

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 18, No. 414 (Aug. 1, 1877), p. 393

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3354505>

Accessed: 16-10-2015 18:37 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>

## REVIEWS.

*The Organ: its History and Construction*, by Edward J. Hopkins and Edward F. Rimbault, LL.D. Third edition. [Robert Cocks and Co.]

It would be altogether superfluous either to commend or to recommend a work so long and so favourably known to all lovers of the organ as the present. From the time of its first publication more than twenty years since it has been recognised as the standard authority for everything pertaining to the mechanism and construction of the organ. All that is needful now is to call attention to the publication of the third edition. Not having the earlier editions before us for comparison while we write, we are unable to say precisely what alterations have been made; but we learn from Mr. Hopkins's preface that the entire work has been thoroughly revised, and that many important additions have been made to the specifications of organs given in the appendix. To many amateurs this will be the most interesting part of the volume. The complete list of stops of 342 different organs is given, and these specifications are brought down to so recent a date that we find details, for example, of the new organ in the Westminster Aquarium, and even of the one now being built for the new Public Hall, Glasgow, by Mr. Lewis. It is of course inevitable that there should be a few omissions and errors in such a large number of specifications; and we call attention to two which we have noticed, not for the sake of finding fault, but that they may be set right in the fourth edition. The description of the organ in St. John's College, Cambridge (Specification 284), is certainly not correct now, whatever it may have been when the first edition was published. The writer of this notice played on the organ a few months ago, and can therefore say positively that it has not, as stated, manuals to FFF, and one stop of open pedal pipes. It is a complete three-manual CC organ, with a large independent pedal of several stops. We are surprised also not to find among London organs that in Union Chapel, Islington—a far more complete instrument than many of which specifications are given. The wonder is, nevertheless, not that some mistakes should occur, but that, with such a subject, they should not be far more numerous than they are.

*The Growth and Cultivation of the Voice in Singing*, by Madame St. Germaine. [J. B. Cramer and Co.]

THE author of this book is Professor of Singing at the Crystal Palace School of Art; and if we may judge from the lucid manner in which she states her theories upon voice-cultivation, and her very excellent remarks upon the mission of a true artist, as distinct from a mere warbler, she is in every respect fitted for the position she holds. We have seldom indeed within so small a compass met with so many truths, and only regret that our space will not allow us to transfer some of her very clever observations upon the art of teaching to our columns. One, however, we cannot refrain from quoting. Speaking of the distribution of light and shade in painting, or as the Italians term it, *chiaroscuro*, she continues thus: "Just so it is in the sister art of singing. Performers must not be satisfied with singing correctly; they must sing feelingly and avoid monotony; in order to do this they must strive thoroughly to understand and rightly interpret what they sing." No doubt all this has been said before; but, considering that the amateurs who are guided by this maxim are the exception rather than the rule, it is evident that it cannot be said too often.

*The Music Pupils' Register*. Designed principally for the use of Schools and Elementary Pupils, by Jacob Bradford, Mus. B., Oxon. [Simpson and Co.]

IF Mr. Bradford could persuade every musical professor to be as systematic in his teaching as he appears to be himself, we have no doubt that his "Pupils' Register" would prove of much service; but we doubt whether the daily routine which he sketches out—"1. Scales; 2. Exercises; 3. Catechism; 4. Pianoforte"—is ever strictly

adhered to, even in schools and colleges, certainly not with elementary pupils in private families. In the preface to his little book the author says, "Seeing that minutes are of importance whilst teaching, this little book has been issued, in the hope that the efforts of the music-master may be assisted, and the musical studies of the pupil encouraged." Both these objects are most laudable, and we bear willing testimony to the manner in which the design has been carried out in the Register. One side of the book is devoted to "Work to be done," which is to be filled up by the master at each lesson; the other side is a record of the time given to practice by the pupil during the week, which is to appear in the handwriting of the "Pupil, Parent, or Monitor." As we have said, wherever such method prevails we cordially recommend Mr. Bradford's book, and freely accord him thanks for drawing attention to the subject.

*The Sequential System of Musical Notation*, by William A. B. Lunn. New Edition. [E. W. Allen.]

THIS new edition of the "Sequential Notation" shows, for the first time, the application of the system to *instruments*, the author having hitherto contented himself with the improvement of *vocal* tuition. The peculiarity of the Sequential Notation is that, in its vocal as well as instrumental method, it uses a staff, in the vocal method of *two*, and in the instrumental method of *three* lines; which staff contains exactly an octave, other staves or ledger-lines being drawn above or below. The vocal staff is for seven notes, the instrumental staff for twelve, seven only appearing according to the key. The vocal staff is for *relative* sounds, the instrumental for sounds *absolute* and fixed. To vocalists and instrumentalists alike, all keys are equally "natural;" and sharps or flats are only known to performers of either kind as notes *out* of the key. In the present edition the system is minutely explained in both its aspects; and two well-engraved specimen-plates convey an excellent idea of how the notation will appear when sung or played from.

*The Canticles of the Church*, arranged to Gregorian Tones by J. Stainer. Fourth Series. (Novello, Ewer and Co.), will neither require detailed criticism nor recommendation from us. Dr. Stainer's name is in itself a sufficient guarantee for the excellence of the arrangements, while of the tones themselves it is difficult, if not impossible, to say anything new. By choirs where it is the custom to sing the Canticles to Gregorian music these settings will be heartily welcomed.

*Magnificat and Nunc dimittis in B flat*, by Hamilton Clarke. [Novello, Ewer and Co.]

MR. CLARKE's service is clever, and in parts effective; it is also commendably free from conventional phrases. But the composer in his efforts to be original and to avoid commonplace, sometimes uses progressions which we cannot approve of, and which we think sound very harsh; as examples whereof we may quote the following:—

Page 6.

Page 9.

We do not think that either of these passages (and others might be given) will commend themselves to general favour.