

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 41, No. 692 (Oct. 1, 1900), p. 675

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

Stable URL: <http://www.jstor.org/stable/3368874>

Accessed: 30-11-2015 06:54 UTC

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## ORATORIOS IN CHURCH.

The special orchestral services on Sunday afternoons in Brixton Church, which were so successful last winter, are about to be augmented by a series of oratorio services during the coming season. Twice a month—on a Sunday afternoon and a Wednesday evening—an oratorio will be performed by a full orchestra, organ, and an 'unsectarian' choral body of about 100 voices. The works at present selected are 'The Messiah,' 'Creation,' 'Elijah,' Graun's 'Passion' Music, 'Hymn of Praise,' and 'Hear my Prayer.' Mr. Douglas Redman, organist of Brixton Church, is the conductor. We shall watch this interesting experiment with interest: it deserves every encouragement; all success, and many imitators.

## THE NEW ORGANIST OF ROCHESTER CATHEDRAL.

Mr. Bertram Luard Selby has been appointed to succeed the late Mr. John Hopkins in the organistship of Rochester Cathedral. Born at Ightham, in Kent, February 12, 1853, Mr. Selby studied at the Conservatorium of Leipzig, under Reinecke and Jadassohn. He has held several organ appointments in London and in 1884 was at St. John's Church, Torquay. Mr. Selby is not new to Cathedral work, as he was chief musician at Salisbury Cathedral for two years from 1881. He is well and favourably known as a composer.

## ORGANIST AND CHOIR APPOINTMENTS.

Mr. Fred. J. Blake, Blackfriars Parish Church.  
Mr. F. T. Tookey, Parish Church, Towyn, Merioneth.  
Mr. Allan Biggs, private organist to the Earl of Scarborough.  
Mr. David Dunbar, the American Church, Paris.  
Mr. Alfred B. Choate, Emmanuel Parish Church, Cambridge.  
Mr. Percy Jones, Melton Mowbray Parish Church.  
Mr. Godwin Fowles, All Saints' Parish Church, Wandsworth.  
Mr. David Mackenzie, St. Andrew's Presbyterian Church, Gravesend.  
Mr. Edward U. Ireland, Emmanuel Church, Nottingham.

## REVIEWS.

*The Art of Singing.* By William Shakespeare. Part I. [Metzler and Co.]

FEW educational subjects have given rise to more acrimonious controversy than voice development. But out of the turmoil of the battle much good has come, and Mr. Shakespeare's vocal tutor is certainly one of the accruing advantages. Doubtless some readers will solemnly shake their heads with fancied superior knowledge at sundry passages in the book; but those who are widely read in this complex subject must agree that the statements made are based upon facts which are now generally accepted, added to which the author brings the valuable experience of a successful vocalist and excellent teacher. A pleasing feature of the work is the author's unassuming style, and the acknowledgment he makes of the methods pursued by the great singing masters of the last century. In a short preface our author says: "The endeavour has been to gather together these traditions and hints and weld them into a consistent whole. The aim has not been to write anything new, but simply to make an intelligible, and useful record of the old truths concerning our art." Mr. Shakespeare, however, is manifestly well acquainted with the results of modern research, and for enquiring minds who like to know the reason why they are told to do certain things, there are a number of diagrams of parts of the body which influence the voice. The chapter on the management of the breath is wholly admirable, and many

of its sentences might with profit be committed to memory by the student, the quotation of the old Italian adage, 'The art of singing is the school of respiration,' being one. For explanation of the vocal registers Mr. Shakespeare relies on Sir Morell Mackenzie and the celebrated old singing master, Lamberti, two most excellent authorities, and the difference between a good and bad singer is happily attributed to the former chiefly using the lower notes of his upper registers, and the latter habitually employing the upper notes of his lower registers. To quote the following sentences will serve better than comment on the treatment of æsthetic questions.

'Intensity is the basis of all expression in singing.'  
'In the absence of warm impulse, there will be little real expression in the voice.'  
'The end of art is not to astonish, but to move.'

*Sixty-six Short Studies in Three-part Counterpoint.* By Francis Edward Gladstone.

[Novello and Company, Limited.]

MUSICAL students of the present day cannot complain of any lack of aids to their knowledge acquirements. Dr. Gladstone, who has a high reputation as a contrapuntist, clings to the faith of the strict school and does not accept the 'certain novel doctrines' of more recent times. In these studies he uses one *canto fermo* throughout, and furnishes a series of workings in the various species which are of the greatest value to the student in the matter of 'how to do it.' The author says: 'The object of these Sixty-six Studies is to illustrate by examples the manifold varieties which are possible even when counterpoint is written in more parts than three.' Organists who are preparing for examinations would find these 'Studies' useful as exercises in playing from the different clefs.

## VIOLIN MUSIC, &amp;c.

*A Modern School for the Violin.* Book 3B (Third Book of Studies). August Wilhelmj and James Brown.  
[Novello and Company, Limited.]

A BOOK of thirty-six studies designed to be used concurrently with Book 3A (third book of Technical Studies). These exercises are written for the first five positions on all the strings and form a very important set of studies at this juncture. The master usually makes a stand at the fifth position and many things are brought into line. With a good control of the fingerboard up to the fifth position a number of important pre-concerto solos are possible for the young player, and greatly advance his musical development. One could not well imagine anything better than these excellent studies, to further this important object: every detail has in this book material to develop and advance it.

A distinct feature of Book 3B is an excellent plan of study laid down for the pupil's guidance.

Young teachers will find in this Modern School the art of teaching unfolded to them, and if they follow it patiently and conscientiously with their pupils they will attain a high artistic result.

*Twelve Folk-Dances from Denmark.* No. 13. Pieces in completion of the scheme of a Modern School for the Violin. By August Wilhelmj and James Brown.  
[Novello and Company, Limited.]

THESE Twelve Dances are all in the first position, and may be undertaken by students who have arrived at Lesson xv. (page 16) in the first book of Technical Practice (1A).

There is a charm and sweet heartiness about these little dance pieces that well warrant their inclusion in the scheme of the Modern School.

*Romance for Violin, with Pianoforte accompaniment.* By S. Coleridge-Taylor. Op. 39.  
[Novello and Company, Limited.]

WE have here a very delightful piece, which will be hailed with pleasure by violinists. It is moderately difficult for the solo player, and demands a very musicianly accompanist.

*Chanson de Matin for Violoncello.* By Edward Elgar. Op. 15, No. 2.  
[Novello and Company, Limited.]

A BEAUTIFUL little example of Mr. Elgar's art.