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The Technics of Pianoforte Playing. Musical Ornamentation. Manual of Tone-Production in Pianoforte Playing by Heinrich Germer

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Adela Duckham, violinist; and at the pianoforte, Miss E. J. Golledge. Miss Adela Duckham, in addition to her violin solo, played a pianoforte duet with Mr. Orton Bradley.

ON the 14th ult. a Concert was given at St. Clement's Schools, Barnsbury, by Major J. W. Hale, his choir of boys and girls acquitting themselves very creditably in Crowe's Waltzes, "Gypsies" and "English Beauties." The solo vocalists were Miss Rosa Lonsdale, Misses E. and L. Arnold, Mr. F. Gwynne, and Mr. Conrad Formes. Miss L. Sault and Mr. B. B. Barrett were the accompanists.

MR. E. H. TURPIN gave a Recital on the new three-manual organ (built by Mr. Slater, of Bow) of the Forest Gate New Congregational Church, on the 23rd ult., and the Forest Gate Choral Society sang selections from Haydn's "Creation." The solos were taken by Miss Lawrence, Mrs. Mellis, and Messrs. Mitchell, Mellis, Giles, and Tobin. Mr. J. B. Mellis conducted.

THE Electro-Harmonic Society gave a Smoking Concert in the Banquet Room, St. James's Hall, on October 28. The vocalists were Mr. H. W. Schartau, Mr. Edward Dalzell, Mr. Arthur Thompson, and Mr. Winn. Mr. Jeffries accompanied. Recitations were given by Mr. Charles Fry.

THE National Society of Professional Musicians (South-Eastern section) will hold its annual conference on January 3 and following days, 1888, in London, when, besides meetings for discussion of musical topics, there will be Concerts of MS. and published music by the members.

THE first Concert of the season of the Beckenham School of Music was given on the 8th ult. The singers were Mdlle. Trebelli, Signor Gustave Garcia, Mr. Musgrove Tufnail, and Mr. Harper Kearton. The solos by Mr. W. E. Whitehouse (violoncello), Mr. Frank Arnold (violin), and Mr. Ernest Fowle (pianoforte) were greatly appreciated.

THE one hundredth Concert of the Sherborne School Musical Society will take place on Monday evening, the 10th inst. A special festal song has been written by Mr. James Rhoades, and set to music by the Conductor of the Society, Mr. Louis N. Parker.

MR. JOHN BOOSEY has organised a special choir for the finished performance of English Part-Songs and Madrigals at the season of London Ballad Concerts. The Conductor is Mr. Josiah Booth, who is known as the composer of several successful part-songs.

SIR ARTHUR SULLIVAN'S "Golden Legend" is to be given at Plymouth, under the direction of Mr. F. A. Löhr, on the 14th ult., to be followed by Berlioz's "Faust" at the next Concert.

MR. WALTER CLIFFORD and Miss Florence Waud have signed engagements for a Concert tour in the United States, commencing at Chicago the first week in April, 1888.

MADAME AGATHA BACKER-GRONDAHL, the famous Swedish pianist, who has earned a distinguished reputation on the Continent and in America, intends to pay an artistic visit to England during the present month.

M. CHOUDENS, the French publisher, has acquired the score of Lecocq's *Ali Baba* for 50,000 francs. The piece will be brought out in London, Paris, Marseilles, Berlin, and Vienna.

MR. A. G. LEIGH, Professor of Music, and Organist of St. George's Church, Chorley, Lancashire, has been elected Mayor of that borough for the ensuing twelve months.

A BRANCH of the Croydon Conservatoire of Music (Principal, Mr. G. F. Geaussent) has been opened at Sutton.

## REVIEWS.

*The Technics of Pianoforte Playing. Musical Ornamentation. Manual of Tone-production in Pianoforte Playing.* By Heinrich Germer. [Leipzig: C. F. Leede. London: Novello, Ewer and Co.]

HERR GERMER has, in a relatively short time, acquired a considerable reputation as a musical pedagogue of the advanced school in Germany. His "Die Technik des

Klavierspiels," first published in 1877, has already run through six editions, and the complementary treatises which followed it—viz., "Die musikalische Ornamentik" and "Wie spielt man Klavier?"—have met with a similarly extensive practical recognition on the part of professional teachers and amateurs alike. In these works the author, himself a teacher of considerable practical experience of the instrument, embodies, as it were, in a concentrated form the achievements of the present century in the domain of pianoforte playing. Since the days of Hummel and of Kalkbrenner enormous onward strides have been made in the development of the *technique* appertaining to the instrument, a development which may be briefly summed up in the names of Tausig, Liszt, and Von Bülow. The advance made by these eminent *virtuosi* in the treatment of the pianoforte, the—to mention only one important item in the grand total of results—entire revolution wrought by them in the matter of fingering, have to be reckoned with, and can no longer be safely ignored in modern instruction books worthy the name. As a matter of fact, however, the number of "Pianoforte Schools" published in the present day attacking the subject at all, and in systematic manner is, as yet, a very small one, and this circumstance alone easily accounts for the popularity obtained by Herr Germer's contributions to the teaching literature of the instrument. In issuing the present English edition of the latter, comprising in one handy volume the two first-quoted works, under the respective titles of "The Technics of Pianoforte Playing" and "Musical ornamentation," as well as an important section of the third treatise—"Wie spielt man Klavier?"—dealing with touch, and here entitled "Tone-production in pianoforte playing," the publishers will doubtless find their enterprise rewarded by success. With a thorough mastery of his subject, the author combines the comparatively rare qualities of lucidity of exposition and a most rational arrangement and condensation of his material. The latter qualification applies, of course, more particularly to the "Technics" or instruction book proper, with its numerous finger exercises and other material for study, all of these being admirably selected for the purpose, and with a view also to economising the pupil's time and strength. "The author," says a paragraph contained in the preface to this part, "had in view, as leading fundamental idea, the division, after the analytical method, of the entire mechanism of the modern art of pianoforte playing into its principal factors, and thus the procurement for the student of an apparatus for hand and head, which enables him to fulfil, in every respect, the technical requirements to which the pianist is usually subject." This then is the certainly high aim of Herr Germer's "Technics," to which the manual concerning "Tone-production" forms a necessary supplement; while that on "Ornamentation" deals with musical graces and embellishments from an historical standpoint, and is probably the most exhaustive and interesting treatise ever published on the subject. The translator has discharged his by no means easy task on the whole very well, the above-quoted sentence being, however, scarcely a fair specimen of his important share in the volume. We sincerely trust that, in their English garb, Herr Germer's manuals will soon gain as many friends in the ranks of professors and earnest students of the pianoforte in this country as they have so quickly succeeded in obtaining in the author's native land.

*Three Seasons.* A Cantata. Composed by Carl Maria von Weber. English version by G. E. Troutbeck. [Novello, Ewer and Co.]

THOSE who are fond of tracing coincidences may note that the year of the production of this charming work (1821), to which the title of "Three Seasons" has been given, was also that of the composition of the opera "The three Pintos." Sixty-six years after they had been written they have been brought before the public notice. Further than this nothing need be said concerning any parallel which may exist. The music of "The three Pintos" is, as yet, strange to the British public. The music of the "Three Seasons" is at the command of all by virtue of the present edition, which has been adapted to English words by Miss G. E. Troutbeck. The original words, "Du, bekränzend uns're Laren," were