

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 25, No. 499 (Sep. 1, 1884), p. 531

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

Stable URL: <http://www.jstor.org/stable/3358599>

Accessed: 15-12-2015 02:41 UTC

---

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



*Musical Times Publications Ltd.* is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

mechanical aids to it, such as *staccato*, *mezzo-staccato*, *tenuto*, &c. But what pleases us most in Dr. Riemann's system is the careful phrasing, or grouping, of the composer's ideas (his *motive*, as the Germans say), which is effected by means of curved lines, enabling the intelligent pupil to comprehend at a glance the whole structure of the miniature art-work before him, and which, moreover, should be an invaluable assistance to the teacher. Of course, it need hardly be said that the curved lines introduced for the purpose of grouping have done away with the accustomed slurs of former editions, the editor having invented other signs, answering the same purpose, in their stead. Whatever doubts may be raised as to the advisability of thus adding to the already sufficiently complex nature of our present musical notation, from the tyro's point of view, there can be no doubt that Dr. Riemann's "Phrasing Edition" of Mozart's Sonatas (which is shortly to be followed by a similar one of Beethoven's Sonatas) will prove a great boon to those teachers of the instrument who take a higher view of their art than that of merely reproducing the notes as they are placed before them; and to them we confidently recommend it. The edition is dedicated to Hans von Bülow, and is printed in exceedingly clear type.

21 *Etudes Spéciales*. Pour préparer à l'exécution des Ouvrages de Fr. Chopin. Par Stephen Heller.  
[Edwin Ashdown.]

As the author of this work truly says, "It must, of course, be understood that these Studies apply only to mechanical difficulties. The secret of Chopin's style and expression can be discovered only by an earnest study of his works." What can be done, however, to help the student in mastering the executive portions of these compositions has certainly been most successfully shown in the Studies before us, which we cannot too strongly recommend to advanced pianists. The design of the publication will be best explained in Heller's own words: "Chopin is a writer of such masterly originality, not only in his creations, but also in his manner of composing for the pianoforte, in the structure of his accompaniments, in his treatment of scales, arpeggi, and combinations of all kinds, that a preliminary labour, with a view of acquiring a special technical power, is indispensable to the student of his works. With this view, I have chosen a certain number of passages from the works of Chopin, remarkable either in their construction or in the difficulties to be surmounted in their execution, and I have written a study on each, developing the theme and its technical peculiarities." It would be impossible for us to follow the Studies one by one and show how admirably the salient points of Chopin's various compositions are, we may say, imitated, in these technical exercises; but assuredly any student who can perform with accuracy and smoothness the passages in this work will encounter few formidable obstacles in the writings of Chopin. No one is more competent to produce such a volume than Stephen Heller; and certainly we could not name an artist who could more conscientiously and satisfactorily have fulfilled the task.

*A Rhine Legend*. A Cantata for Ladies' Voices. The Poetry by Edwin Oxenford. The music composed by Alfred J. Caldicott, Mus. Bac., Cantab.  
[Robert Cocks and Co.]

THE legend upon which this Cantata is founded may be briefly described. In years long gone by a Princess was so indiscreet as to attempt to excel in sweetness the voices of the Water-fairies, who were in the habit of rising to the surface of the water to sing in the still evening. For some time they endured this insult to their vocal powers, but at length, in a fit of rage, they dragged the unfortunate Princess to their dwelling beneath the waters, the conditions of her release being that some maiden should be found who can really out-rival the Water-fairies in song. On Midsummer Eve, therefore, the maidens of the surrounding country assemble on the banks of the river, and endeavour by the exercise of their voices to procure the liberation of the Princess. To this pleasing little story Mr. Caldicott has wedded some appropriate and melodious music, written throughout with much artistic feeling, but simple enough to commend it to the attention of drawing-

room amateurs. The Introduction and Chorus of Maidens at Sunset—commenced by the clock striking eight upon the dominant of G major—is attractive both in the voice parts and accompaniment; and without laying claim to any contrapuntal effects, the Chorus well expresses the unpretending words of the text. A Bolero, too, in E minor, with an effective change into the tonic major, two Choruses of Water-fairies, and the Trio, Chorus, and Finale, "Alas! no hope," may be cited as amongst the best pieces in the Cantata; but the solos have also considerable merit, and the figures in the accompaniment of all the vocal pieces show the practised hand of a musician throughout.

*The Harmonium Album*. Edited by J. S. Curwen. Vol. V. [J. Curwen and Sons.]

*The American Organ Journal*. Edited by J. M. Coward. Nos. 5, 9, and 10.

*Arrangements for the American Organ*. By F. Archer. Books I. and III.

*Andante*. By Beethoven.

*Voluntary*. By Chopin.

*Ave Maria*. By Schubert. Arranged for the American Organ by Louis Engel.

[Metzler and Co.]

*Meditation for Harmonium*. By W. H. Gavertal.

[Swan and Co.]

THE present instalment of Mr. Curwen's publication contains fifteen allegro movements for use as concluding voluntaries, by John E. West. The composer is unquestionably an excellent musician and possesses considerable fluency of idea. Within their range his pieces are as varied in style as possible, and are all well developed movements, not mere trifles of a few bars each. Mr. West has not always remembered that very full chords are ineffective on the harmonium, but for the most part he writes exceedingly well for the instrument. There are no directions for registering, this matter being left to the discretion of the player, as in Mendelssohn's organ music.

The American Organ arrangements of Mr. Coward and Mr. Archer are excellent, both as to selection and the manner in which the task of transcription has been carried out. One exception, however, must be noted in which Mr. Coward has added a feeble coda to the bridal chorus from "Lohengrin" to make the piece end in a pompous manner. For the rest the books consist of standard marches, airs, choruses, and instrumental movements from the best composers, with directions for registering according to stop nomenclature employed in the Mason and Hamlin organs. We regret that similar commendation cannot be bestowed on Mr. Engel's transcriptions. They are full of very grave errors—that is to say, arbitrary and uncalled for alterations of the composer's ideas, and passages so faultily written that the veriest tyro in harmony would feel ashamed of them. If the intention had been to bring discredit on arrangements and transcriptions generally it could not have been more effectively accomplished. The Meditation is a quiet, unpretentious piece of no great intrinsic value, but melodious and agreeable as far as it goes.

*Elsie*. Serenade for the Pianoforte. By Charles Gardner.

[Weekes and Co.]

THE small amount of original thought to be found in what, for want of a better name, we must term the "Drawing-room" music of the day, does not in the slightest degree prevent our clinging to the hope that in our hunt amongst the load of compositions of this class forwarded for review we may light upon at least two or three which deserve a good and encouraging word. Mr. Gardner's graceful "Serenade" has, in our last search, amply rewarded us for our labour, and we at once cordially commend it to the lovers of refined and unpretentious pianoforte music. "Elsie" indeed should be proud of her name, being associated with such a musical tribute. The theme is extremely attractive; and the appropriately simple arpeggio which accompanies it throughout materially heightens its effect. We particularly admire the interrupted close in the last line of page 4, the full close on the dominant being prolonged for three bars, and the original subject following, after a modulation into the key of the piece. Mr. Gardner need not doubt that any amount of such well considered trifles will receive a welcome.