Review

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The Shepherd's love song. A sweet night. A morning song. The music of the wave.

The fact that the first three of the above-named songs by Mr. Ernest Austin are marked Op. 2, Nos. 1, 2 and 3, may explain the use of a simpler style of expressiveness than is associated with the greater number of his works. In the 'Shepherd's love-song,' the pastoral simplicity of the words (which are the composer's) and the music is not of the common kind. In the next example, the opening line of H. Ernest Hunt's poem, 'Sweet night, thy mantle now let fall,' has suggested a soothing flow in the vocal part and a gentle waving in the accompaniment. 'A morning song,' a setting of words by George Lees, moves in elegant curves of diatonic melody without approaching the commonplace. 'The music of the wave' (words by H. Ernest Hunt) might belong to the same period of composition as the foregoing, as its effects are secured without elaborate figures or harmonies, and without abstruseness.

PIANOFORTE MUSIC.

Prelude and Pavane. Two Idylls. By H. Farjeon.
Spinning song. By Anton Strelezki.
Valse étude. By Sydney Rosenbloom.

[The Vincent Music Company.]

Mr. Farjeon's *Prelude and Pavane* are slight pieces that might have been 'thrown off in an odd moment.' The former takes about forty seconds to perform, and would stand as a simple model of binary form. The *Pavane* contains one bar more than the *Prelude*, but is slow and stately, with several pauses to eke it out. The *Idylls* belong to a different class of music, in which out-of-the-way harmonies are the hall-mark of merit. They are both short and both original, but their beauty is more affected than real.

The 'Spinning song' hums with the usual trills in the right hand. These, varied with arpeggios, are supported by some not highly inspired chordal progressions in the left hand; and thus the composer avoids the necessity of composing a tune.

Mr. Rosenbloom's 'Valse étude' stands out from the remainder of the present collection of pieces for its fancy and workmanship. It belongs to the type of waltz invented by Chopin, but owes little to that composer in its phraseology. Its one fault is an unsatisfactory scheme of tonality. The initial and final key, A flat, is lost to sight in a protracted middle section, on the same subject-matter, dealing with nearly-related keys. An over-long excursion into B flat near the beginning seems first to throw the key-system out of joint.

SONGS.

To Norah. By E. Douglas Tayler.
Come, dreamless rest. By Noel Johnson.
The requital. By Joseph Holbrooke.
Farewell. Come to me, gentle sleep. By John Pointer.
Sing, Britain's sons. By Charles Harriss.
Down Chelsea way. By Henry Coates.
The songster's awakening. The Puritan maid. By Percy Fletcher.

[Novello & Co., Ltd.]

'To Norah' and 'Come, dreamless rest,' are melodious and easily intelligible songs, being simple in character and design. Mr. Holbrooke's 'The requital' is far more ambitious, although there is no lack of simplicity and melodiousness in parts of it. The harmonic scheme of the accompaniment, however, is often involved, and contributes to the picturesqueness of the total effect. 'Farewell' and 'Come to me, gentle sleep,' by Mr. John Pointer, both belong to his Op. 1; they are expressive settings of familiar words in which no recourse is made to elaboration of detail.

Patriotic sentiments are evoked by the next two songs on the list. Dr. Harriss's 'Sing, Britain's sons' is in martial rhythm, and has a stirring refrain well adapted to the compass of the ordinary patriotic voice. Mr. Coates's 'Down Chelsea way' calls attention to 'straight old men with the hair of snow, and their martial tread and their coats of red,' with the persuasive eloquence of a catchy tune.

Of Mr. Percy Fletcher's songs, the first, 'The songster's awakening,' is a pretty vocal waltz suitable for light soprano voices. 'The Puritan maid' is a charming light song written to clever verses by Maud E. Sargent, addressed, it appears, to a 17th century portrait.

A Song of Thanksgiving. Sacred cantata for festival and general use. By H. A. Fricker, organist, Leeds Town Hall.

[Robert Culley.]

This cantata consists of nine numbers, most of which are choral. There are solo parts, soprano, tenor, and alto or bass. Two numbers are instrumental. The words consist chiefly of well-known hymns set in anthem or song form. The music throughout is of the practicable kind, and betrays no influence of the late modern school. It is always singable, melodious, and musicianly, and never austere or oppressively contrapuntal. The organ part, as might be expected, is a very effective feature.

The Walrus and the Carpenter. Choral ballad for schools and classes. Words by Lewis Carroll. Music by Percy E. Fletcher.

[Novello & Co., Ltd.]

Lewis Carroll has inspired much music of the lighter kind. Nothing he wrote is more droll than the story of the 'Walrus and the Carpenter,' and it says much for Mr. Percy Fletcher's music that it admirably fits the words. The ballad is meant to be performed without break, and takes about twenty minutes. There are no solos, and the choruses are written in two parts with occasional unison, and generally the music is as simple as it should be for the purpose of schools.

BOOKS RECEIVED.

The Basis of Musical Pleasure. By Albert Gehring. (G. P. Putnam's Sons, New York and London.) The fuller title of this interesting essay states that the contents deal also with a consideration of the opera problem and the expression of the emotions in music.

Hugo Wolf. By Ernest Newman. Translated into German by Dr. Hermann von Hase. Pp. 263. (Leipzig: Breitkopf & Härtel.)

The essentials of pianoforte playing. By Clayton Johns. Pp. 84. Price \$1.50. (Boston: Oliver Ditson Company.)

Pianoforte Teaching: its principles and problems. By Clarence G. Hamilton. Pp. 171. (Chicago: Lyon & Healy.)

Who's who. Pp. xxvi. + 2246. Price 10s.

The Englishwoman's Year-book. Pp. xxiii. + 386. Price 2s. 6d.

The Writers' and Artists' Year-book, 1911. Pp. vii. + 132. (London: Adam & Charles Black.)

Correspondence.

THE STUDY OF RHYTHM.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It would take too much of your space to enter into details of the differences between the bar and the Greek musical foot, which, for convenience, I have called the 'measure,' and I can therefore only refer those of your readers who are interested in the matter to my 'Rhythm of modern music,' in which I have endeavoured to explain it in non-technical language.

With regard to the value of Greek rhythmical theory in connection with modern music, I am afraid I must continue to disagree with Dr. Trotter *in toto*. The principles of Greek rhythmical theory are by no means 'exploded,' as Dr. Trotter suggests. On the contrary, they are, I am glad to think, becoming more widely diffused. In 1884, Riemann writes, in the 'Introduction to his "Dynamik und Agogik"': 'When Rudolph Westphal's "Allgemeine Theorie der musikalischen Rhythmik seit J. S. Bach" appeared in 1880, no small astonishment arose that the rhythmical theory of Aristoxenus (4th cent. B.C.) could be brought forward by a thoughtful philologist as a theory of modern rhythm. And although