

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 36, No. 631 (Sep. 1, 1895), p. 613

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

Stable URL: <http://www.jstor.org/stable/3361316>

Accessed: 13-02-2016 07:28 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>

*Organ Arrangements.* Edited by George C. Martin. Nos. 24-36. [Novello, Ewer and Co.]

NOTWITHSTANDING the enormous increase in the volume of original compositions for the organ of late years, especially in this country, there is still evidently a strong demand for arrangements, and we have in the present instalment of Dr. Martin's series several selections from the works of the great masters which we do not remember to have seen before in the form of transcriptions for the "king of instruments." For example, No. 24 consists of that marvellously original and beautiful *Andante con moto* in A minor, from Schubert's last and greatest Symphony in C (No. 9). No. 25 is Handel's Overture to the "Ode on St. Cecilia's Day" and No. 26 the *Larghetto* in E flat from Schumann's Symphony in B flat (No. 1). No. 27 consists of two little pieces, Schumann's "Warum" and Henselt's "Liebeslied," both of which are well suited to the organ. In No. 28 we have a delightful *Adagio sostenuto* in C from Haydn's Quartet in G (Op. 76, No. 1). Adolph Hesse's music is not much played now-a-days, but those who do not know the bright and spirited Fugue in E flat which forms No. 29 should make its acquaintance. No. 30 is a characteristic *Andante* in C minor, from a rarely-played String Quartet of Spohr. No. 31 is the lovely *Andante* in A from Mozart's familiar Quartet in D, and No. 32 an extremely vigorous Fugue in C major by Albrechtsberger. Antiquarian music also forms the contents of No. 33, which are a Minuet in G from Bach's first Violoncello Suite and a Gavotte in E minor by Veracini. No. 34 is the *Adagio* in D from Mozart's Clarinet Concerto, and No. 35 Rossini's "La Carità," both of which have been previously arranged. The last number for the present is a Toccata in A minor by Purcell, well worthy of the great composer. As regards the transcriptions, No. 24 is by Arthur B. Plant, No. 25 by C. Macpherson, Nos. 26-35 by A. W. Marchant, and No. 36 by H. Davan Wetton.

*And there was war in heaven.* Anthem for St. Michael's Day. By H. C. Perrin.

[Office of the Organist and Choirmaster.]

THIS anthem is to be first performed at the quin-centenary Service at St. Michael's, Coventry, on the 29th inst. It is a somewhat noteworthy composition, showing clearly that Mr. Perrin has no idea of being governed by tradition in Anglican service music, but is prepared to adopt modern methods with faith and heartiness. The words, taken from Revelations and Hymns Ancient and Modern, are set to strikingly effective music, the elaborate organ accompaniment suggesting the idea that Mr. Perrin must have been thinking of the orchestra when he wrote it. But the vocal parts are no less fresh and vigorous, the final movement, of a fugal nature, showing the hand of a naturally gifted and well-trained musician.

*Fifteen Celebrated Marches.* Arranged for the Organ by W. T. Best. [Novello, Ewer and Co.]

It would be late in the day to sing the praises of the gifted organist so long associated with St. George's Hall, Liverpool, for his skill in making transcriptions for his instrument from the scores of the great masters, and it will suffice to call attention to the contents of the present volume. They include such familiar marches as Beethoven's from the Sonata in A flat (Op. 26), Chopin's Marche Funèbre from the Sonata in B flat minor (Op. 35), Handel's Dead Marches from "Samson" and "Saul" and the March from "Scipio," Mendelssohn's "Cornelius," "Wedding," and "War" Marches, Meyerbeer's from "Le Prophète," and lesser known examples by Schubert and other composers. The volume should prove very useful to organists.

*Elegy on the Death of a Poodle.* Posthumous Song. By Ludwig van Beethoven. [Novello, Ewer and Co.]

THIS song, which, after the lapse of about a hundred years, is now published for the first time, is founded on a manuscript in the possession of Dr. Erich Prieger, of Bonn, who believes it to have been composed at about the same date as "Adelaide," though Nottebohm places it somewhat earlier. The present version has English words only, which have been translated from the original German by the Rev. John Troutbeck. The song is in two sections—

the first consisting of three verses in F minor (*Mesto*), the second of an *Andante* in the tonic major, of a more cheerful cast. Melody and harmony of both sections, though not, perhaps, on the master's highest level, are yet in a high degree beautiful and expressive, and, as regards style, could have been written only by Beethoven or, perhaps, Haydn. The song makes no exceptional demands upon either singer or accompanist. It should be added, to avoid possible misunderstanding, that both words and music treat the death of this particular "friend of man" in a spirit of reverence.

*Scènes Villageoises* (Op. 50). For Violin and Pianoforte. By Emile Sauret.

*Nocturne in D* (Op. 18). For Violin and Pianoforte. By Leo Stern.

*Fête au Village, Morceau facile* (Op. 6). By Charles Duret.

[Stanley Lucas, Weber and Co.]

THE first of the above consists of four pieces, of which number one, entitled "Le matin," now under notice, is a good example of M. Sauret's melodious and graceful style. The pianoforte part is neatly written and occupies an honoured place. Mr. Stern's "Nocturne" is appropriately dreamy and pleasing in character, and as it makes but moderate demands on the player's executive abilities will doubtless be welcomed by many amateur violinists. Mr. Duret's piece is bright, gay, and simple, and is suitable to young players.

*Short Settings of the Communion Service.* Nos. 31, 32, and 33. [Novello, Ewer and Co.]

THE composition of music for Church use is ever on the increase, young musicians recognising the extraordinary demand that has sprung up in the present generation. It is perhaps scarcely necessary to repeat that the present settings of the Eucharistic Office include the Benedictus and Agnus Dei, now so much in use in the Church of England. The first of the series to hand is by P. E. Hughes. It is vigorous, melodious, and generally effective, the only fault being that the composer has occasionally placed the accent on the wrong word, particularly in the Nicene Creed. In the clause "Being of one substance," a stress should be laid on "one." More careful in this respect is Mr. G. M. Livett, who contributes a Service in G. This is simpler in structure, is written in "short score," and is very devotional in character. No. 33, in C, is by T. Leslie Carpenter. It is a very bright and effective Service, and is more elaborate than the others, containing parts for solo voices and musicianly fugal writing.

*Quatre Pièces Caractéristiques.* Pour Violoncelle seul. By Félix Battanchon.

*Précieuse Gavotte.* Pour Violon et Piano. By C. Franchi. [Paris: Richault et Cie.]

THE four pieces for solo violoncello consist of Caprice, "Un enterrement en Carnaval," "Coup de vent," and Barcarolle, and violoncellists of average executive abilities will be able to make them pleasing and effective. The B flat should be A flat in bar eight of the principal subject of the *Allegro scherzando* of the Caprice.

The Gavotte is a sprightly example of this dance form, and should require but little practice for its adequate interpretation.

*Danse Tyrolienne.* For Violin, with Pianoforte Accompaniment. Op. 12. By A. Simonetti.

[G. Ricordi and Co.]

M. SIMONETTI has written a characteristic dance, which may be recommended to the attention of violinists in search of an effective but moderately difficult piece.

*Novello's Short Anthems.* Nos. 54, 55, and 56.

[Novello, Ewer and Co.]

THE first of these, by Charles Wood, "I will arise," founded on words from the parable of "The Prodigal Son," is a singularly expressive little piece, considering that it is comprised within three pages. The accompaniment shows the hand of an accomplished musician, and