

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 35, No. 621 (Nov. 1, 1894), p. 749

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

Stable URL: <http://www.jstor.org/stable/3362337>

Accessed: 23-02-2016 19:23 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>

and are capable of executing passages of exceptional difficulty, the work for manuals and pedals being carefully distributed, and the suggestions for registration at once moderate and artistic. Among the movements included are Dr. Mackenzie's favourite "Benedictus," originally written for violin; No. 6 of Schubert's "Moments Musicaux," the *Andante* from the same composer's Quartet in C, the slow movements from Beethoven's second and fourth Pianoforte Sonatas, No. 2 of Schumann's "Sketches for a Pedal Pianoforte," and other selections by Haydn, Handel, Mozart, Weber, Kuhlau, H. Hofmann, Oliver King, and W. Noel Johnson, all being within the scope of ordinarily competent executants, and not unsuitable as church volentaries.

Eight Fugues from Bach's Well-Tempered Clavichord. With analytical exposition in colours and appended harmonic schemes. Second Series. By Bern. Boekelman.

[Novello, Ewer and Co.]

FOUR or five years ago Mr. Boekelman won the approval of many eminent musicians in Europe and America for the ingenious idea which here receives a further exemplification. He published eight of Bach's Fugues, the Subjects, Counter-subjects, Answers, Episodes, &c., of which were printed in different colours—the characteristic colour of each being retained throughout. The advantages of this innovation were obvious at first sight, and we are rather surprised that a second series has not appeared earlier, and indeed that Mr. Boekelman has not seen fit to draw up a complete edition of Bach's immortal "48" on the same plan. This, no doubt, will come in time. At present we are called upon to draw attention to a further selection from the Fugues—*i.e.*, Nos. 2, 5, 6, and 16 from Vol. I., and Nos. 1, 2, 11, and 12 from Vol. II. These, as every lover of Bach well knows, are among the "favourites," and their publication in this form will probably gain them an *entrée* into circles where "fugues" are usually regarded with a certain amount of suspicion. To students, of whatever age, this edition must be most acceptable. In addition to the clearness gained by the exhibition in colours of the various constituents of the Fugues, each is accompanied by a chart (in musical notation) of its harmonic structure, with a letterpress analysis and a concise explanation of fugal structure generally.

Technical Studies. Material for practising. Vol. I. Exercises in counterpoint in two parts, with the hands immovable and moving. Vol. II. Change of fingers with interrupted and uninterrupted tone repetition and with double notes. By Hermann Vetter, Professor at the Royal Conservatorium of Music, Dresden.

[Leipzig: Friedrich Hofmeister.]

THE method here expounded is well worthy of the attention of pianoforte teachers, the exercises being admirably calculated to develop that independent action of the hands and fingers which so frequently presents a formidable difficulty to the student. They also have the merit in execution of necessitating the constant attention of the player, upon which satisfactory results so very greatly depend.

Short Settings of the Holy Communion. Nos. 28 and 29.
[Novello, Ewer and Co.]

THE first of these is from the pen of the Rev. E. V. Hall, late Precentor of Worcester Cathedral, who also supplied No. 14 of the series. The present setting is in the key of E flat. It does not contain any special characteristics to which attention should be directed, being simple and devotional throughout, the harmonic progressions almost purely diatonic and the accompaniment strictly following the voice parts, without florid diversions. No. 29 is the composition of G. F. Wesley Martin and is also in E flat. It is decidedly bolder and freer in style, with a fair infusion of chromatic chords and independent phrases in the accompaniment. But it is by no means unchurch-like, though the composer is not always correct in matters of accent. For example, in the sentence "Being of one substance," the stress should be laid on the penultimate word; only those, however, who are versed in ecclesiastical lore are likely to notice points of this nature.

The Morning and Evening Service, with the Holy Communion, in B major. By B. Luard Selby. *The same in G.* By Edmondstoune Duncan (Op. 21).

Communion Service in E. By Alfred S. Baker.

[Novello, Ewer and Co.]

NEW Service music increases and multiplies to such an extent that it is almost impossible to keep pace with it; but the three settings above-named deserve passing mention, though for divergent reasons. Mr. Luard Selby shows some boldness in selecting the key of five sharps; but now that organs are universally tuned to equal temperament all keys are available. A glance at his Service, which occupies fifty-six pages in vocal score, shows that he intended it for festival occasions. It is remarkable not so much for elaboration as for general boldness and modern feeling, and the organ accompaniment might well be transcribed for orchestra. There are some peculiarities—for example, the close of the *Te Deum* on the dominant—and throughout the composer proves that he can think for himself and knows how to express his thoughts. Mr. Edmondstoune Duncan's Service is, generally speaking, of a quieter nature, though discursive in respect of tonality, for the music wanders into remote flat keys for a few bars at a time. There is no regular fugue, but the fugal passages indicate that Mr. Duncan is an excellent contrapuntist. Mr. Baker's setting of the Communion Office in E commences with a Kyrie in D flat, and this prepares us for what is to come, for there are many key transitions which would otherwise be startling. But there is a feeling of high-class musicianship throughout, and the composer may be encouraged to persevere in his art, for his ability is above the average.

Album of Songs. Nos. 1 and 2. Composed by Arthur Patton. Edited by J. Maude Crament.

[Forsyth Brothers.]

THESE contain eight songs, the words of which have been selected from well-known sources. The settings are simple, but the majority require a higher voice than is common amongst the class of vocalists to whom they will mostly appeal. Mr. Patton is most successful in the second song of the second book, in which the quaint grace of Robert Herrick's words is happily echoed by the music.

Irish Melodies. Arranged as Pianoforte Duets. By Oliver King. Op. 41. [Novello, Ewer and Co.]

THIS Album consists of twelve pieces, but contains sixteen melodies, for in three instances two melodies are combined in the same piece, contrapuntally. Thus, in No. 4, "The bunch of green rushes" is heard in the treble, while "The Minstrel Boy" is being played in the bass; in No. 6, "Thady, you gander," "The pretty girl of Derby, O!" and "Garryowen" are combined; and in No. 7, "The last rose of Summer" is accompanied above by "Aileen Aroon," perhaps better known as "Robin Adair." The polyphonic character of these pieces is, however, not confined to the numbers containing more than one melody. "St. Patrick's Day," "The pretty girl milking her cow," "Savourneen Deelish," "An Cruicín Fraoigh," and other tunes are treated with remarkable ingenuity and humour. The question whether such complex treatment suits the nature of these melodies is one upon which difference of opinion may be allowed. None, however, can exist with regard to the skill shown in their arrangement. It should be stated that these pieces are not suited for fledglings. None but experienced players could be expected to do justice to their effects or to phrase them properly.

Six Marches. By Franz Schubert. Arranged for Violin and Pianoforte by Siegfried Jacoby.

[Novello, Ewer and Co.]

FIVE of these are from the Marches for Pianoforte Duet, and comprise the best known and most "taking" numbers; the sixth is the magnificent march from the Hungarian *Divertissement*, one of Schubert's noblest inspirations. It is, we hope, unnecessary to say one word in commendation of these beautiful pieces. In whatever form they appear they are delightful to play and to hear. Mr. Jacoby's arrangements present no executive difficulties that need affright even the humble amateur.