

Review

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## REVIEWS.

*An Order of Service for Children.* Compiled by the Rev. and Hon. Canon Bouverie. The music edited by the Countess of Radnor. [Novello, Ewer and Co.]

THIS compilation, which is published in several forms to meet various requirements, may be recommended to those who conduct children's services. A special and very useful feature of the volume is twenty-eight metrical litanies, embracing all the chief church Festivals and celebrations. A considerable portion of the music provided for these litanies is contributed by widely esteemed composers, and is well suited in style and compass to children's voices. The second part of the volume under notice consists of a shortened form of the church service for special occasions, and includes a selection of appropriate Psalms and hymns with accompanying chants and tunes. The latter appear to have been chosen chiefly with regard to their popularity and melodious attractiveness. Several of our finest modern hymns will be found in this collection, and also some by the editor, notably amongst the latter a spirited setting of "Soldiers of the Cross, arise!" The directions for certain lines to be sung in unison, by treble or men's voices, are to be heartily welcomed as a recognition of the requirements and abilities of present congregations, and the value of the book is much increased by the addition of Sir Herbert Oakeley's double quartet, "Evening and Morning," and Professor Bridge's impressive setting of Tennyson's "Crossing the Bar."

*Novello's Music Primers and Educational Series.* Edited by Sir John Stainer and Dr. C. Hubert H. Parry. *The Pianist's Dictionary.* By Ernest Pauer. [Novello, Ewer and Co.]

"Of all musical instruments, the pianoforte is decidedly the most popular, and, with but few exceptions, every composer of instrumental music has written longer or shorter works for it." Thus writes the author in his preface, and he might have added that every musician plays it more or less well. Mr. Pauer's little work appeals, therefore, to a large class. With regard to the line drawn by him between names which should be mentioned and those which should be omitted, we see no ground whatever for complaint. To become acquainted with the names of musicians and teachers who have not published any music is, as the author remarks, "exceedingly difficult." The Dictionary is not merely a record of names, facts, works, and dates; it contains, also, interesting remarks respecting the characteristic features of the pianoforte music of the most eminent composers, together with complete lists of their pianoforte works, and, in some cases, rather sharp criticisms of smaller men.

Every attempt has been made to bring the volume quite up to date. Mr. Leonard Borwick, one of the most promising pianists of the day, appears, probably, for the first time in a dictionary; his first appearance in London was in 1890. Among entries of quite recent events, we note that of the death of the great Russian pianist, Anton Rubinstein. Of modern Russian pianoforte music, by the way, we hear little at concerts, and when a Russian name—usually a long one—appears on a programme, it carries with it few, if any, associations. Mr. Pauer is, we believe, the first to give the names of Anatole Liadow, Anton Stepanowitsch Arensky, and Sergei Wassiliewitsch Rachmaninoff. A \* is prefixed to all these names, and wherever such a mark occurs it indicates personal information obtained by Mr. Pauer. It is curious to observe how little seems to be known about the lives of some of the early French clavecinists. For instance, of Chambonnières, only the approximate date of birth or death can be given; of Anglebert, no information seems forthcoming. We notice that Mr. Pauer does not mention Beethoven's Sonata in C minor (Op. 111) among the works which that master dedicated to the Archduke Rudolf. He was, however, justified in omitting it, for the Archduke's name does not appear on the autograph in the possession of Messrs. Artaria and Co. But in a letter, written to the Archduke in 1823, Beethoven says: "As your Royal Highness

seemed to be pleased with the Sonata in C minor, I thought it would not appear too bold to surprise you with the dedication of it." Mention of Beethoven recalls another reference in this book to one of his later sonatas. Under the name of Miss Arabella Goddard we are told that she was the first pianist to introduce the Sonata in B flat (Op. 106) to the London public. It is, however, said that M. Alexandre Billet was the first to undertake this herculean task. Under Purcell we find named "Ten Sonatas for the Harpsichord," published in 1683. It is difficult to account for this entry in a Dictionary so carefully compiled. The harpsichord plays only a subordinate part in Purcell's twelve sonatas in three parts, published in 1683. We notice that the young composer-pianist, Otto Hegner, has desired that no mention be made of his compositions. Such modesty is, indeed, rare. The volume concludes with a useful list of pianoforte makers, and detailed accounts respecting instruments, prizes, firms, &c. We ought to have mentioned that Mr. Pauer, in the various lists of compositions, has placed a mark against certain pieces to which the composers have specially called his attention, or which he, with his experience, has deemed specially worthy of notice. For this teachers will thank him. To select suitable pieces is always more or less tedious, and, to those of little experience, a difficult task.

*Deux Orientales* (No. 1, Romance; No. 2, Caprice), *Mazurka, Gondoliera, Berceuse, Scherzo.* For Pianoforte solo. By Sig. Stojowski.

[Stanley Lucas, Weber, Pitt and Hatzfeld, Limited.]

NONE of these pieces are difficult or long; they require, however, a considerable amount of taste from the players who undertake to reveal their beauties, which, though not perhaps of the rarest order, are nevertheless many. Chief among their merits are a certain vein of originality—of quaintness, indeed, in the case of the two pieces first named—and a degree of refinement and grace that is very welcome. The Scherzo is mostly written in canon, and, though the chief theme is, to our thinking, too constantly present, is very pretty. The "Oriental" Romance is perhaps the most striking of the series. All these pieces may be recommended for teaching purposes—that is, if the pupil has musical feeling and a good instrument by which to reveal it. Otherwise Clementi will be safer.

*Novello's Octavo Edition of Trios, Quartets, &c.* For Female Voices. Nos. 302-304.

[Novello, Ewer and Co.]

THE first of these is "So the world goes round," words by V. E. A. C.; music in three parts by Marie Wurm (Op. 46). It is a very brief composition of three pages only, but piquant and tuneful, with an effective accompaniment. The next, "Softly the moonlight," words by Mrs. Hemans, music by F. Iliffe, is for four voices. It is a soft and somewhat plaintive serenade, and though a pianoforte part is thoughtfully provided, in case of need, the piece would be more effective if sung in a refined manner without accompaniment. Concerning the last, Mr. Walter Macfarren's "You stole my love," freely adapted for female voices in four parts by Frederick Maxson, it would be superfluous to say a word, except to commend the cleverness of the arrangement.

*The Auld Scotch Songs and Ballads.* Arranged and harmonised by Sinclair Dunn. (Second series.)

[Glasgow: Morison Bros.]

THIS is a cheap quarto volume, well printed on good paper, and containing ninety-six of the finest Scottish songs, with pianoforte accompaniments, historical notes, and hints regarding expression, &c. Some of the songs are given with the accompaniments of Haydn and Beethoven, and a few are arranged as vocal quartets. Why, however, Haydn's "My mother bids me bind my hair" should be included in a collection entitled "The Auld Scotch Songs," because it was "a great favourite in Glasgow forty years ago," and the words were written by a Scotswoman, is not quite clear.