.]

MR. LENORMAND'S name is, if we mistake not, almost unknown in England. His music, however, is much appreciated in Paris, among those, at least, who still regard earnestness and sincerity as musical virtues. Not that Mr. Lenormand makes these a reason for writing ugly music—quite the reverse; but he reveals greater depth of feeling than is usual with the majority of French writers, and his harmony is fuller and his rhythms more vigorous than theirs. Among other conspicuous qualities may be named unpretentiousness; restraint, with its resulting impression of underlying power; melody of an unconventional type; and that lucidity which seems to be the birthright of every Frenchman. The "*Melodies tristes*" are four songs of which both words and music are of a very high order of merit, but the half-fledged amateur is hereby warned that they are not for him. The accompaniments, however, are not difficult.

Original Compositions for the Organ. Nos. 194—197.

[Novello, Ewer and Co.]

ORGANISTS are so well acquainted with the meritorious qualities which distinguish the works of Mr. Otto Dienel that no words of preface are necessary in introducing to their notice the present compositions from his facile pen.

The first of the four is entitled "*Third Concert Fantasia*," and consists of a broadly written *Allegro maestoso* in D, in phraseology so clear that it might almost be signed by Mozart, while one theme distinctly recalls the *Finale* of Beethoven's "*Eroica*" Symphony. Though styled a *Fantasia* the piece is sufficiently symmetrical to pass for the first movement of a Sonata. No. 195 is an *Allegretto cantabile* in G, 6.8 time, written in a pastoral style, evidently for the soft stops, though the registering is left to the discretion of the player. The next is an *Andante* with Variations in the same key, cleverly written but by no means elaborate, and quite within the means of ordinarily competent players. No. 197 is an *Allegro Scherzando* in F, a bright and vivacious piece, not perhaps suitable as a church voluntary, but certain to prove effective in a recital programme.

Short Anthems. Nos. 47, 48, 49, and 50.

[Novello, Ewer and Co.]

THE first and second of these are by John White. "Have mercy upon me, O God," is a setting of two verses from the 51st Psalm, and is intended for Lent. A brief solo for soprano or tenor leads into an equally brief chorus, both being noteworthy for extreme simplicity in harmony and part-writing. The other is a setting of the "*Ave Verum*" with the original Latin words and an English translation. Treble and alto soloists may be employed, but not of necessity, and the anthem is very easy, devotional, and expressive. "Shew me Thy ways, O God," by J. Varley Roberts, is rather longer and slightly more elaborate than the foregoing, but generally placid in style, and perhaps may recall to some hearers Attwood's popular anthem "Turn Thy face from my sins," though there is no direct plagiarism. It is written for tenor solo and ordinary four-part chorus. The last for the present is "*The Lord opened the doors of Heaven*," by F. Cunningham Woods. This is described as an Introit, and is a very effective little composition at once bright and energetic.

Dulce Domum. Rhymes and Songs (old and new) for Children. Edited by John Farmer.

[Cassell and Co., Limited.]

THIS attractive volume should contribute largely to the increase of concord in the nursery. It includes such "evergreens" as "Little Bo-Peep," "Sing a Song of Sixpence," "Polly put the kettle on," "Over the hills and far away," and "Hey diddle diddle," to name but five out of the eighty-two contained in the first half of the book. These and their seventy-seven companions are specially identified with "childhood's happy hour"; but the songs which, to the number of half-a-hundred, form the second portion, appeal to a larger audience. To furnish these, the national treasury of song of the last three centuries has been laid under contribution. Each of the songs in the book has an appropriate, and therefore simple, pianoforte accompaniment, of which the highest part moves in unison with the vocal melody. Paper and print are good and clear.

Lyric Pieces for Pianoforte. By Edward Grieg. Book VI. (Op. 57). [Leipzig: Peters.]

THESE pieces are a valuable addition to our store of short pieces needing, in those who play them, taste, poetic feeling, and intelligence rather than great executive facility. They are six in number, entitled respectively: "Menuet," "Gade," "Illusion," "Secret," "She dances," and "Home sickness." The grace, piquancy, harmonic variety, and rhythmic charm so conspicuous in previous works of this gifted composer, abound also here. Of the grotesque, the boisterous, the *bizarre* side of Grieg's wayward muse, however, this time nothing is seen. As regards poetic interest or expressive significance, "Home sickness" appears to us to be first in order of merit; "Secret" and "Illusion" next. For grace and fancy, "Menuet" and "She dances" easily bear away the palm; the former—rather a Mazurka than a Minuet, by the way, though that signifies little—being, moreover, very striking and original. We have said enough to ensure Grieg's Op. 57 a welcome amongst all who in music prefer feeling to fireworks.