Review

Source: *The Musical Times and Singing Class Circular*, Vol. 17, No. 399 (May 1, 1876), p. 469

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3355484>

Accessed: 26-06-2016 02:18 UTC

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this composition in the accompaniment give some little interest to the melody; but the disguise is too thin to deceive any but those for whom the music is manufactured. "True for ever" is, to our mind, the most genuine ballad of the four; for, if we except a somewhat abrupt modulation from C to E flat, and back again, in the space of four bars, both melody and accompaniment flow smoothly and agreeably throughout. Certainly, little is attempted, but that little is well done.

CHARLES E. HUTCHINS, MEDFORD, MASS., U.S.

The Sunday School Hymnal and Service Book. Edited by the Rev. CHARLES E. HUTCHINS.

THOUGH there exists an extensive literature of hymns for children, there are, we believe, but few collections in which provision is made for music as well as for words. One has been compiled, if we are not mistaken, by Mr. Curwen, who, by his Tonic Sol-fa movement, has done so much to popularise music among the young; and last year a Children's Service Book, containing many excellent features, was published by the Rev. H. Martyn Hart. The present volume is of interest, as showing what is done across the Atlantic for a similar object.

In a note accompanying the volume, its editor, with a modesty by no means too common, says, "I do not venture to think that it has merit enough to entitle it to any notice in your valuable paper." We are very happy to be able to disagree with him. The book is a really commendable effort to enlist the sympathies of children in divine service. Its contents are very varied. We have first a form of prayer for opening and closing school; then a short choral service for morning and evening prayer, the words of which are taken, with some slight modifications, from our Book of Common Prayer, the music being Tallis's. We next find the Litany and two or three Offertory Sentences with music. Then come the Canticles, &c.—the Venite, Gloria in Excelsis, Te Deum, Benedicite, Jubilate, Benedictus (abridged), Magnificat, and others. Some of these which are directed to be sung as Canticles are not so used in our English Service, e.g., Psalms 92 and 103, both of which, however, appear in a considerably shortened form. After this is given a selection of Psalms with Chants, occupying in all some twenty-four pages. The music is all familiar to us in this country, being by well-known Cathedral writers, and the pointing of the Chants is clear and good. After a nearly, if not quite, complete collection of the Collects from the Book of Common Prayer, we reach the Hymns and Tunes. Of these there are 174; and the volume is completed by the addition of 42 Carols for various Church Festivals.

It will be seen from this summary that the work before us is very complete. With the selection of the Hymns, &c., we are of course less immediately concerned than with the musical portion of the book; but it may be said in passing, that the editor appears to have exercised very good taste in choosing not only such hymns as are suitable for the young, but also such as are of acknowledged excellence, and in many cases of considerable poetical merit. From a musical point of view also, the Sunday School Hymnal is on the whole very satisfactory. Many of the best tunes from our modern collections are to be found in it, and sufficient care has been taken to select such as are of a melodious character, and likely to be popular with children. Only in a few cases, which it is needless to particularise, are we disposed to take exception to any of the music admitted. One or two trifling slips (probably oversights) in the harmony have caught our eye as we examined the book; but these are so few that we can on the whole recommend the arrangement no less than the selection. From the fact of the copy before us bearing on its title the words "twentieth thousand," it is evident that the book has had a large sale in the United States. We may add that it deserves it.

ORIGINAL CORRESPONDENCE.

DR. STAINER'S "HARMONY."

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—In your March number, in answer to an inquiry, an explanation of a chord in Gounod's "Faust" is given. Two selections of this dark problem are offered, Richter's system being doubtless preferable by its simplicity, but I would, with due deference both to Stainer and Richter, attempt a yet more simple explanation. In these days of Teutonic *furor* it may seem like heresy in music to offer the Italian system of Counterpoint as an expositor of knotty questions in dispute, yet, in this instance, it offers us a helping hand to get out of this apparent slough of despond. The chord in question

cannot be considered as a *legatura di nono* (suspension of the ninth), because *that* would require preparation as well as resolution. The Do sharp need give no trouble, for it is simply an augmented fifth and has no influence on the character of the chord whatever. What is the chord then, you ask? The Sol is an appoggiatura having no value or consideration in harmony; the Do sharp is an augmented fifth to be treated in harmony as if Do natural; the Mi flat is the minor seventh to the dominant Fa which ascends to a tonic Si flat. Thus it is nothing more than a *cadenza semplice*, and the only wonder is that it should have created such a pother with any educated musician. This explanation is made according to that system which was studied and practised by Leo and Durante, Sarti and Tomaso Trajetta, the two Scarlattis and the two Guglielmis, Pergolesi and Cimarosa, Cherubini and Mercadante, Feneroli and his pupil Phil. Trajetta, my beloved master.

Truly yours,

ALBERT G. EMERICK.

Philadelphia, March 21, 1876.

ALOYS HENNES'S "NEW METHOD FOR THE PIANO."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In justice to myself and to "Hennes's System of teaching music," I trust you will insert the following lines in your largely circulating and valuable paper. Your reviewer alludes to "some error in my translation here and there," and as a proof of his assertions he quotes the following sentence, the meaning of which he asks to know:—"Pieces (written) in E, B, F#, A#, D# sharp and G# sharp must be introduced in the materials for instruction (Unterrichts material, French: morceaux d'étude) just as frequently as those in C, G, D, A, F, B and E# sharp." Every English musician will agree with me that this means simply: pieces with 4, 5, 6 sharps or flats must be practised by the beginner with the same facility as such in C, or with only 1, 2, or 3 sharps or flats. Perhaps such kind of pieces your reviewer, with that of the "Choir," may find "*particularly interesting*." What might your diffident critic have said if he had seen another not less formidable list of the most celebrated *English* musical authorities, such as F. E. Gladstone, Turler, Dr. Spark, Dr. Garrett, Fred. Archer, Esquire, Sir Fred. Gore Ouseley, Sir Robt. Stewart, Sir Julius Benedict, and many more; as well as of the English Press, headed by our excellent *Concordia* and the severe *Figaro*, *Daily Telegraph*, *Standard*, *Court Journal*, *Public Opinion*, *Illustrated London News*, *The Queen Newspaper*, who all find Hennes's Method attractive and adapted for the purpose. And why, I may ask, have musical authorities like Carl Reinecke, M. M. Gevaert, Samuel J. Grégoire, and F. E. Gladstone, Esq., adopted