Review

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between Helen Egerton (violin), Edith Stapley (violin), and Edward Mason (violoncello); the London Musical Society's prize, value £3 3s., Kate Anderson (singing); the Brinsmead Pianoforte prize, Ethel Wilson; the Hill and Son Violin prize, Haydn Wood.

GUILDHALL SCHOOL OF MUSIC.

The competition for the renewed Erard Centenary (1894) scholarship, of the value of £40 19s. per annum, was held at the Guildhall School of Music on the 3rd ult., when the examiners—Messrs. Benno Schonberger and Michael Hambourg—awarded the prize to Mabel Monteith. The scholarship, value £75 per annum, recently given by Baron Johann Knoop has been awarded to Joseph Schofield, aged thirteen, a native of Leeds.

TRINITY COLLEGE (LONDON).

The following candidates were successful at the examinations held in July for the Diploma of Associate in Music: H. D. Adler, T. W. Britton, Henry Cook, E. S. Deacon, W. E. Ellen, F. M. Gooch, Frank Langley, M. P. Lawrie, C. H. Lindow, H. E. Mackinlay, C. A. Mercer, M.A., E. L. Salamé, W. H. E. Spooner, John Wright, and G. Young.

REVIEWS.

Concert-Overture in C minor. By Alfred Hollins. No. 15 of the Recital Series of Original Compositions for the Organ, edited by Edwin H. Lemare.

Organ Arrangements, edited by George C. Martin. No. 53, *Marche Funèbre* (Op. 40, No. 3), by P. Tschaikowsky, and No. 54, *March in D minor*, by Agnes Zimmermann.

Original Compositions for the Organ. No. 278. *Meditation.* For Violin and Organ. By Herbert Bunning.

Festival Times. Ten Short and Easy Pieces for the Harmonium or Organ. By Max Oesten (Op. 205).

[Novello and Company, Limited.]

MR. ALFRED HOLLINS has succeeded in producing a bright and winsome recital piece. His overture opens with a slow introduction, containing a foreshadowing of the principal theme. The *Allegro con brio* starts off in this energetic manner:—

The impetuosity of this semiquaverously-inclined section is checked by the tranquil and melodious second subject, *un poco più lento, con espress.*, in the orthodox relative major. The working-out starts off with opening bars of the main theme treated fugally, but only for a brief period, as the composer is evidently not fugally intent—in fact, his music soon suggests the skeddaddling of a fugitive, gladly making his escape from the bonds of pedanticism, clad in the airy garb of staccato semiquavers. The principal subject duly returns and is followed by the second theme, this time, however, in the tonic (C) major and *fortissimo*, superimposed upon a pedal part in which the semiquaver passage of the *Allegro* is ingeniously introduced. The work is that of a highly-gifted musician. Moreover, as it presents no abnormal difficulties, its success seems almost a foregone conclusion.

Those who heard Sir Walter Parratt play Tschaikowsky's Funeral March at the opening of the organ in Lincoln Cathedral, in November last, cannot fail to have been struck by its grandeur when played on the king of instruments. Therefore, an arrangement of its "dying strains" by so skilful an adaptor as Mr. Walter Alcock is sure to find a welcome. Miss Agnes Zimmermann's March in D minor, originally composed for the pianoforte, makes an effective organ piece. The arrangement is by Sir John Stainer. What more can be said?

The title, "Meditation," of Mr. Herbert Bunning's duet for violin and organ, might perhaps be open to objection, but has not a great Englishman said, "What's in a name"? Here the violin has a sweetness all its own, and the organ part—if, now and then, somewhat pianofortecally inclined—rises to the occasion, though in the hands of an unsympathetic player it might prove a thorn in the flesh to the violinist.

Mr. Max Oesten has, in his "Festival Times," written ten short pieces suitable to the great Church Festivals, with the addition of "New Year's Day" and a concluding "Thanksgiving." In all of these he shows a melodic gift and a suggestive appropriateness in the treatment of his various themes. Harmonium players will find these pieces well suited to the requirements of their instrument and, as the title suggests, they may be played on the organ, and—may we not add?—with acceptance.

Morris Dance. For the Pianoforte. By A. C. Mackenzie. [Novello and Company, Limited.]

THE MORRIS, or Morrice Dance, a very lively measure in four-time, is believed to owe its origin to the *Morisco*, a Moorish dance once popular in Spain and France. Many people have been familiarized with it, in the present day, through Mr. Edward German's incidental music to "Henry VIII.," in whose reign it was probably in its prime. A feature of it was the ornamentation of the dresses of the dancers with an endless number of regularly-attuned bells, sometimes as many as 250 having been used on one dress. This gives us an idea of the character of the dance, which is such as one would associate with a *Kermesse* or fair, with its accessories of penny shows and merry-go-rounds.

The example before us, written in G major, opens with a pompous introduction on the chromatic chord of the seventh on the minor sixth of the scale, whence, after six bars of waiting and wakening interest, the resolution into the tonic concord comes in as naturally as the rainbow after the sun-shower, and with somewhat the same effect. A simple melody, already indicated in the introduction, now follows, and we feel at once that we are launched upon a good old English "tune" of the good old style, yet worked out in so musicianly a manner that we are led along, through various hidden surprises of harmony, whither the *composer* wills, and not always where *we* thought we were going.

A second subject, in E minor, forms a pleasant contrast, and rightly maintains the simplicity so necessary to a work of this kind, where anything abstruse or deep would be as much out of place as a Sarah Bernhardt in a pantomime. But to say a simple thing simply, characteristically, and in accordance with the spirit of the period it represents takes a master-hand to do it, and this is the case with the piece before us, which will doubtless become a favourite, especially with those who like to recall a scene of "the good old days."

Handlung und Dichtung der Bühnenwerke Richard Wagners nach ihren Grundlagen in Sage und Geschichte dargestellt. Von Dr. Hermann Freiherrn von der Pfordten. [Berlin: Trowitzsch and Sohn.]

WAGNER literature is increasing every day. As each new book comes out, one naturally wishes to know whether its appearance is justified. The volume under notice contains little new matter, and yet from its conciseness and comprehensiveness it will, no doubt, prove acceptable to those who wish to study Wagner from his earliest down to his latest days. The first opera mentioned is "Die Feen," and two pages are even devoted to "Das Liebesverbot." The plots of the various works are briefly narrated, and the sources from whence they are drawn are given. Further, with exception, naturally, of "Das Liebesverbot," the guiding themes in each are given. And by way of close there is, for reference, a most useful index of all the musical themes. The new matter consists of certain brief reflections on, and even one or two criticisms of certain scenes in the music-dramas. The author is a great admirer of Wagner, yet he does not approve everything. He considers, for instance, the arrival of *King Marke* in the final scene of "Tristan" a "dramatic weakness," or, as he adds, "utterly superfluous."