

Review

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verses, the sense must constantly be sacrificed, and the music, instead of illuminating the thought, will fatally obscure it." As we know of no Psalter which aims at this arrangement, we commend it to the notice of choir-masters, feeling sure that they will find in it much that is useful and instructive. Dr. Westcott appears to have spared no pains either in carrying out his own theory or in the "pointing" of the verses.

Zwölf Charakteristische Studien für Pianoforte zur Beförderung der Technik und des Vorträge. Von Albert Biehl. Op. 70. [Hamburg and Kiel: Hugo Thieme.]

THE more general use of Technical Studies for the pianoforte is one of the most important signs of the healthy progress of musical education in this country. Teachers are beginning to see that before a pupil can play he must be taught how to play, and that this can only be effectually accomplished by the constant use of well considered exercises, written by artists who have thoroughly mastered their instrument, and who resolve to act as guides to those who desire to travel the same road. In spite of the many excellent studies now in general use in England, there is plenty of room for more; and we cordially extend the hand of welcome therefore to Herr Biehl's "Characteristische Studien," which are published in two parts, each containing six pieces. No. 2, in B minor; No. 5, in A major; No. 7, in B flat minor; No. 9, in D flat major (a remarkably good study for octaves); and No. 11, in B major, may be especially commended for earnest practice. In No. 4, we cannot reconcile ourselves to the bare perfect fifths which occur in the right hand passages; but, apart from this, the Study will be found extremely useful.

Der Kreisler (Child's Top) Walzer Caprice, für Piano. Grand Galop Brillant, pour Piano. Reverie, für Piano.

Von Albert Werner.

[Dresden: Plötner and Meinhold.]

WE have selected these three pieces from others by the same writer, which have been forwarded to us, as fair specimens of the talent of a composer who writes for his instrument both with fluency and elegance. The Waltz ("Child's Top") is based upon an appropriately whirling subject, which will give some good work, even for exceptionally agile fingers; and will assuredly, if well-played, win the good opinion of all listeners. The Galop is even better; the second theme, in the sub-dominant, being extremely melodious, and contrasting effectively with the spirited opening subject. The Reverie (in the somewhat unusual "Reverie" key of B major) is charming, both in the theme and its treatment. The syncopated figure in the left hand is most effective, and enforces the tender eloquence of the principal melody throughout the piece. The versatility of style shown in these slight pieces makes us hope to meet Herr Werner in some compositions of more importance.

Organ Pieces for Church Use. By Boyton Smith.
[Novello, Ewer & Co.]

THIS is a series of compositions published in four books, each containing three or four pieces. We think that the composer has in this instance successfully supplied a want, for most organists will allow that they have not too many short and truly melodious pieces suitable for voluntaries, upon which they can readily lay their hands. Mr. Boyton Smith does not confine himself to one style, some of these pieces being distinctly "light," while others are of a solemn and dignified character. The music is always graceful and attractive, and will doubtless be in the possession of a great number of organists; in fact, we think there is much popularity in store for this work.

A Century of Hymn-Tunes. Composed by Arthur Henry Brown. [Thos. Bosworth.]

MR. BROWN, in his preface, says that many of the hymn-tunes in this book were written for a friend to whom the "Century" was dedicated; and that their success has induced the composer to publish them in the form of a book. To those persons who are looking out for new tunes, the

present collection must be considered very valuable, as it contains many which deserve to become popular; and those who know any of Mr. Brown's former compositions of this kind, will, of course, be anxious to make themselves acquainted with this little work. In our opinion, many of these tunes rank with the best of any of the composer's former efforts.

The Professional Pocket Book; or, Daily and Hourly Engagement Diary for 1881. Published under the immediate superintendence of Sir Julius Benedict.

[Rudall, Carte and Co.]

THE announcement of the publication of this useful pocket book must be coupled with some expression of regret that notices of the meetings of several scientific societies, which have previously appeared under the proper dates, are omitted from the present issue. As the work is under the superintendence of Sir Julius Benedict, it may be possible that only musical events are in future to be mentioned; but, if so, the "Professional Pocket Book" is too comprehensive a title.

Original Compositions for the Organ. By C. Warwick Jordan, Mus. Bac., &c. [Novello, Ewer and Co.]

WE are glad to see the three new numbers of the above which have just been sent us. Without going into details, we are able to say that they are all distinctly interesting movements, and being of a generally quiet character, will be found very useful for opening voluntaries. Mr. Jordan in his writing shows that he has a true appreciation of the style of music to which Henry Smart contributed; at the same time he shows an equal leaning towards the school of which E. Batiste is a representative. Mr. Jordan has, however, contrived to blend the two styles with considerable taste and ingenuity.

Remember now thy Creator. Composed by Arthur Grünen. [Weekes and Co.]

THIS song has so much real sacred feeling that we are led to anticipate even better works from its composer, who may here be cautioned, in the most friendly spirit, not to be tempted into wandering through keys in search of effect which, with more self-reliance, he might find with less effort. We are particularly pleased with the Allegretto, to the theme of which the semiquaver arpeggio accompaniment is most appropriate; and the return to the original subject is most happy. We commend this song to the attention of expressive singers; and trust that with this specimen of his power we may not part company with Mr. Grünen, who is evidently something more than a mere workman in his art.

Rondino Grazioso. Toccata. Composed by Walter Macfarren. [Stanley Lucas, Weber and Co.]

MR. MACFARREN'S pianoforte music is always graceful, and touched with the hand of a master, not only of his instrument, but of his art. The "Rondino" before us—reminding us somewhat, in the principal subject, of Mendelssohn's "Streamlet"—is charmingly written throughout, and will be found as agreeable to listen to as useful to practise. The "Toccata" is an excellent study for touch; and as it is just possible that it may partially suffer from its title—which to many amateurs means a dry mechanical exercise—we may say that it can be safely ventured as a "drawing-room piece." We would gladly welcome many more "Toccatas" if their composers would only think that they should be something else than mere finger-work.

Belinda. Gavotte. By Cotsford Dick.

[Stanley Lucas, Weber and Co.]

MR. COTSFORD DICK has evidently a special talent for reproducing the form and spirit of the old dance-tunes, for he not only throws his harmonies into the idiom of the age which called them forth, but his subjects are always pleasing and graceful. The one before us is, we are inclined to think, the best that we have yet seen by this composer. The opening theme—in the second page most happily repeated in several keys—is extremely tuneful; and the second subject, in the subdominant, is not only excellent as a contrast, but in itself most attractive. We