

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 40, No. 678 (Aug. 1, 1899), p. 550

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

Stable URL: <http://www.jstor.org/stable/3365544>

Accessed: 05-01-2016 01:44 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>

*Three Valses de Salon.* For Pianoforte solo. Op. 9. By Theophil Wendt. [Novello and Company, Limited.]

THREE agreeable little additions to salon music are before us here, and the amateur will find in them some good work for agile fingers, and especially for the cultivation of a delicate touch. This is particularly the case in No. 1, the Valse in F sharp minor, which is at once the most ambitious as well as the most original of the three. Starting with a theme and suspended chords in the accompaniment, which recall Chopin in his dreamy and melancholy mood, it has nevertheless sufficient independence of character to free it from any charge of slavish imitation. The light arabesque accompaniment, introduced later on, and also the *arpeggiando* chords on the last page, require careful attention, in order to execute them with sufficient delicacy to keep them in the background and not to interfere with the principal melody. These Valses all presuppose a considerable amount of dexterity and musicianly feeling in the player, but this is more especially the case in the first number, which, in its executive requirements, is quite on a par with many of Chopin's Valses.

No. 2 (Valse gracieuse), though composed on more hackneyed lines, is nevertheless more "grateful" in the matter of melody, and on this account will probably be a greater favourite than No. 1, although the latter would appear to have had more thought and attention bestowed on its composition. The flowing, graceful melody and artless style (possibly *ars celare artem*) of No. 2 will assuredly recommend it. If we compared the first number to Chopin, we may, with equal justice, recall Délibes as the unconscious prototype of No. 2. Indeed, there is no doubt that an orchestrated version would form a very pleasing number for a theatrical *entr'acte*, like the favourite ballet-music of the French composer just named.

No. 3 (Valse dansante) involuntarily recalls the Valse in "Hänsel und Gretel," when the children come to the cake-house in the wood; but it is well thought out, and carried consistently through. It is light, it is pretty; and the unhackneyed accompaniment in the bass—a slight *staccato* on the first beat, followed by two single slurred quavers, which forms an under-melody on its own account—is a refreshing contrast to the customary accompaniment figure of ninety-nine Valses out of every hundred. The same may be said of the accompaniment to the second subject in C major, and of the fresh and piquant *arpeggiando* when the melody recurs in the treble.

The three numbers are dedicated to Mr. Frits Hartvigson.

*Choir Training.* Based on voice production. By A. Madeley Richardson. [Novello and Company, Limited.]

THERE have been several books written of late on Church Choir training, most of them possessing admirable features; but Mr. Richardson's compact little volume may unhesitatingly be pronounced to be one of the best, and it may confidently be said that no choirmaster, however experienced he may be, will fail to derive some benefit from reading its practical and earnest pages. Doubtless some will differ from certain of the methods set forth, but even such will admit that the means recommended are well calculated to attain their end. The plan suggested of putting by a small sum per week to accumulate for each boy, but only to be given to those who remain until their voices break, is calculated to stop the annoyance of boys leaving after they have been trained, and other suggestions indicate that Mr. Richardson writes with considerable experience of his subject. The following merits quotation: "No expression is of any avail without accuracy. No accuracy is complete without expression. The two may be taken to represent the masculine and feminine elements in musical performance, neither sufficient without the other. The two combined forming one perfect whole. The union of strength and elegance. The union of truth and beauty." Mr. Richardson says, and rightly, that: "A choirmaster must be a good disciplinarian; he must possess unbounded patience, unfailing energy, and an indomitable perseverance; also an even temper, a kind, quiet manner, a cheerful disposition, and a delicate and accurate ear"; but it was hardly necessary to state that "it is not everyone that will make a good choir-trainer."

*Shakespeare and Music.* With illustrations from the music of the sixteenth and seventeenth centuries. By Edward W. Naylor. [J. M. Dent and Company.]

SHAKESPEARE should be of special interest to musicians. He probably is; but even a widely read Shakespearian musician would probably find something to his knowledge-advantage in the pages of this valuable contribution to "The Temple Shakespeare Manuals" issued by Messrs. Dent. And the musician—if such an one there be—who has not dipped into his Shakespeare for the great Bard's references to the art should lose no time in making the acquaintance of Mr. Naylor's admirably compiled and attractive little book of some 200 pages. It is just the kind of companion for a quiet hour, and yet at the same time it gives much valuable information that many a musician would be glad to know. The main divisions of this handy pocket volume are: Technical Terms and Instruments; Musical Education; Songs and Singing; Serenades and "Music"; Dances and Dancing; Pythagoreanism, &c.; and Use of Musical Stage Directions. The Appendix contains several music-type examples of music in the time of Shakespeare, and the daintily executed frontispiece consists of a group of twelve Shakespearian musical instruments.

*Bunte Reihe.* For Violin and Pianoforte. Op. 30. By Ferdinand David. Dedicated to Joseph Joachim.

[Novello and Company, Limited.]

TWENTY-FOUR pieces in various styles, from easy to moderately difficult, in four books. No better material could possibly be desired than these pieces as studies in style, expression, and rhythm. All are beautiful, many are perfect gems. The present edition has the great advantage of being carefully edited by M. Emile Sauret, and many things which were doubtful in the first edition have been made clear, while nothing has been altered. We highly recommend these pieces to the notice of all earnest teachers as being indispensable to the training of the young violinist.

*A Modern School for the Violin.* Section II., Book II. By August Wilhelmj and James Brown.

[Novello and Company, Limited.]

FORTY studies to be used concurrently with "Technical Practice." Book II. comprises extended examples of the following points—viz., first, second, and third position and the half position; major, melodic minor, harmonic minor, and chromatic scales; extensions, harmonics, shakes, chords, double stoppings in the first position, and several varieties and combinations of bowing, including martellato and the hook. These exercises are admirably adapted for their purpose, and will carry the student a stage farther in his progress. All that has been said in favour of the previous books of the School may well be repeated in praise of this—nothing could be better.

*Chanson de Matin.* For Violin and Pianoforte. Edward Elgar.

*Leaflets.* Six Easy Pieces for the Violin with accompaniment for the Pianoforte. 1. *Allegresse*; 2. *Valse Lente*; 3. *Tarantelle*; 4. *Serenade*; 5. *Impromptu*; 6. *March*. Siegfried Jacoby.

[Novello and Company, Limited.]

THE first of these is a graceful piece of moderate difficulty and may be highly recommended. It is quite charming.

Mr. Jacoby's Leaflets are six very useful pieces for teaching purposes, which may either be played in the first position entirely or with the shifts, according to the ability of the pupil.

*Twenty-one Hymn Tunes.* By John Sewell.

[Novello and Company, Limited.]

INASMUCH as these hymn tunes have been published in commemoration of his jubilee as organist of St. Leonard's, Bridgnorth, September 25, 1898, the composer may claim to be experienced in knowing the requirements of Church song. The tunes are intended for hymns in "Ancient and Modern," and include settings for most of the well known. Those who are dissatisfied with the music provided in the widely used hymn book, or who wish for change, may be recommended Mr. Sewell's collection.