

# The Musical Herald

A Journal for the Professor, Amateur, and Student of Music,

WITH WHICH IS INCORPORATED "THE TONIC SOL-FA REPORTER."

No. 521. { Registered for transmission abroad. } London, August 1, 1891.

{ Twopence. An. Sub., post free, 3s. }

THIS DAY.

## O FOR THE WINGS OF A DOVE.

Arranged as a two-part chorus from Mendelssohn, by

**B. MANSELL RAMSEY.**

Choruses for Equal Voices, No. 190, O.N., 3d.; Tonic Sol-fa, 1d.

**J. CURWEN & SONS.**

THIS DAY.

## TEMPERANCE LOSSES.

WORDS BY

**A. J. FOXWELL.**

MUSIC BY

**C. HUTCHINS LEWIS.**

A Duet for Mezzo-Soprano and Baritone, in which wife and husband recount the loss of a wretched home, shabby dress, cupboard full of emptiness, and other causes of the temperance pledge.

Price One Shilling and Sixpence.

**J. CURWEN & SONS.**

New Numbers of

## CHORAL HANDBOOK.

No. O.N. 8-f.

290 2d. 1½d. **Rome is calling us.**

(Song of the Roman Legions), by C. C. STEARNS.

291 1½d. 1d. **I saw lovely Phillis.**

Madrigal by R. L. PEARBALL.

293 3d. 1½d. **Away to the chase.**

Hunting chorus by G. FROELICH.

294 2d. 1d. **With songs and honours.**

Harvest anthem by T. F. SEWARD.

296 2d. 1d. **The Red, White, and Blue.**

Harmonised by GEO. OAKEY, MUS.B.

297 1½d. 1d. **Come o'er the Brook.**

Arranged from Ford and Calcott by SIR H. BISHOP.

**J. CURWEN & SONS.**

Two new choruses by C. C. STEARNS.

## STAR OF HOPE.

An effective chorus with short solos for all voices and a bright concluding choral movement.

Old Notation, 2d.; Tonic Sol-fa, 1d.

## THE BREAKING WAVES DASHED HIGH.

A capital setting of Mrs. Hemans' well-known words. Short solos for bass, soprano, tenor, and contralto, with chorus interspersed.

Old Notation, 2d.; Tonic Sol-fa, 1d.

**J. CURWEN & SONS.**

## THE LATE JOSEPH PROUDMAN.

The last photograph taken is now on sale, price 1s. Profits to a charitable object. Commissions will be executed in the order in which they are received.

**J. CURWEN & SONS.**

Now Ready.

## THE TONIC SOL-FA JUBILEE

A Popular Record and Handbook

BY

**J. S. CURWEN AND J. GRAHAM.**

Illustrated by about sixty woodcuts, portraits, fac-simile letters, and views.

This little book is full of interesting matter. Miss Glover's niece (Mrs. Langton Brown) has contributed a short memoir of her aunt, and there is a portrait of her, together with pictures of the early scenes of her work at Norwich. A specimen of her notation is given, as well as of the first form of Mr. Curwen's modification of it. Mrs. Brown has lately found a packet of letters written by Mr. Curwen to her aunt, and one of these—the first—is given in facsimile. A facsimile letter from Miss Glover to Mr. Curwen when she was 82 years of age is also given. There is a calendar of notable events in the movement, and a portrait gallery of over 40 leading advocates, with short biographical notices, and a portrait group of the members of the Jubilee Committee.

Every Sol-faist should possess this souvenir of the Jubilee. It will not long be offered for sale, and only a limited number of copies is being printed to meet the present demand. The book is written by request of the Jubilee Committee, and is an official and authentic record of past and present days and deeds.

Price Sixpence.

**J. CURWEN & SONS.**

## MAGNA CHARTA.

Popular Historical Cantata

By **HENRY COWARD, Mus.Bac., Oxon.**

Mr. Coward's musicianly and effective cantata.—*Musical Standard*. Deserves to be taken in hand by choral societies throughout the kingdom.—*News of the World*. The choruses seem to be the composer's strong point, for they are, without exception, excellent.—*Rotherham Advertiser*. The whole reflects great credit on Mr. Coward as a composer. The symphonic overture is really a fine piece of composition.—*Manchester Courier*. Some of the numbers are of high artistic pretensions.—*Manchester Guardian*. It takes front rank in works of its class.—*Swansea Paper*. The mass of the work is original and well done. The conductor might have accepted the plaudits of the audience as an encore for each number.—*Sheffield Telegraph*. At this performance (the fourth) many were unable to find accommodation.—*Sheffield Independent*. By desire of Lady Fitzwilliam the Elsecar Choral Society repeated *Magna Charta* at Wentworth House before a select company.—*Local Paper*.

Tonic Sol-fa, 9d. O.N., 3s.

Free loan of Orchestral Parts.

THE celebrated prayer from the above "We seek Thy help," O.N., Three-halfpence

LONDON: J. CURWEN & SONS, 8 & 9 Warwick Lane, E.C.

Jubilee of the Tonic Sol-fa System.

## MEMORIALS OF JOHN CURWEN.

By his son J. SPENCER CURWEN, F.R.A.M., and his daughter, MRS. BANKS.

"Will serve to increase the affection in which his memory is held among a wide circle of friends."—*Daily News*.

Price Two Shillings.

## Questions and Answers.

QUESTIONS should be addressed, "Editor, *Musical Herald*, 8 & 9, Warwick Lane, London, E.C.," and the words "Questions and Answers" should be placed in the corner of the envelope. Correspondents are requested not to send questions which can be answered by any music-seller, nor questions relating to the examinations of public bodies, which those bodies themselves can best answer. The 15th of each month is the last day for receiving questions. Correspondents must give name and address but can use a pseudonym in addition if they please. We cannot, in any case, give private replies by post.

### Difficult Bass Songs.

Will you kindly name two of the most difficult bass songs, i.e., for execution and compass?—BAKER.

Ans.—The following will probably be found sufficiently difficult:—"Im tiefen Keller" (Novello, price 1s. 6d.); "Is not His word like a fire" (*Elijah*); "I am a roamer" (Novello, price 2s.).

### Metronome Rates.

Kindly give me the metronome rates to the following:—Waltz, Polka, Schottische, Quadrille, Sonatina, and Rondo.—J. H. T.

Ans.—Waltz, ♩ = 72; Polka, ♩ = 108; Schottische, ♩ = 126, if written in 4 time. There is no definite rate for the Rondo of a Sonatina, as all such movements differ from each other in many ways. The most common fault is to hurry the Rondo Finale.

### Metronome Rate of a Tune.

Opinions differ greatly with regard to the rate that the tune "Sandon" (618, "*Bristol Tune Book*") should be sung. Please give your opinion.—AMATEUR.

Ans.—If sung by a small number of persons, ♩ = 100 seems to be a reasonable rate, but this would have to be considerably reduced if the tune was sung by a large congregation.

### Fingering.

Could you give me the name of a book giving hints on how to finger tunes (with publisher and price)?—BRITAIN.

Ans.—The only book known to the writer in which this subject is treated systematically is "*The Harmony Player*," which can be obtained either in the staff notation or in Tonic Sol-fa (Curwen, price 1s. 6d.).

### Dance Albums.

Will you kindly name a few Waltzes, Lancers, Schottisches, Dance Albums, &c., which you think will be popular during the coming dancing season, such as should constitute the repertoire of a violinist and pianist playing together regularly at dances during the season?—DONOVAN.

Ans.—Robert Cocks's "*Dance Album*," and Francis and Day's "*Tenth Dance Album*," each published at 1s., will be found of service; they appear to be taking the lead.

### Instruction Book for American Organ.

I teach the pianoforte, and have been asked to teach two lads the American organ. There are not many exercises in their instruction book, it goes on so quickly to tunes. Can you advise me what exercise book is suitable for them?—INTERMEDIATE.

Ans.—Instruction books for the harmonium or American organ generally assume that the student has some previous knowledge of music, and hence they are not carefully graded. The most suitable work is "*The Harmony Player*" (Curwen, 1s. 6d.). When this is mastered, go on to easy voluntaries.

### Large Fingers.

Is it possible for me to become a good pianist, a concert player, if my fingers cannot go in between the black keys? I have learnt many exercise books, including Czerny's "101 Exercises" and Czerny's "*Etude de la Vitesse*."—DYNAMOD.

Ans.—If one or more of the fingers cannot possibly avoid pressing down a black key when attempting to play the next adjoining white key, it is quite hopeless to attempt to become a first-rate "concert player." But perhaps the finger only requires a little training in position; there is

not too much room for the long finger of an adult under any circumstances. Bend the finger until the portion from the tip to the first joint is exactly perpendicular. If the finger can be induced to press down a white key between two black ones, then it is obvious that facility in doing this is a mere matter of practice.

### Fingered Editions of Studies.

Some time ago you kindly recommended Bertini's *Studies*, and Kuhlau's and Clementi's *Sonatinas* for piano practice. Which are the best and cheapest fingered (if such can be got) editions of these, with publisher and price?—ZERO.

Ans.—With English fingering, Augener's ed., Bertini, op. 100 (No. 8,057), op. 29 (No. 8,056), op. 32 (No. 8,059). Clementi's 12 *Sonatinas* (No. 8,093). Kuhlau's 8 *Sonatinas* (No. 8,200). Published at 1s. each. With continental fingering, Peters' ed., Bertini's, op. 100 (No. 181b), op. 29 (No. 182a), op. 32 (No. 182b), published at 1s. each. Clementi's 12 *Sonatinas* (No. 145, price 1s. 1d.). Kuhlau's *Sonatinas*, 2 vols. (No. 715 a-b, price 1s. 1d. each). Bertini, op. 137 (the easiest set) does not appear in the above editions; it can be obtained from Ashdown, price 4s.

### Playing Turns.

Kindly explain (1) how should the turn be played in the following (from Beethoven's "*Rondo in C*," for pianoforte, Augener's ed.)? (2) Also in the following, from the accompaniment to Mozart's "*Requiem*."—Q. E. D.



Ans.—(1) Editions vary, but the turns as given above are physically impossible of performance, unless the semiquavers are played so slowly as to make the whole passage grotesque and absurd. This was evident in the work of junior candidates for the late examination of the Associated Board. The only thing to be done is to reduce the number of "grace notes," when a short shake or a mordente will be the result. If this is placed on the first note of the group, the result is, practically, a turn, and this is the most reasonable interpretation of the sign.



The shake can, of course, be placed on the second semiquaver, but the result is not satisfactory, and is in no way suggestive of a turn. (2) The turn in the second example will consist of five notes, the last of which is the second semiquaver in the group.

### Works for Church Festivals.

Can you give a short list of good works (similar to Mendelssohn's "*Lauda Sion*" or "*Psalm 95*," suitable for performance at a church festival?—J. F. P.

Ans.—The field is not a very large one, and it has been fairly well trodden. The following list, without being exhaustive, may help you:—*Rebekah* (Barnby); *Holy City* (Gaul); *Last Night at Bethany* (C. L. Williams); *God, Thou art Great* (Spohr); *Crucifixion* (Stainer); *Gallia* (Gounod); *As the hart pants* (Mendelssohn); *Song of Miriam* (Schubert); *Last Judgment* (part of), Spohr; *Daughter of Jairus* (Stainer); *The Epiphany* (Dr. H. J. Edwards); *How lovely are Thy dwellings* (complete work), Spohr; *The Story of Bethany* (H. Coward); *The Return of Israel to Palestine* (J. M. W. Young); *The Prodigal Son* (part of), Sullivan; *Miriam* (J. L. Roeckel); *Soul's Pilgrimage* (W. H. Hadow); *Footprints of the Saviour* (E. Rogers).