Review

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Echoes. By John Pointer. *The Little Sandman.* By Brahms (arranged by John E. West). *Aubade.* By John Ireland.

[Novello & Co., Ltd.]

The above part-songs are for female voices, and are useful additions to this branch of musical composition. Mr. Pointer's piece is a Trio calling for experienced singers. It has a melodious swing and some effective modulations, and is supported throughout by an interesting accompaniment. 'The little sandman' is a Trio arrangement of Brahms's charmingly-accompanied folk-song melody, and will, we imagine, be welcome to ladies' choral Societies and upper schools. Mr. John Ireland has made a deservedly high reputation as composer of graceful vocal music, which he is able to adorn with a beautiful accompaniment. 'Aubade' is a good specimen of his refined and artistic style.

Medieval Musical Relics of Denmark. By Angul Hammerich. Translated from Danish by Margaret Williams Hammerich.

[Leipsc: Breitkopf & Härtel.]

This scholarly folio by Professor Dr. Angul Hammerich, of Copenhagen University, is the embodiment of a series of lectures on 'Danish musical history of the Middle Ages,' and is admirably translated by Mrs. Hammerich. Not only are there given the facsimiles of many important musical items of pre-Reformation days, but translations, in modern musical notation, are furnished, prefaced by a perfectly lucid historical account. Dr. Hammerich has unearthed some rare treasures from the MSS. of the Cathedral of Lund and the Ringsted Convent Church—all of which amply prove a high state of musical culture among the Danes of the Middle Ages.

In regard to the 5th example, namely, the Sequence 'Letabundus,' usually called 'Prosa de nativitate Domini,' Dr. Hammerich says that 'it appears to be older than the time of St. Bernard,' but he does not seem to be aware that the music is in a Brit. Mus. MS. of the early 12th century (Add. 18362, f. 109b) and is also in an English Gradual circa 1140, as well as in a 12th century MS. in the Bibl. Nat., Paris (Lat. 1139, f. 80b). However, Dr. Hammerich tells us the interesting fact that this old melody has been wedded to 'an Anglo-Norman song of the 13th century in praise of beer, probably the oldest beer song in existence.'

The collotype facsimiles are magnificently reproduced, being the work of F. Hendriksen, and the work itself is beautifully printed by Nielsen & Lydiche, of Copenhagen.

Now let her charge and spare not. By Frances Pilkington. *Now I see thy looks were feigned.* Thomas Ford. The Oriana Series of Madrigals. Edited by Lionel Benson.

[Novello & Co., Ltd.]

These are two more of the treasures of the past brought forward by Mr. Benson, in a form for popular use. Both madrigals or part-songs have a special utility by reason of their being in four parts. Pilkington's easy and dainty piece is mostly in solid harmony, varied by points of imitation. Ford's little piece is from 'Music of Sundrie Kindes' (London, 1607), and is again easy and flowing, and has some quaint harmonies. Both pieces are marked for expression by Mr. Benson, and as no one knows better how to deal with music of this kind, his suggestions are valuable.

Masterpieces of Music. Edited by E. Hatzfeld.

[T. C. & E. C. Jack.]

The four recent issues of this attractive and cheap series have nearly completed the announced list. In the volume on Handel, Mr. Henry Davey writes instructively, and with authority, on his life, the general features of his

music, and his 'borrowings.' The music is represented by a few favourite airs, the 'Harmonious blacksmith' Variations, and smaller pieces, among which it is curious to find a pianoforte transcription of a violin work. One of the best essays in the series is that on Liszt, by Sir Alexander Mackenzie, the quality of which can be judged by the author's admirable lectures delivered recently at the Royal Institution, and reported in these columns. Sir Alexander has also written attractively on Verdi. There remains the volume on Meyerbeer, whom one is surprised to encounter in a company that excludes Berlioz. Mr. Arthur Hervey's essay is, however, good reading, and one cannot grudge this opportunity to an enthusiast. In these—as in previous issues—a full-page portrait is given in each volume, and numerous illustrations appear in the text.

BOOKS RECEIVED.

Opera Synopses. By J. Walker McSpadden. Pp. 336. Price 2s. 6d. (London: George G. Harrap.)

Ear training. By Leonard C. Venables. Pp. 192. Price 4s. (London: J. Curwen & Sons.)

Tschudi: the harpsichord maker. By William Dale. Pp. 82. Illustrated. (London: Constable & Co.)

Practical hints for students of singing. By Liza Lehmann. Pp. 177. Price 5s. (London: Enoch & Sons.)

Wagner's teachings by analogy. By Edwin Evans, sen. An introduction to the study of Wagner's prose works. Pp. 79. Price 2s. 6d. (London: William Reeves.)

Correspondence.

THE PEDAL ORGAN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I would not have it thought that I wish unduly to press any analogy between the organ and the orchestra. The point of my contention is surely summed up in the final paragraph of my last letter. Dr. Froggatt does not reply to the questions contained in that paragraph. (I assume now, as ever, that the ear is the final arbiter.)

I have before me particulars of some of Mr. Robert Hope-Jones's recent achievements in organ building. As is well known, he carries the principle of 'continuation' to greater lengths than most of us yet care to copy. At the same time, in his larger specifications—he does not advocate more than thirty-one ranks of pipes for any organ—it will be seen that one or more independent ranks of big scale and on really heavy wind pressure are set apart for use only on the Pedal organ, presumably because he wishes this department to be immeasurably superior in power to orchestral basses.

I may observe that as compared with the orchestra the organ is merely a machine, it is therefore a comparatively easy matter to produce, in the bass, weight sufficient to satisfy the ear, where wind can be supplied in any quantity at considerable pressure and where there is room to plant a sufficient number of pipes. But I know of no method other than that of *one or more independent ranks*.

I entirely agree with the final sentence of Dr. Froggatt's letter. So unusual is the instrument that it contains all the requirements he mentions—and a few others. Most of the leading experts in this country have inspected it. Not a few recognised leading players have tried it, and are coming to try it. I hope, Sir, that I made it clear that Dr. Froggatt would be very welcome to show whether 'continued' basses can 'hold their own.' I do not, in practice, find that they can, although they are of incalculable value in directions other than that of making weight.—I am, Sir, your obedient servant,

KENNETH G. BURNS.

Richmond, Surrey.