

Review

Source: *The Musical Times*, Vol. 49, No. 788 (Oct. 1, 1908), p. 651

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

Stable URL: <http://www.jstor.org/stable/904149>

Accessed: 26-12-2015 22:17 UTC

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that 'The Salvation Army use the old florid tunes almost exclusively,' as most of their music is anything but 'old.'

Matters of common knowledge are curiously mis-stated, or under-stated: e.g., that Mendelssohn 'entered the Berlin Singakademie as an alto,' as if that were a teaching institution; and there is no mention that Dr. Richter has conducted at Manchester for the past eleven years. The spelling of well-known names like Clarke-Whitfield and Streatfeild needs correction, while an eminent French composer has been canonised as 'St. Saëns'!

Some of the statements are rather startling. For example, under 'Accent' we learn that "The energy of beginning" generally gives an accent to the *initial note* of a rhythm! And in regard to style, the following statement, *sub voce* 'Caroline Unger,' might have been better expressed: 'At the first performance of the *Choral Symphony*, turned Beethoven round "to show him the applause." (Beethoven, who conducted, was then stone-deaf.)' The addition of the word 'she' before the word 'turned' would have made the sentence clearer. One cannot help regretting a lack of patriotic feeling in the article 'Military Band.' Of its fifteen lines, five—not very illuminating—are given to a description of English bands, while the remaining ten lines are devoted to the constitution of 'The fine military band of the New York 22nd Regiment.' Doubtless this American band is a fine organization, but the same space would have been quite as well, if not better, occupied in giving a list of instruments used in our own splendid Grenadier Guards Band.

In conclusion, this Cyclopædic Dictionary, with all the good intentions and industry of the compiler, is tinged with a certain amateurishness which militates against its acceptance as a satisfactory book of reference, and its scrappy nature is rather aggravating. At the same time, the volume is one that, after undergoing a thorough overhauling and the replacing of some of the extraneous matter by other information that is lacking—periodicals devoted to music, for instance—might become useful to those whose libraries are limited, and who are satisfied with what may be termed surface information in a compact form.

VIOLIN MUSIC.

A Modern School for the Violin. Book 5B. By August Wilhelmj and James Brown.

Graduated daily exercises for the Violin. Books i. and ii. By William Henley. (Op. 53.)

Suite in four movements for Violin and Pianoforte. By A. von Ahn Carse.

[Novello & Co., Ltd.]

All interested in the publication, 'A Modern School for the Violin,' rejoiced to hear that the final books had been completed before the lamented death of the late Professor Wilhelmj. The fifth book of Studies has now been issued, and the remaining two books of the series are already in the Press. The new Book 5B consists of twenty important studies devoted to the higher branches of violin technique, such as firmness and advanced octaves in the higher positions; shakes, with double stopping; preparation for bravura passages; special studies for the positions; and so on. Many of the studies are original; but some are included from other sources. One very fine arpeggio study is the composition of Pietro Rovelli (1793-1838), a name not widely known, but belonging to a family of distinguished Italian musicians. Pietro was a pupil of Kreutzer, and the study mentioned above is well worthy to rank with the great master's immortal 'forty.' The value of the 'Modern School' is greatly enhanced by the excellent advice inserted as an Introduction to each number. The counsel in the present book on how to practise bravura passages is well worthy of attention. How true is the final remark—'Desultory and intermittent application is useless!'

Although one must ever aim at improving technique by the study of works of an increasing degree of difficulty, a certain amount of daily practice at exercises well within one's capabilities is essential for strengthening the *technique foundation*. Much violin playing resembles a building showing visible signs of settling! For daily work the 'Graduated daily exercises' by William Henley will be found most suitable. They are in two books—Book i. containing forty exercises devoted to the first and third

positions, and Book ii. a similar number extending between the first and fifth positions. The exercises are just what they should be—short and not too difficult, and they deal concisely with the special object in view, such as finger work, double stopping, martelé, chords, shakes, scales, arpeggi, &c. Apart from the technical exercise developed in the two books, their intrinsic musical value is considerable.

Mr. A. von Ahn Carse has written quite a charming little Suite of four pieces for violin and pianoforte. No. 1, is a dainty Gavotte; No. 2, a graceful Slumber song; No. 3, an attractive Minuet; and No. 4, a brisk and effective *Moto perpetuo*. Written most agreeably for the first and third positions, the whole work is well within the grasp of violinists of moderate attainments, and the numbers, either singly or collectively, should serve excellently as pieces for performance.

PART-SONGS BY BRAHMS.

O Jesus, tender Shepherd; Saint Raphael; Tender and pure; A hunter went a-riding; The Naiades; To the holy martyr Emmerano; The white dove. English text by W. G. Rothery.

[Novello & Co., Ltd.]

Brahms is one of the comparatively few modern composers whose contributions to vocal music seem to have been influenced by consideration of what is grateful to sing. This is pleasantly in evidence in the above group of part-songs, and, coupled with the excellent translation by Mr. W. G. Rothery of the original text, should cause these choral gems to be welcomed by many choral societies.

The first of the series is a touching prayer for children, allied to a German folk-tune of studied simplicity and devotional character. A peculiarity of the music is that every note is a minim, but there is no monotony as might be surmised, the like duration of each note producing an atmosphere of reverential confidence, breathing the spirit of the lines. 'Saint Raphael' is also a prayer and, in common with its fellow compositions, is an arrangement of a German folk-song, one that is studiously simple in character. 'Tender and pure' is a reverential love-song, and the title aptly describes the music. 'A hunter went a-riding' tells a romantic tale of a damsel who was so modest as to withhold her name from the hunter, and so was chosen as his bride in preference to her two sisters. The delightfully gay music contains a suggestion of the early modes that greatly increases its attractiveness. 'The Naiades' are responsible for a good many mishaps. In the part-song bearing their name is related the tragic end of a love-sick hunter who was induced to join a maid of watery pedigree beneath the waves, and who in consequence 'In her bower for aye lies sleeping.' Musical variety distinguishes 'To the holy martyr Emmerano,' the measure constantly changing from 6-4 to 4-4, but the writing is simple, as becomes the subject. 'The white dove' is really a hymn of the Nativity, and the old-world character of the music is happily consonant with the quaint text.

BOOKS RECEIVED.

A Cyclopædic Dictionary of Music. By Ralph Dunstan, Mus.D. Pp. 495; 7s. 6d. net. (J. Curwen & Sons, Ltd.) Reviewed on p. 650.

The Life of Beethoven. By Alice M. Diehl. Pp. viii. + 376; 10s. 6d. net. (Hodder & Stoughton.)

The Life of Tolstoy; first fifty years. By Aylmer Maude. Pp. xii. + 457; 10s. 6d. net. (Archibald Constable & Co., Ltd.)

Richard Strauss. By Ernest Newman, with a personal note by Alfred Kalisch. Pp. viii. + 144; 2s. 6d. net. (John Lane.)

Maurice Guest. By Henry Handel Richardson. Pp. 562; 6s. (William Heinemann.)

Haydn. By John F. Runciman. Pp. viii. + 91; 1s. net. (George Bell & Sons.)

Musicians: being original verses on some favourite composers. By the Rev. George T. S. Farquhar, M.A. Pp. 21; 6d. (Dumfries: R. G. Mann.)