Review

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point of view: 'A hymn that sounds popular and homelike in its own language must sound so in ours if it is to be really available for devotional purposes, and it seems to me allowable for this object to make such alterations in the metre as lie in the different nature of the language.' These are wise words, even of wider application than to hymns, and should be laid to heart by translators who too often sacrifice sense to literalness. The correspondence of the Misses Winkworth reflects their attractive personality, and Miss Shaen has linked the letters to the life-story of her aunts in a manner which merits the warmest commendation.

SONGS.

Songs from the highway (Book I.). By Ernest Austin.
[Novello & Co., Ltd.]

Mr. Austin is well known as an apostle of modernism. In his case the tendency manifests itself in the form of indefinite tonality and rhythm. 'Love's tragedy,' for instance, which is the second of his six 'Songs from the highway,' is practically unbarred, and the accentuation is left to the discrimination of the singer, with whom it is to be hoped the accompanist will be in sympathy. The opening lines of this song, 'Plunged in grief, with straining heart and flooded eyes, moans the young girl by the body of her lover,' and the title, 'O sad day,' of another, will suffice to show that Mr. Austin pays some court to the prevailing taste for gloom in music. In these, as well as in two other songs of a less lachrymose character, the composer is his own author, in which capacity he takes more naturally to prose than to verse. 'In April,' of which the words are by Emanuel Giebel, is noteworthy in that the vocal part is in one key throughout. It is a bright song with an interesting accompaniment. That Mr. Austin's new volume does not lack variety is self evident.

PIANOFORTE MUSIC.

Allegro (Op. 64, No. 1). By Cyril Scott.
Prelude. By Ethel Barns.
Impromptu. By Cecil Hazlehurst.
The gate of memory. By Emerson Whithorne.
[Elkin & Co.]

Among modern harmonic effects those of Mr. Cyril Scott have the virtue of a flavour of their own, though people of academical leanings may find them an acquired taste. In his 'Allegro' Mr. Scott shows an anxiety to extend the conventional limits of the key, and in other respects provides his admirers with something to think over.

In her short 'Prelude,' Miss Barns secures an imposing effect; the hands that execute the piece should have a good command of the keyboard, and the power to play full chords readily.

Mr. Hazlehurst's 'Impromptu' is of moderate technical difficulty, and contains two engaging and widely contrasted melodies that make their appearance in many keys.

Mr. Whithorne's piece of pianoforte programme-music is a record of his impression of Rossetti's picture from which the title is borrowed. Its appropriateness as a musical delineation need not enter into the consideration of its abstract merits. The interest is chiefly harmonic, and the executive demands are moderate.

Brahms. By H. C. Colles. The Music of the Masters series.

[John Lane.]

Mr. Colles has the rare gift of writing lucidly on technical subjects. In perusing the pages of this handy little volume, one is struck by the breadth of view of the author in analysing the works of Brahms. It is obvious that he is an admirer of the master, else he would not have given such whole-hearted study to his works as is proved by this book; yet Mr. Colles does not assume a partisan attitude, but sets forth the result of his Brahmsian studies in a manner which calls for unqualified praise. An example of his attractive style is furnished in the following extract

referring to the third movement of the first Symphony: 'The *Allegretto* has for principal theme a light-hearted little tune played by the wind over a *pizzicato* bass. This fragment will recall to those who have heard it its freshness, like to a mild spring day. There are tributary themes which add new incident and ever-changing interest; all is living and moving, yet nothing strenuous or earnest, though in the central episode (worked in with the music of the first part in the coda), there is a touch of mystery like a cloud passing across the face of the sun.' A stray sharp appears to have found its way into the music-type example on p. 84.

CHORAL MUSIC.

The Fakenham Ghost. Cantata for soprano solo, chorus and orchestra. Poem by Robert Bloomfield. Music by Bertram Luard-Selby.

[Novello & Co., Ltd.]

It was with this little cantata that Mr. Luard-Selby won the prize in the recent competition of the Association of Musical Festivals. Bright music allied to humorous words will never cease to appeal to choralests and their audiences, therefore this latest addition to the category should become a favourite piece, especially as it has more purely artistic virtues than humorous descriptive choral works are wont to possess. The ghost is a stray ass's foal that, for company, follows a benighted ancient dame on her trudge over the moor. The eight lines that solve the mystery of the apparition and its pattering footsteps are cast in the form of a short and easy solo that might very well be sung by all the sopranos of a choir. The music never fails to suit the words, and melodic and rhythmic invention sustain the interest throughout. Extreme chromatic changes are avoided, and choralests will find little difficulty in tackling their parts.

The Organist's Christian Year. Edited by Charles William Pearce.

[The Vincent Music Publishing Company, Ltd.]

This well got-up volume is as attractive from its handsome appearance as by its Kebleic title. It claims to provide 'a series of useful voluntaries (original and selected) appropriate for use on each Sunday.' The preface states that 'An attempt has been made to meet the requirements of "all sorts and conditions" of organists, by selecting pieces *mostly* [the italics are Dr. Pearce's] of an easy character, so that this book can be taken up and played from without much (if any) previous preparation.' Apart from the danger of putting a premium upon laziness, we doubt if the rank and file of organists could efficiently perform most of these pieces without 'previous preparation,' and even some considerable practice. The pedal part is very much in evidence throughout, and Dr. Pearce has a penchant for double pedals, a stretching of the legs which may be overdone. Some of the selections are peculiarly happy, such as an ingenious postlude, by the editor, on the tune 'Helmsley,' for a Sunday in Advent, and an arrangement of 'I know that my Redeemer liveth' as a Communion voluntary on Easter Day; but the appropriation of Handel's operatic overture 'Giustino' (not 'Guistino,' as printed) to Septuagesima Sunday is not quite so obvious—at least, to a reviewer who is, perhaps, less ecclesiastically minded than Dr. Pearce.

Ode on Time (Op. 27). Poem by Milton. Set to music for baritone solo, chorus and orchestra, by Dr. H. Walford Davies.

[Novello & Co., Ltd.]

Everything that comes from the composer of 'Everyman' has claims upon the attention of musicians. In attempting the formidable task of composing music powerful enough to be associated with Milton's impressive poem, Dr. Davies has once again justified confidence in his powers of insight and expression. The poem is big and serious, although it has its note of joy, and deals as it were with great issues. It forms, therefore, a fit text for the austere and brooding style of the composer.

The work is a short one, occupying about ten minutes in performance. The baritone solo is sometimes detached from