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Seven Songs for Mezzo-Soprano by Sydney Thomson

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Eolian. Romance for violoncello with pianoforte accompaniment. By Walter Alcock.

La Speranza. Romance for violoncello or violin with pianoforte accompaniment. By Frank D'Alquen.

Berceuse. For violin with pianoforte accompaniment. By Herbert Sharpe.

Caprice. For violin with pianoforte accompaniment. By Cecil Gann.

Réverie. For violoncello, or violin and pianoforte. By Noel Johnson.

[Charles Woolhouse.]

ALL these may be welcomed to the rapidly growing repertory of violinists and violoncellists. Mr. Alcock's Romance is a well-told tale which will be heard with interest. Mr. D'Alquen's "Speranza" is of a bright description, although it would have been more effective had it harped less on one string. The Berceuse would scarcely lull anyone to sleep except those endowed with an energetic temperament. Appropriate fancifulness distinguishes the Caprice, but its humours present no special difficulties to master. The Réverie partakes of the nature of a mental debate concerning "to be, or not to be," which sometimes assumes an agitated character.

Organ Arrangements. Edited by George C. Martin. Nos. 19-23. [Novello, Ewer and Co.]

HAYDN'S introduction to his masterpiece, the "Creation," which he terms "Representation of Chaos," and in which many harmonic progressions now in common use are anticipated, forms an effective organ piece, and has been transcribed with much skill. No. 20 of these arrangements is the first movement of Schubert's great Pianoforte Sonata in A minor (Op. 42). Here the editor treads on somewhat dangerous ground, but, judging from the careful directions for registering, the music should prove very effective in its new guise. Similar remarks may apply to No. 21, the second movement of Schubert's "Unfinished" Symphony in B minor, and No. 22, the third movement from Schumann's "Rhenish" Symphony in E flat. Mr. W. H. Stocks is the transcriber of the Haydn excerpt, Mr. Arthur B. Plant that of Schubert, and Mr. W. A. C. Cruickshank of the two selections last named. No. 23 is a Solemn March from a cantata, "The Black Knight," by Edward Elgar, arranged by the composer. It is a brief but effective piece in a distinctly modern style, and may be warmly commended to the notice of organists as a concluding voluntary.

Practical Harmony. A concise treatise, including the harmonization of melodies, with progressive exercises. By Stewart Macpherson. [J. Williams.]

THE aim of this book is sufficiently indicated by its title, but, as other works of similar intention exist, the author explains that his book is meant to occupy a position midway between the primer and the theoretical treatise. As regards his principles, he avows himself an adherent of the Day system as modified by Macfarren and Prout. We are glad to see that in the examples only the treble and bass clefs are used. The volume is divided into three parts, which treat successively of Diatonic Harmony, Chromatic Harmony, and the Harmonization of Melodies, with Modulation. The information is tersely conveyed, and the examples well chosen.

Miniatures. Quatre Morceaux pour piano. Composés par Erik Meyer-Helmund (Op. 136). [Forsyth Brothers.]

THESE are light, attractive little pianoforte pieces. The *Menuet* is quaint, so also the *Trio*, yet it forms a marked contrast. The melodious *Petit chanson d'amour* reminds one somewhat of a certain Rubinstein piece. The *Valse mignon* and *Marche des Gnomes* are equally effective.

The Maid and the Elf. *Springtime*. Written and composed by Kate Willis. [Weekes and Co.]

BOTH these songs are bright and attractive. They are, moreover, effectively written for a soprano voice, probably for the composer's sister, and the words express graceful ideas in a happy manner.

Seven Songs for Mezzo-Soprano. The words selected from the poems of Alfred, Lord Tennyson. The music by Sydney Thomson. [Novello, Ewer and Co.]

THE poems selected are "Ask me no more," "Tears, idle tears," "The Miller's Daughter," "The Poet's Song," "As thro' the land," "Now sleeps the crimson petal," and "Go not, happy day." Although described as written for a lady's voice, some of these songs would obviously come more appropriately from the lips of a man. With this exception and the unnecessary repetition of words, which hinders the dramatic significance in some of the songs, the settings may be recommended to the attention of cultured vocalists as expressive and worthy of their text.

Rosalind's Madrigal. Words by Thomas Lodge (1556). Music arranged by A. L. [Metzler and Co.]

THIS quaint and graceful song has been so often sung by Miss Liza Lehmann at the "Pops" and elsewhere that its merits are fairly well known. Those who have not had the pleasure of hearing Miss Lehmann sing it may be told that a voice of considerable purity and flexibility is needed to do it justice, and that the clearest possible enunciation of the words is also indispensable. The accompaniment is not difficult.

Drinking Song. (Chanson à Boire.) Written by Racau. English words by Theo. Marzials. Composed by A. Goring Thomas. [Metzler and Co.]

THIS is a bold-spirited song calculated to make a cultured singer with a robust voice rejoice; that is, if he has a good accompanist—if not, he will do otherwise. It is just the song for a festive season.

Musicians and their Compositions. By J. R. Griffiths. [S. W. Partridge and Co.]

"THE object of these short sketches is to give the ordinary reader a general idea of some of the more prominent of the world's great composers." Thus begins the preface to this commendable little volume, which in pleasant chatty fashion deals with the lives and works of Bach, Handel, Haydn, Mozart, Beethoven, and Mendelssohn. No small merit of the work is its low price, for the more reliable and cheap books we have upon composers and their divine art the greater will be the intelligent and widespread appreciation of good music.

Cossack Cradle Song. By Napravnik. Arranged, with English words, by F. E. Whishaw. [Boosey and Co.]

EVERY lover of a really beautiful and artistic song should at once add this one to his collection. The vocal melody is a delightful specimen of the Folk-song type, and the "accompaniment" is itself so melodious and charming that it might very well be played alone as a pianoforte piece with the same title. The effect of the combination, strangely enough, is not complex, but, on the contrary, simple and expressive to a degree. The song is a little masterpiece.

Three Octave Studies (Legato) for the Development of the Wrist. For Pianoforte. By B. Bockelman (Op. 14, No. 1). [Leipzig: Fritz Schuberth.]

THE earnest student who practises these studies, with attention to the admirable manner in which they are phrased, cannot fail to acquire increased command in *legato* octave playing, especially by the left hand, which, in the majority of pianists, is deficient in this respect. The studies possess considerable melodic interest, the second, entitled "Cygnus," being very pleasing.

Cosaque Fantastique. Pour Piano. Par Sigismund Stojowski. [Stanley Lucas.]

PIANISTS who wish to add a striking and characteristic piece to their repertory may be recommended to purchase this composition. It requires a firm touch and spirited style for its effective performance, but presents no exceptional executive difficulties.