Review

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highly skilful, and deeply imbued with that valuable "spirit of polyphony" which is, alas, becoming rarer every day. Many ultra-modernists affect to despise counterpoint as being antiquated, if not actually obsolete; but it is generally found that this opinion emanates from men who could not write a respectable specimen of counterpoint if their very life depended upon it. Then again, counterpoint will always be despised by that numerous class of persons who have never succeeded in hearing more than the two *outside parts* of polyphonic music. To such persons the delicate expression and the varying force of *inner parts* is of no more interest than the rubble which is pitched into the inside of a thick wall. Many modern composers think they can get on very well without a real grasp of the laws of counterpoint. So they can, no doubt; but they must be prepared for the avenging hand of the future, which will assuredly gather into the garner only those compositions which are founded on the immutable laws of the "true and beautiful," and will rudely cast aside the worthless mass of literature which has been turned out to suit the daily altering standard of the "pretty and pleasant." Who can estimate the influence on the art of music which counterpoint has had when manipulated by a Bach, a Mozart, a Mendelssohn? Those who are best capable of judging will perceive in the archaic simplicity and intolerant legislation of counterpoint those primitive and profound principles out of which we know modern music has evolved, and which we feel must always be the true core and living centre of the music of the future, evolve as it may. To the study of these first principles Dr. Gordon Saunders has made a most theoretically valuable and practically useful contribution. A few very trifling slips have occurred in the printing. The last note on p. 219 should be C; the printer has divided the second *accolade* on p. 227, and also on p. 235, in both cases suggesting four-parts instead of eight. Also, between bars four and five of p. 235 there are octaves between the tenor of the first choir and treble of the second. A few other less important slips have, no doubt, already been discovered by the author. Before bringing this review to a close we should like to suggest to young students, organists especially, the great value of Dr. Gordon Saunders's work as a means of learning to read at sight from open score and mixed clefs. It is well known to old examiners that many men are annually plucked at examinations not because they are ignorant of counterpoint, but because they have first to work out the inner parts of their examples in the treble clef, and afterwards transcribe them into the alto and tenor clefs. Not only does this operation cost a lot of time which is *very precious*, but it opens the door to no end of mistakes in the hurried transcription, mistakes which propagate luxuriantly after the examiner has been heard to say with solemn voice, "Papers, please, gentlemen!" Any student who, beginning on the first page of this book, determined to play every example carefully through until he reached the other end, would not only catch that spirit of pure polyphony which becomes in course of time an *instinct* which guides the pen, but he would also be able to dive into the vast enjoyable literature of vocal part-writing, which is closed against those who cannot read freely from open score and "proper" clefs.

Octavo Edition of Trios, &c., for Female Voices. Nos. 267-273. [Novello, Ewer and Co.]

HERE are seven more pieces, mostly of a trifling nature, suitable for the ladies' classes and choirs which have sprung up in such large numbers during the past few years. The first, "Whenever life some joy does bring," by Marie J. A. Wurm, has English and German words, is almost as simple as a hymn tune, and more diatonic than many modern hymn tunes. Consequently it is within the means of elementary singing classes. The next two numbers are also by Miss Wurm. "Under the greenwood tree" is of course a setting of Shakespeare's lines from "As you like it," and is equally unpretending and tuneful. "Good night" is more ambitious and contains some effective florid passages with a touch or two of tone-painting; but the piece is not difficult, and it is certainly piquant and generally pleasing. Different in character to any of the foregoing is "Hohenlinden," by Florence H. Marshall, a setting of lines, for choral recitation, by Campbell. The voices are in unison with an agitated accompaniment until a dozen bars before the close, when they divide into four

parts, the final cadence bringing an effective little piece to an impressive close. No. 271, "My true love hath my heart," by W. A. C. Cruickshank, is a light, tripping, and pretty part-song, with an *ad lib.* accompaniment. The unisonal close, *pianissimo*, is effective. Another dainty little piece is "Roger and Maggie," by C. Mühlfeld, the words taken from the German. It is in three parts, and is simplicity itself. The last for the present is "Little thoughts that grow," by Charles Harford Lloyd, very elegantly written and melodious, with a bright and charming accompaniment.

Six Pieces for the Violoncello. By G. Libotton.
[Novello, Ewer and Co.]

ALL these pieces show the hand of a skilful and experienced violoncellist. No. 1 is a clever study in D major, entitled "Etude Caprice"; it forms a kind of *moto perpetuo*, interrupted for a moment by a cantabile phrase, *piu lento*. No. 2 is a flowing and graceful Rêverie. The pianoforte accompaniment deserves notice; composers are apt, sometimes, to take the word "accompaniment" in a very limited sense; but here it is to a great extent evolved from the thematic material, and therefore interesting. No. 3 is an effective and not difficult transcription of a well-known "Caprice Hongrois." The lively principal theme, and its calm and well-contrasted middle section, are effectively presented by the solo instrument. No. 4 is a transcription of Chopin's lovely Nocturne in D flat (Op. 27, No. 2). It suits the violoncello so well that no one unacquainted with the fact would suspect that it was an arrangement. The same may be said of No. 5, which is Tchaikowsky's charming "Chant sans Paroles" for pianoforte. No. 6 is a setting of Schubert's "Du bist die Ruh'," a melody as pure as it is beautiful.

Sonata, for Pianoforte and Violin. By Arthur Hinton.

Sonate, No. 1, in D, für Pianoforte und Violine. Composit von W. H. Speer. Op. 4.

Romance, for Violin and Pianoforte. By J. S. R. Kirtland. [Brietkopf and Härtel.]

MR. HINTON'S Sonata is evidently the work of an earnest and ambitious musician; but so anxious is he to avoid the beaten track that his chromatic notes and modulations are certainly in excess of what one could reasonably desire. Of the three movements, the middle one, *Andante e mesto*, is the most satisfactory. Mr. Speer's Pianoforte and Violin Sonata presents several points of interest: the thematic material is attractive, and there is some good *concertante* writing. Moreover, the composer keeps within bounds, and his music may be easily followed. The connection between the principal themes of the first and last movements will not escape the notice of the careful listener. The Romance by Mr. Kirtland is graceful, but in a thoroughly Chopinesque vein.

Sérénade Espagnol. For Violin. By Gilbert R. Betjemann. [Robert Cocks and Co.]

WHAT may be termed drawing-room pieces for violin and pianoforte are now published in vast numbers, but they are mostly written in a style that may be described as elegant commonplace. Mr. Betjemann's composition is rather removed from the ordinary groove, and should therefore be welcome. The principal theme is expressive, and the accompaniment, with its semiquaver triplet at the commencement of each bar, suggests alike the twang of the guitar and the click of the castanets. There is an alternative section of a more agitated though less distinctive nature, after which the original theme returns, duly embellished, and a charming sketch comes to a *pianissimo* close.

Six Tenor Songs. By Frederick Corder.
[Forsyth Brothers.]

IN this album of lyrics tenor vocalists who are weary of ordinary sentimental ballads will find something of a higher class, but within the means of fairly well trained amateurs. Of course, inequalities are apparent, the shifting tonality in No. 2, "I ask of thee," giving the sense of labour and unquiet; while No. 1, "Mountain Song," No. 3, "Bright are the tiny billows," and No. 6, "Sing to me," are charmingly fresh and spontaneous. The accompaniment in all of the songs adds greatly to the effect.