Review

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publications is at their disposal. The universality of the demand for good works in which classical forms and ideas are presented has almost entirely superseded the antique form of arrangements and adaptations of popular airs in forms which might have been pleasing, but were certainly not educational. The tendency of all these albums has been, and is, of a character which is distinctly elevating. There is scarcely a single piece which is not of a nature to warrant its introduction in a programme whose design is to promote good taste and a love for higher things in music. For example, No. 20 contains fourteen graceful and well-written works by such masters in musical art as J. S. Bach, Becker, Bohlmann, F. David, Carl Hause, and M. Hauser; while No. 21 is no less valuable, containing, as it does, twelve pieces by Haydn, Hoffmann, Raff, Leclair, Molique, Samson, and Schubert. The third selection, No. 22, has thirteen works by some of the authors above named, and by equally able writers for the violin—namely, Schubert, A. Simon, Schumann, Henri Wohlers, F. Sarközy, and Nittinger, all ably set forth, and forming a library of violin music of uniform appearance, handy shape, and small cost, which, for teaching or for Concert purposes, it would be difficult to equal, much more to surpass.

Six Love Lyrics. Words by Joseph Bennett. Music by Hamish MacCunn (Op. 9). [Novello, Ewer and Co.]

THE titles of these excellent love songs not only show the story upon which they are founded, but may be considered as an epitome of the little idyll they form: 1. "A message comes from the East in May, and parted my love and me." 2. "Where palms make pleasant shade, in India's burning land, my love doth rest." 3. He passionately bewails her absence. 4. He hears of her death. 5. The news turns out to be false. 6. They are re-united. The story has, in one form or another, been told many times, but the manner of relating it in the present instance possesses many features of poetical novelty in expression. The originality of the words is matched in a great measure by the unconventionality of the music. The peculiar vein of thought associated with all the music of the young Scottish composer runs through every song, and forms an additional attraction for the admirers of his style. Those who remember the serial appearance of the "Love Lyrics" in the *English Illustrated Magazine* will be glad to renew acquaintance with them in the present form, which many will find more accessible and acceptable from a musical point of view.

The Victory of Song. Words by Lewis Morris. Music by Emma Mundella. [Novello, Ewer and Co.]

IN the arrangement of this most effective piece of writing the composer has presented an idea which will, doubtless, be heartily welcomed. The chorus is written for two sopranos and alto. This will commend it to those choral bodies, similar to Miss Rachel Gray's Singing Class, for which it was written, where only female voices are available. The addition of parts for three violins to the pianoforte accompaniment, with the harp obbligato part, will greatly enlist the sympathies of those friends, or fellow-students, it may be, who are more expert in the use of the violin and harp, instruments now greatly favoured, than in the management of the voice, and the combination of forces thus obtained must inevitably tend to the extension of musical sympathy and interest. The composition itself is attractive for its simplicity of treatment and melodic part-writing. The words are admirably illustrated in music, and the working up to the climax is effected in a way which is most attractive. In addition to the full score, the work is issued in a popular handy octavo form.

An Order of Service for Children, with Music. By E. P. Bouverie, M.A. [Skeffington and Son.]

THE Bishop of Salisbury, in his commendation of this excellent little collection, says: "The tone and spirit in which it is written will of themselves commend it to loving Christian hearts." The idea of the book is excellent. It contains, besides the order of a Service for Children, a collection of Metrical Litanies, arranged for the Christian seasons, with other Litanies and hymns for occasional

services. The list of names of composers of the music includes such as Ouseley, Stainer, Bridge, Parry, Lee Williams, Barnby, Leslie, A. H. Brown, Rockstro, and others, therefore nothing more need be said in recommending the little book to those who need it.

David and Saul. An Oratorio for Soli, Chorus, and Orchestra. The words written by Dr. Brown. The music composed by David Jenkins (Op. 20).

[Novello, Ewer and Co.]

MR. DAVID JENKINS may be congratulated upon the choice of subject for his Oratorio. The heroes he celebrates by his music are among the best known in Biblical history, and the incidents of their lives severally and conjointly are among the most dramatic in the sacred writings. The music is arranged in three parts, each containing solos, recitatives, and choruses, arranged in that varied form which the situations demand and the necessities of musical contrast require. The solos are melodious, so that they bring interest to the singers and gratification to the hearers, and the choruses are wisely written so as not to daunt even ordinary singers by their difficulties. At the same time, it is easy to perceive, in the abundance of musical feeling which might be looked for in a native of the principality, a vein of scholarlike writing such as ought to be expected from a musical graduate. The bold Overture and the pianoforte accompaniments arranged by Mr. R. S. Hughes give indication of much thoughtfully suggested orchestral colouring, and although the composer has preferred to mould his views upon classical patterns, his originality will be greatly helpful in securing popularity for his work wherever it is known.

Pianoforte Albums. Nos. 47, 48, and 49.

[Novello, Ewer and Co.]

IN these three volumes will be found extracts from the compositions of Schubert—namely, four Impromptus (Op. 90), a like number (Op. 142) Moments Musicaux (Op. 94), and Adagio and Rondo (Op. 145). Each of these is sufficiently well known to obviate the necessity of description either of their musical worth or of their value for the purposes of instruction. All, therefore, that is needed is to call the attention of teachers and pupils to the excellence of this collection and the opportunity of making acquaintance with some of the best and most popular of Schubert's Pianoforte Compositions now included in this valuable series of Albums.

Loewe Album of Thirteen Ballads. With English and German words. Edited by Albert B. Bach.

[Berlin: Schlesinger.]

THE editor of this collection of interesting songs has already done much to bring forward the artistic claims of Johann Carl Gottfried Loewe to the attention of his brother musicians by "The Art Ballad," his excellent monograph on the subject. The publication of the Songs will strengthen his appeal on his behalf and substantiate the favourable opinion already conceived of the composer. The original German words, by Herder and others, have been excellently translated into English verse.

Impromptu in B flat, for Pianoforte. By Arthur Somerwell. [Stanley Lucas, Weber and Co.]

A BRIGHT and effective composition, well laid out for the pianoforte, which should find favour with skilful players. It is dedicated to Miss Fanny Davies, in whose hands doubtless its many attractive features would be well brought out.

Seconde Romance pour le Violon, avec accompagnement de Piano. Par Berthold Tours.

[Wickens and Co.]

THERE are few writers for the violin among living composers better qualified than Mr. Berthold Tours. It is, therefore, with especial gratification that welcome should be offered to this "Seconde Romance," one of the latest efforts of his facile and clever pen. It is easy, yet effective; melodious, yet full of dignity; and being written with a full knowledge of the powers of the instrument, it is in every respect valuable for the purposes of teaching, as well as being attractive as a concert-piece.