

Review

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*Index to the Four Volumes of Grove's Dictionary of Music and Musicians.* By Mrs. E. R. Wodehouse.

[Macmillan and Co.]

It would seem to be superfluous to supply an index to a Dictionary arranged in alphabetical order. In most instances where the character of the work admits of exhaustive treatment, under the respective heads dealt with, such an index as the present would be needless. But, as the compiler points out in the Preface, mention is made of very many persons and things to which no separate article is devoted, and that further information and illustration are supplied concerning certain subjects in other articles than those with distinctive titles. It is therefore plain that an index, such as the present, is needful to exhibit the treasures of learning and reference contained in the four volumes of the Dictionary. The task of arranging the various details has been most successfully accomplished, and the highest credit is due to the compiler for having furnished a means whereby the value of the biographical and scientific contributions may be more readily assessed.

*Analysis of Form as displayed in Beethoven's Thirty-two Pianoforte Sonatas, with a description of the form of each movement, for the use of Students.* By H. A. Harding, Mus. Doc., Oxon. Novello, Ewer and Co.'s Music Primers. No. 34. [Novello, Ewer and Co.]

THE student of music will be grateful to the author of this little work for making easy much that might otherwise be learned only by personal labour and trouble. The dissection of the several movements of the Sonatas has been patiently done, and the whole is laid out upon lines as clear as those adopted by the late J. W. Davison in his masterly descriptions of those of the Sonatas which were from time to time performed at the Monday Popular Concerts. The author of the present work has been careful to avoid everything that might savour of poetical description, for his task has been undertaken for the guidance of students. Properly used, it will have considerable educational value, and that value will be increased in proportion as it develops the power of observation and analysis, so that the knowledge gained by means of its pages may be profitably applied in like manner as concerns the works of other composers.

*The Morning and Evening Service, together with the Communion Office, in B flat.* By George J. Bennett.

[Novello, Ewer and Co.]

IN this comprehensive Service, which is dedicated to Sir John Stainer, Mr. Bennett fully sustains the high reputation he has already won as a composer of choral and chiefly of church music. In the first place, it is a striking example of successful results achieved with simple means. From beginning to end the music is never too elaborate for ordinary choirs, and church-like dignity is always preserved; but there is no slavish adherence to the phraseology of past ages, Mr. Bennett showing that he knows how to use liberty without abusing it. In the accompaniments the harmonic progressions have frequently a luscious sweetness suggestive of Spohr, but with the breadth and majesty which should always characterise English service music. Of all the sections, perhaps the setting of the Nicene Creed is the most modern and original, though even here freedom does not degenerate into license. The Service may be characterised without hesitation as one of the most generally acceptable produced within recent years.

*Band Primo for all instruments contained in Reed, Brass, or Flute Bands.* By Thomas Rawson.

[London and Manchester: Heywood.]

THE idea of this book is unquestionably good. The term "Primo" is, however, somewhat obscure. When a treatise is intended to serve as a "first aid" to students it is usually described as a "Primer" or first book. It is evident from the descriptions and preface of the book that its utility would have been very much greater if the descriptive matter had been written by a hand practised in literature. The book is of a certain amount of use, as in it are contained accounts of the compass of the various

instruments and also how to finger and blow them. This is useful, but the book would have been of more service to the average student if it stated definitely the keys that are best suited to the instrument, and had named a few of the peculiarities and weak points. It would then have been of service not only to the intending performer, but also to the intending composer.

*Ten Pieces for Violin, with Pianoforte Accompaniment.* Composed by Josef Nesvara. Op. 48.

[Novello, Ewer and Co.]

THESE ten pieces are written in a highly characteristic and artistic style. The treatment of the various melodies is excellent, and although the compositions are far from easy, they are distinguished by new and refreshing features which will make the set popular with every violinist. All the pieces are of equal merit, but probably Nos. 9 and 10 will become the recipients of the greatest amount of favour. No. 9 affords an excellent opportunity for the display of technical finish by the performance of the passages in thirds and sixths, which are much used in it. No. 10 is a "Presto," which might also be described as a *moto perpetuo*, and is remarkably effective. Altogether these pieces, by reason of the artistic originality shown in them, form a most valuable addition to violin music of the present day.

*The Organ Works of J. S. Bach.* Edited by J. F. Bridge and James Higgs. Book IX.

[Novello, Ewer and Co.]

IN this instalment of Messrs. Bridge and Higgs's valuable edition of Bach's organ works, we have some of the grand old master's finest and most elaborate compositions for the instrument. We have but to mention the superb Toccata and Fugue in C (9-8 time), with its intermediate *Adagio* in A minor, so utterly at variance with Bach's usual organ style; the Prelude and Fugue in D minor (the latter arranged from the Violin Sonata in G minor); the grand Toccata and Fugue in F major, and other examples of scarcely less value. As in the previous instalments the suggestions for registering are calculated to prove of great assistance to the student, who might otherwise play through the most elaborate fugue without once varying the stops, or else indulge in changes utterly alien to the spirit of the music and of the composer's epoch.

*The Water Sprite's Revenge.* A Cantata for Female Voices. Composed by Karel Bendl.

[Novello, Ewer and Co.]

THE story of the Cantata is one of the many versions of the legend of Undine. "The Water Sprite's Revenge" is the flooding of a valley as a punishment for diverted or unrequited love. The music is graceful and effective, even though the dramatic element is not too strongly emphasised. There is enough pleasant music to give an interest in the study and a pleasure in the performance. It was a happy thought on the part of the composer to end the Cantata with the same phrases with which it opened, thus in a measure indicating the return of a calm after a disturbance in nature.

*A Flower Service.* A complete Order of Service for Children. [Skeffington and Son.]

THIS is an admirably designed service, with prayers, versicles, lessons, &c., all complete, including hymns, by John Ellerton, S. Baring Gould, A. G. W. Blunt, and others, set to melodious music, such as children would readily take up. Some of the tunes have been expressly composed by Dr. Bridge, Sir John Stainer, and Berthold Tours. The whole is so well done that it will doubtless greatly facilitate the arrangements for children's flower services, where the desire to promote them exists.

*Acoustics in Relation to Wind Instruments.* By D. J. Blaikey. [Boosey and Co.]

THIS pamphlet, containing a course of three lectures delivered in the congenial area of the Royal Military School of Music, Kneller Hall, deserves to be read with attention by those to whom the subject makes a strong appeal.