

discusses merely the question of his music from the point of view of vocal art. He finds it defective in the natural inflection of melody; disastrous in its effect upon the throat tissue; and he prophesies that the desire for form and melody, which is part of nature, cannot be killed, and will constantly revive. In his "Art of Voice Training and Vocalisation" Mr. Wallworth applies his views in detail, and shows how voices should be trained so as to preserve them.

Thus this esteemed London professor leaves the record of a busy career and of an intelligent appreciation of art. May the Cape Liner, which is now ploughing its way southwards, carry him to a haven of health and rest!

## The Composer's Department.

THE *Musical Herald* undertakes to receive, examine, and return with suggestions and corrections, every kind of musical composition, vocal or instrumental, long or short, whether written in the staff or the Tonic Sol-fa notation. The conditions on which MSS. of this kind can be received are:—(1) That 1/- per page or part of a page be enclosed in postal orders. (2) That the compositions are received on or before the 15th of the month, that being the day on which the monthly examination commences. (3) That the compositions be addressed "Composer's Department," *Musical Herald*, 8 & 9 Warwick Lane, E.C., and the sender's name and address written on the MS. (4) The compositions are returned about the 5th of the ensuing month. The examination is in the hands of a musician of great experience as a composer and critic. A large number of compositions are examined and returned each month, and the department is highly appreciated by our readers. We also give analyses of the musical form of published pieces. Correspondents who desire these analyses will please post us a copy of the piece by the 15th of the month, together with a fee of 6d. per page in stamps or postal order. The analysis will be written on the piece, and it will be duly returned.

Composers wishing to have a small edition of their compositions printed cheaply and quickly are informed that the publishers of the *Musical Herald* are prepared to print copies by cyclostyle process. Either Old Notation or Tonic Sol-fa, and with or without words. Estimates given for 25, 50, or 100 copies, but only when the MS. accompanies the enquiry, which should be addressed to Cyclostyle Department, 8 & 9 Warwick Lane, E.C.

## Correspondence.

### Juvenile Sol-faists in Japan.

SIR,—In your June number I observe a special paragraph referring to little Miss Isabella Henderson Scott, of Hawick, aged seven years, whose credit in having gained the Intermediate Certificate of the Tonic Sol-fa College at that early age is ascribed equally to her own precocity and the ability of her teacher. In justice to some little Tonic Sol-faists in this part of the world, may I beg your insertion of the fact that the Intermediate Certificate has been taken within the last twelve months by five children of the undermentioned ages:—Nora Mudie, six years and eight months; Roger Loomis, seven years and three months; Alex. Hutchinson, seven years and five months; Herbert Bugbird, seven years and six months; Dorothy Mudie, seven years and nine months; and three of these have since taken the First Grade Staff Notation Certificate—namely, Nora Mudie, seven years and four months; Dorothy Mudie, eight years and six months; and Roger Loomis, eight years and nine months. Also a little Eurasian pupil of mine named Clara Schwabe, aged six years and eight months, who cannot understand a word of English, and all of whose lessons with me have consequently had to be given through an interpreter, has just taken the Elementary Certificate with the greatest ease. Miss Bloxham, who was their examiner in every case but one, can testify to the thorough manner in which they passed all the requirements; therefore, I think I may claim for these distant little

Yokohama Sol-faists that they compare favourably with those of home production. I am, sir, faithfully yours,

EMILY S. PATTON.

142a, Bluff, Yokohama, Japan, July, 1896.

### The harmonies of Bach's Chorales.

SIR,—I see in this month's *Herald* a question concerning a harmonic progression at the opening of one of Bach's chorales. What this particular chorale may be I have not succeeded in finding; not one of those in Erk's collection begins exactly as your correspondent wrote. But apart from that, it is worth remembering that many of these chorale-harmonisings are taken from great works and are to be considered in connection with their context, not quite independently; and this is especially important in examining the opening chords.

In the *Passion according to John*, No. 22, there is an arrangement of the chorale "Mach's mit mir, Gott" (Erk, No. 261) in which the last line is chromatically harmonised with such astonishing originality and effect that Sir George Macfarren called special attention to it in his analysis of that *Passion*. But the late Cambridge professor omitted to mention that this effect is intensified in performance, because the rest of the chorale has been harmonised unusually simply; and still more, a long preceding recitative has also had less modulation than is usual in Bach's recitatives. If one wishes to get the full effect of a harmonic progression of Bach's, he must go back to the beginning of the piece, and if the piece be a part of a large composition, he ought to go back even to the very beginning of the whole. The same is of course the case more or less with every great composer; but it is especially the case with Bach. The passage to which Macfarren drew special attention sounds forced and unnatural if taken by itself; heard in the last line of the chorale, it is wonderful; but taken as Bach intended, to particular words in the middle of the *Passion*, it is a stroke of the highest genius. I am afraid this halting to discuss the right or wrong of special progressions is one of the causes doing much mischief to English music. As Haydn said, "The educated ear is the sole authority." Yours, &c.

H. DAVEY.

NEW CLASSES AND CHOIRS.—The Sol-fa and Staff Music Classes, conducted by Mr. D. S. Allan, under the auspices of the Glasgow Sabbath School Union, have begun with a good number of pupils who are practising from "Guild of Music" and *Paradise Restored*—Mr. J. J. Donnelly has a society of 150 members (St. Mirin's Musical Society) at Paisley preparing for Tonic Sol-fa certificates and studying concert pieces.—Reading School of Music has issued a business-like prospectus, which provides for thorough courses of study in many branches.—Mr. Cross resumes the popular singing classes which he has successfully conducted for more than twenty years in Manchester, and the Tonic Sol-fa curriculum is fully provided for.—The West London Choral Association have had over 6,000 persons on their rolls, and they have appeared in all the leading halls of London. They are beginning another season in the lecture hall of the Welsh Church, Charing Cross Road, under Mr. W. Holmes' direction and strong educational attraction.—Hackney Choral Society commence their fifteenth season under Mr. T. H. Warner's direction at Morley Hall, Hackney, and in connection with the society an elementary class is announced. Mr. Warner will also have vocal music classes in four grades at the People's Palace; also similar evening classes at the North East London Institute.—The Forest Gate School of Music has over 600 pupils per term, and caters for every musical requirement under the principalship of Mr. W. Harding Bonner.—The South West Choral Society, Lavender Hill, S.W., conducted by Mr. A. Bond, are commencing their eleventh season with the practice of the *Redemption*.—The South London Institute of Music prospectus should be seen by all South Londoners wishing for private or class lessons in any branch of music; Mr. L. C. Venables directs it for the twenty-ninth season.—The Wimbledon Male-Voice Choir commences the season with a balance on the right side, and the conductor, Mr. H. W. Weston, has accepted several invitations for performances by the choir.