

Review

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Mus. Bac.; a Pastorale, by Mr. Dudley Bertram; and a very curious Postlude, by the editor. The two first-named pieces are, we think, decidedly the best. The proof-sheets appear to have been very carelessly corrected; in Mr. Saunders's March alone we have found ten mistakes, many of them very bad ones.

The Organist's Quarterly Journal. Edited by Dr. W. Spark. Parts XXXIII., XXXIV. [Novello, Ewer and Co.]

THE two numbers of this journal now before us are of at least the usual average of excellence. Part xxxiii. contains as its first piece a broad and effective March by G. B. Allen, about which, however, we wish to know for what sort of organ Mr. Allen writes, as in the last line of the third page we find on the pedal stave the B and A below double C written. The other most striking features of this part are an excellent Minuet and Trio in G minor by Berthold Tours, and a Prelude and Fugue by Augusto Moricani, organist of the Vatican, Rome, which presents the peculiarity that the pedal part is nowhere obbligato, but only doubles, either in the unison or octave, the lower notes of the left hand. Are Italian organists, we wonder, not accustomed to a free pedal part? Dr. Spark ought, we think, in kindness to his subscribers, to have given a translation of the Italian note as to registering which Signor Moricani has prefixed to his piece. In Part xxxiv. we find a very pleasing Melody by E. Silas; an Offertoire by Hamilton Clarke, pretty, but rather reminiscent of Léfèbure-Wély; a Prelude by Walter H. Sangster, containing much clever imitative writing; and three slow movements in various styles by D. Hemingway, G. B. Lissant, and E. Townshend Driffield, the last of which pleases us the best.

Stabat Mater, a Trè Voci. Con accompagnamento di due violini, viola, e violoncello. Composto da Luigi Boccherini. Op. 61. Partitura con Ritratto dell'autore, e illustrazione del M. Domenico Bertini.

[Firenze: presso G. G. Guidi.]

ALTHOUGH the composer of this "*Stabat Mater*" was a prolific writer, only the very smallest works from his pen are known in this country. The publication of this composition will, however, we trust draw attention to his name, which has certainly a right to hold a worthy place in the estimation of those who admire pure and healthy, if not great music. The "*Stabat Mater*" is written for two sopranos and a tenor; and, although never startling by any remarkable effects, is not only melodious and expressive throughout, but easy of execution, both for vocalists and instrumentalists. The edition is clearly printed, and in every respect equal to the classical works which have already been issued by the same enterprising firm.

G. Verdi, "*Messa da Requiem*." Ridotta per Organo da C. H. Tovey. [Milan: Ricordi.]

THE great and deserved popularity which Verdi's "*Requiem*" obtained on its production in this country at the Royal Albert Hall rather more than two years ago will not have been forgotten by our readers. A good arrangement of the work for the organ would therefore be extremely likely to find favour with organists. The present transcription, however, is in many respects less satisfactory than we could have desired. In the first place, it is not complete. Several movements are omitted altogether; these are the Tuba mirum, Mors stupebit, Confutatis, and the repetition of the Dies iræ (p. 90 of the vocal score) from the Dies iræ, the entire Offertorium, Sanctus, and Lux æterna, and the whole of the Libera me except the final fugue. Of course if these movements are unsuitable for the organ—and we admit at once that some are not very easy to arrange well—there is no possible reason why they should be arranged; but surely in that case the volume ought to have been entitled a "*Selection from Verdi's Requiem*," and not published as if it contained the whole work. But a more serious fault which we find with the arrangement is its want of fidelity to the original. In this we are not referring to the system of simplification adopted—though of

many important details not a trace is to be found—and Mr. Tovey seems to have aimed at making his transcription so easy that a wayfaring man though a fool shall not err therein; but we do maintain that no man has any right to alter the form of a passage after the manner of the following, taken from the first movement of the Dies iræ:—

ORIGINAL (Score, p. 24).



MR. TOVEY'S ARRANGEMENT (p. 9).



Mr. Tovey has also in several places separated movements which ought to follow each other continuously, and added bars of his own to make a full close. For instance, the Rex tremendæ in the original leads at once into the Recordare. In the arrangement these two numbers are actually separated by the tenor solo Qui Mariam absolvisti, the transcription of which, by-the-way, is one of the least satisfactory numbers of the work. But by far the worst thing Mr. Tovey has done is to be found in the first chorus of the Dies iræ. He takes the opening of the movement, as far as page 32 of the vocal score, and then patches on to it, by way of conclusion, a fragment of the Libera me Domine, pages 198 to 205 of the score! Nothing can possibly justify such a procedure as this.

We regret to have to speak in these terms of what we had hoped, when we opened it, to find a valuable addition to the organist's *répertoire*; but we should not be doing our duty were we not to enter a strong protest against such tampering with the work of a great composer as we find in this volume.

Cradle-Song. (Chanson de Berceau.)

Feuillets d'Album. (Op. 83.)

The Soldier's Farewell. (L'Adieu du Soldat.)

Composed for the Pianoforte by Stephen Heller.

[Ashdown and Parry.]

THERE is a refined charm about the smaller pianoforte pieces of Stephen Heller which cannot fail to make itself felt both by musical and unmusical listeners; and this contribution to his already voluminous store of such trifles will no doubt be warmly welcomed. Simple as the theme and its treatment are throughout the "*Cradle-Song*," a trained and sympathetic touch will be necessary for its due interpretation, and it may be cordially commended both for practice and performance. The six sketches in the "*Feuillets d'Album*" are exceedingly beautiful. No. 1 is tinted with the delicacy of a true artist, the theme being quaint and fanciful in the extreme; and Nos. 2 and 3 will no doubt become favourites, in spite of the stretches of tenths and ninths for the left hand in the latter number. We like No. 4 less than any in the set; but No. 5, an attractive melody in the form of a Serenade, and No. 6, a "song without words," of somewhat more pretension than its companions, deserve a place apart from the "*Album*" in which they are enshrined. "*The Soldier's Farewell*" assumes the appropriate form of a march, and, although perhaps scarcely so attractive as this composer's numerous pieces of a similar character which have preceded it, is a solid and musicianlike piece of writing for which both teachers and executants should be grateful.