

Review

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Specification of organ by Sauer, in the Chapel of the German Hospice, Mount of Olives :

GREAT.		SWELL.	
	Feet.		Feet.
Bourdon	16	Lieblich Bourdon ..	16
Principal	8	Principal	8
Flute	8	Fernflute	8
Schalmei	8	Lieblich Gedackt ..	8
Gemshorn	8	Æoline	8
Gedackt	8	Voix Celeste	8
Octave	4	Flauto dolce	4
Rohrflöte	4	Fugara	4
Cornet	2½	Flautino	2
PEDAL.			
Principal	16	Octave	8
Violone	16	Violoncello	8
Sub-Bass	16	Bass Flute	8

Couplers,—each manual to pedal, and 1st manual to 2nd manual by piston; three pistons to whole organ—M.F., F., and Tutti. Pneumatic action throughout; Ventil System. Manuals C to F, 54 notes. Pedal CCC to D, 27 notes; flat pedal-board. Stop keys in place of stop knobs. The Pedal 8-ft. stops are *not* derived from the 16-ft. pipes.

[We are obliged to Mr. Comley for his interesting letter. Pressure on our already limited space prevent us from printing the long list of admirable organ-music played by him at his recitals.—Ed., *M.T.*]

Reviews.

English Lyrics (Tenth Set). By C. Hubert H. Parry.
[Novello & Co., Ltd.]

With this set ends a series that is surely destined to rank both as one of the composers' finest works and as an outstanding contribution to English song. The whole series may be regarded as a kind of epitome of Parry's genius, showing as it does his fine literary taste, his fund of melody, his skill and care in accentuation and other details of workmanship, and his ability to move easily from grave to gay. The final book is well worthy of its predecessors. We give the titles of the six numbers: 'My heart is like a singing bird' (Christina Rossetti); 'Gone were but the winter cold' (Allan Cunningham), 'A moment of farewell' (Julian Sturgis), 'The child and the twilight' (Langdon Elwyn Mitchell), 'From a city window' (Langdon Elwyn Mitchell), and 'One silent night of late' (Herrick). We find the last three particularly attractive, 'The child and the twilight' and 'One silent night of late' being full of dainty and humorous effects. 'From a city window' is one of the most subtle songs Parry ever wrote. The setting of Cunningham's lines is full of deep feeling. The songs are for high voice, and are fairly difficult.

Early English Sonatinas by Composers of the Eighteenth Century. Revived for pianoforte by Alec Rowley.

[Winthrop Rogers.]

The bringing to light of these little pieces was a happy thought. They serve admirably for teaching material, and should replace some well-worn sonatinas that need not be named. The composers drawn upon are W. Duncombe, C. H. Wilton, Matthew Camidge, John Jones, and James Hook. The pieces by Hook are particularly pleasing. The difficulty is rather less than that of the easier sonatinas of Clementi.

The Student's Guide to the Art of Teaching the Pianoforte.
By Cyril R. H. Horrocks.

[Wm. Reeves, London.]

This is a book intended mainly for the guidance of students and young teachers. For many of the suggestions it contains, the writer expresses his indebtedness to Dr. Walter Carroll, the book, in fact, being to a large extent based on the various subjects discussed at the classes for teachers conducted by that distinguished educationist. It may be taken for granted, therefore, that in the main the principles and methods advocated are sound and up-to-date. There are many valuable hints on method and system in practice and lessons, courses of study, the order of subjects and manner of teaching, and the choice of music. The book contains also graded lists, with publishers' names, of works dealing with technique, studies, and pieces.

There are some obvious misprints: indeed, the work throughout shows some signs of haste. Thus we are told that 'Practice is better than pretext'! Other slips are 'mark or mar,' 'principle' for 'principal,' and there is frequent confusion in the use of 'practise' and 'practice.'

Apart from these blemishes, however, the book may be commended. It should prove helpful to students preparing for the L.R.A.M. and A.R.C.M. examinations in pianoforte-teaching.

The Restoration of Organs: A Practical Guide to the Organist in Country and Isolated Parishes. By John Matthews.

[London: Office of Musical Opinion.]

This excellent little volume—a series of articles, revised and now published in book form—should be in the hands of every organist. It makes no claim to be a treatise on the art of organ-building, but—to quote the author—'is intended to help those who have good reason to be dissatisfied with various defects in their organs, and who are yet unaware of the real cause and nature of those defects, and who may not be in the happy position of being able to give *carte blanche* to a good builder for a complete rebuild.' The author takes the reader pleasantly through the internal arrangements of the organ, leads him unerringly to the most common defects, and tells him exactly how to tackle them. The articles are concise and practical, and deal with every conceivable contingency, from repairing the sound-boards to cleaning the keys.

There is an excellent chapter on tuning, and some valuable advice on the treatment of reeds. The writer has also many interesting things to say concerning the construction of the modern key-board, the possible developments of the pedal-board, systems of control, characteristic tone in the pedals, &c. A most readable and practical book.

Combined Counterpoint in Three Parts, and Florid and Imitational Counterpoint in Three and Four Parts, with Examples. By George J. Bennett, Mus. Doc., F.R.C.O., &c.

[Novello & Co., Ltd.]

Dr. Bennett's book differs from the ordinary text-book on counterpoint, in that it presumes on the part of the student a knowledge of the working of simple counterpoint, and deals specifically with combined counterpoint in three parts, and florid and imitational counterpoint in three and four parts. It is thus intended to be used as supplementary to other works.

Most of the older treatises on counterpoint deal very inadequately with the important subject of combined counterpoint. Little or no guidance is given as to methods of working, and the pupil is left to do as best he may, after the study of a few isolated examples. One or two recent writers have treated this difficult branch of counterpoint with much more thoroughness: Dr. Kitson, in particular, in his admirable 'Art of Counterpoint' has done much to illustrate the possibilities of a freer and more musical style of writing.

Dr. Bennett treats his subject in a very broad-minded manner, and is evidently in sympathy with those who feel that if counterpoint is to retain its place as an educational factor of any practical value in the present day, it must free itself from the needlessly hampering restrictions which have been arbitrarily placed upon it in the past.

The author tells us that 'The idea of the book was originally prompted by the desire to provide some help to students preparing for the examinations of the Royal College of Organists,' and the large number of worked examples it contains should make it especially useful and welcome to examination candidates.

Some points to be noted are:

- (1.) There is no restriction as to change of harmony within the bar, especially with a moving bass.
- (2.) Modulation is used with a reasonable amount of freedom.
- (3.) Free use is made of the prepared discords $\frac{6}{5}$ and $\frac{4}{3}$ in any combination with the 4th or 5th Species.