Review

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Three Inventions. Composed by Arthur Somervell.
[Bosworth & Co.]

Dr. Somervell's pianoforte music has always had a style of its own. With an idiom that irresistibly recalls Handel, he expresses ideas and employs methods of procedure that belong essentially to a later age. The present examples are highly characteristic.

Rêverie d'Amour. Composed by Alfred Hollins.
Grüsse der scheidenden Sonne. Composed by Carl Reinecke.
Sarabande. Composed by W. Wolstenholme.

[The Vincent Music Co.]

Melody is the chief feature of Mr. Hollins's *Rêverie*, which moreover is conceived and carried out with good musicianship. It is not difficult, but the key (G flat) and the part-writing towards the end require experience in the performer.

Herr Carl Reinecke's piece is graceful, expressive, and moderate in its technical demands; it contains passages of original design and agreeable effect.

The sound qualities of Mr. Wolstenholme's writing are well shown in his 'Sarabande,' in which ingenuity in the construction of melody and harmonies of a simple but telling character play an important part.

Symphony in A flat. By Edward Elgar. Arranged for pianoforte solo by Sigfrid Karg-Elert.

[Novello & Co., Ltd.]

Mr. Karg-Elert has transcribed Elgar's *Symphony* with remarkable skill and attention to detail. He has realised the importance of practicability in the pianoforte arrangement, but has in many places, with good reason, made this feature a secondary consideration. The chief object of the transcription is not to provide a solo pianoforte piece, but rather to represent on two staves what was written on twenty staves in order that those who do not understand a full score may study and improve their acquaintance with the *Symphony*. The harmonies and interweaving of parts are reproduced as fully as possible, and the tone-colours employed by the composer are indicated by reference to the various instruments or groups of instruments.

PART-SONGS.

Sorrow and pain. Prithee, why? By C. Hubert H. Parry.
Phyllis is my only joy. The pride of youth. By John E. West.

[Novello & Co., Ltd.]

Sir Hubert Parry's 'Sorrow and pain' is described as a Meditation. To the dignified and momentous lines of Lady Charlotte Elliott the composer has wedded musical strains of fitting solemnity, in which the characteristic style of his more serious moments is revealed at its best. The sopranos and basses are divided, and the consequent six-part harmony is majestic, flowing, and, as would be expected by those who are familiar with Sir Hubert Parry's music, coloured by frequent suspensions rather than by the use of extreme chromatic harmonies. There is, however, a striking harmonic progression on the words 'Love, faint with ease, wins Life anew from Grief,' with which the poem concludes. The music twice rises to a climax, but is for the most part directed to be sung *piano*; its solemn and impressive character is preserved throughout.

The words of 'Prithee, why?' are supplied by Sir John Suckling's well-known poem, which has been set to music many times and in many forms. Sir Hubert Parry has himself included it in his 'English lyrics.' His new setting, for mixed voices, is full of humorous touches and dainty effects. It is mainly diatonic, and therefore presents no difficulty to chorists. The artistic character of the music does not fail, as in some settings, on the last four words.

In his two latest part-songs, Mr. West upholds his reputation as a writer of graceful choral music. 'Phyllis is my only joy' is an example of his skill in avoiding

monotony of rhythm and his felicitous invention as a melodist. 'The pride of youth' shows the same characteristics as well as considerable dramatic feeling. Choral societies who study these pieces will find ample repayment in the many interesting points of expression which they present, while there is no great technical difficulty to trouble them.

Edward MacDowell. A Study. By Lawrence Gilman.
[John Lane.]

It is four years since Mr. Gilman contributed to Mr. John Lane's excellent 'Living Masters of Music' series a monograph on his friend Edward MacDowell. Since then that gifted composer and estimable man, after a sad decay of his great mental powers, has passed into the silent land, to the regret of those who knew him and his music. What more natural, therefore, than that Mr. Gilman should enlarge his biography of Dr. MacDowell, by contributing much new matter and revising and extending the critical chapters on the composer's music. The author has discharged his task in the spirit of a hero-worshipper, and yet without seeking to overrate the subject of his biography. He has portrayed the life and labours of a true artist and very lovable man in a manner that merits commendation, therefore the book is one that should attract many readers not only in America, the land of MacDowell's birth, but here in England, which he visited and where his works find favour by those who can appreciate the creations of a thoughtful and ideal-seeking composer.

INSTRUMENTAL MUSIC.

Quartet in B minor. For pianoforte, violin, viola and violoncello. By Thomas F. Dunhill. (Op. 16.)
Sapphic Poem. For violoncello and pianoforte. By Granville Bantock.

[Novello & Co., Ltd.]

Among the rising composers of the day Mr. Thomas F. Dunhill is rapidly taking a place, and his pianoforte *Quartet in B minor* should bring him many new friends. The work is in many respects pleasurable and refreshing. It lacks, with advantage, the perplexities of key and *tempo* changes too prevalent in ultra-modern music, but gains thereby, as a natural corollary, a healthy, spontaneous utterance which rivets attention from beginning to end. There are the usual four movements. The opening *Allegro* (B minor) is fresh and vigorous, with a second subject theme (D major) which might well be labelled with Elgar's favourite expression—*Nobilmente*. The *Adagio non troppo* (G major) has some highly expressive passages; especially do we like a beautiful episode in E flat major, set at first for strings alone. The *Scherzo* (B minor) which follows, might have been alternated with a second *Trio*, as in so many of Schumann's works; for the theme would well bear the strain of a third repetition. The *Trio* (F sharp major) is particularly bold and resolute, forming a striking contrast to the lighter and more playful mood of the *Scherzo*. The *Finale*—after a short introduction *molto lento, e serio*—opens with a solo on the G string of the violin, with pianoforte accompaniment. This theme—as to a great extent are all the themes—is in diatonic harmony; but as showing that the composer has an extensive command over modern progressions, there are many brilliant harmonic passages throughout the quartet. The greater credit to Mr. Dunhill that he knows how and when to restrain his hand!

Sappho, the Greek poetess, was famed for a 'power of metre that cannot be surpassed,' and in a musical Sapphic illustration one naturally expects vivid rhythmic utterances. Mr. Bantock's 'Sapphic Poem,' for violoncello and pianoforte—originally written for the solo instrument and orchestra—will not disappoint even the most expectant. The initial *tempo* indication— $\frac{3}{4}$ —with its varying triple and duple accents, is maintained more or less throughout the work, the two instruments constantly blending the contrasting rhythms at the same time. This may probably be