Review

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At the Royal College of Music on Saturday, the 9th ult., the Competition took place for the "Challen" Pianoforte Prize (a Challen upright pianoforte), offered by Messrs. Challen and Son for the best pianoforte player of the year. The award was adjudged to Mr. William J. Spencer.

On the 21st ult., at St. Mary's Parish Hall, Lewisham, Mr. R. E. Miles was presented with a purse of £25 by the clergy, choir, church officials, and a few friends in the congregation of St. Mark's, Lewisham, he having completed ten years as Choirmaster of that Church.

REVIEWS.

Symphony (No. 4) in G major (Op. 88). By Antonín Dvořák. Full Score. The same, arranged as a Pianoforte Duet (four hands), by the Composer.

[Novello, Ewer and Co.]

THIS is the work which was brought to a first hearing in England at the Philharmonic Concert of April 24, 1890, its second performance (at a Richter Concert) taking place two months later. We trust that its publication in the two forms here indicated will lead to its repetition at no distant date, and its subsequent inclusion among the stock pieces at English orchestral concerts; the score will assuredly be welcomed by conductors and students of orchestration generally, and the pianoforte duet may be expected to win so many friends that appreciative audiences will be easily found whenever the work is given in its original form. The performances of Dvořák's four Symphonies in this country have not been numerous enough to permit a final judgment on their relative merits; but as far as present knowledge extends, the opinion that Dvořák's latest Symphony is also his best seems pretty general among competent judges. We are, however, in no hurry for an ultimate verdict upon this point, being quite content to feast on the beauties of Dvořák's No. 4 without instituting comparisons which, in addition to being odious, involve a lot of trouble. These beauties are so many and of such various kinds that we can make no attempt to describe them in detail here. It must suffice to say that the four movements of which the work consists absolutely teem with melody of the most captivating and haunting kind and that this is enhanced by harmonic treatment of the greatest possible richness and ingenuity. Thus much is evident from the pianoforte arrangement; the score reveals even more than the usual command of orchestral resource and knowledge of effect which we have learnt to expect from this composer. To students of Musical Form the first movement of this Symphony offers an interesting study, being based on four principal subjects instead of the usual two. These are presented in pairs—i.e., two "first" and two "second" subjects. It may be mentioned that Dvořák has confessed he had a programme in his mind while composing this Symphony; but what that programme was he declines to divulge. This, however, does not matter in the least—the work is clear as noon-day.

The Inchcape Rock. Ballad. By Robert Southey. Set to music for chorus and orchestra by J. Frederick Bridge.

[Novello, Ewer and Co.]

IN setting Southey's well-known ballad Professor Bridge has availed himself, with marked success, of the fine opportunities for writing dramatic, descriptive, and picturesque music which the subject offers, and has produced a little work which possesses every necessary qualification to rank as a great favourite with choral societies. It presents no difficulties which a fairly competent choir could not surmount. On the other hand, it is not without a passage here and there demanding the singers' best efforts for its realisation, and for that very reason should be all the more attractive. Professor Bridge has carefully avoided anything in the way of elaboration that would delay the "action," and has set the words in a straightforward, bold, and pointed manner, without a trace of diffuseness, and, generally, to melodic phrases at once vocal and dramatically appropriate. Altogether the music has a breezy freshness about it and may be said to "smell of the

sea." Beginning *Allegretto tranquillo* in A minor, with a sombre and suggestive theme in the orchestra and quiet, sustained phrases for the chorus, the composer portrays in the first half-dozen pages the impressive monotony of the calm sea by simple yet withal very effective means. The "descriptive" passage in which the tenors and basses imitate the sound of the Bell (softly accented dotted minims on the second beat of the bar), and the suave phrase, slightly Scotch in character, which does duty for the *Abbot* motive, deserve mention. A change of *tempo* and key introduces a swinging, joyous subject eminently suggestive of "the cheering power of Spring." From here the music grows in interest. The lowering of the boat, the sinking of the bell, &c., are illustrated by graphic, even realistic, but always interesting and appropriate music and we quickly reach the climax where the ship strikes the rock. The agonised cry, "It is the Inchcape Rock," is uttered *ff* in close imitation by the different parts of the chorus to a short dire-sounding exclamatory phrase, afterwards used as the *Doom* motive, to which the interval of an augmented fourth gives poignancy. The sinking of the ship is described in a stormy, strident passage, full of dash and power, and thence the music continues its course to an impressive end, the orchestra, after the voices are silent, pointing the moral, as it were, by thrice giving out the *Doom* motive, the first and second time with its fullest power, and finally *pp*.

The Law of Musical and Dramatic Copyright. By E. Cutler, Q.C., T. E. Smith, and F. E. Weatherly. Revised Edition. [Cassell and Co.]

THE additions which have been made to this work since its first appearance will undoubtedly add to its usefulness. Amongst these we note appendices setting forth the recent alterations in the law of Copyright in the United States, the text of the American Statute of 1891, the argument in support of the view that registration by a foreigner suing in our Courts is still necessary, and the various periods during which Copyright subsists in foreign countries. Nor have the recent decisions of the Courts upon several vexed questions been left out of account. Cases upon Registration under the English and International Copyright Acts, as well as upon the retrospective operation of the latest International Copyright Act, are assigned their proper places. In a work of such small dimensions as this it would obviously be impracticable to quote *in extenso* all the cases and all the statutes relating to the subject discussed. On the whole a wise selection appears to have been made, and the principles involved are generally stated with accuracy. It may be questioned, however, whether it be correct to say that "proprietors and assignees of musical compositions may sue for unlawful performance without previous registration" (p. 48). No doubt, under Section 24 of the Statute of William IV., the proprietor of a "dramatic piece" may sue without registration, and by the preamble of that Statute "dramatic piece" is to be taken to include "musical entertainment"; but as the Master of the Rolls pointed out in *Wall v. Taylor* (11 Q.B.D., 102), "musical entertainment" means the whole concert or performance and not detached portions of it—i.e., not the separate musical compositions forming the programme of a concert. Indeed, the authors themselves seem to have subsequently placed this construction on the Statute, for at p. 162 we read: "According to the best opinion, the necessity for registration before suing applies to performance of a musical composition." We regret that we cannot join in the eulogium bestowed upon the Berne Convention. This is not the place to point out its many discrepancies. Suffice it to say that, far from hailing it with "admiration" and "welcome," we think it too lenient to describe it, in the words of the learned author of another work on Copyright, as framed in language of diplomatic vagueness rather than in that of legal precision.

Novello's Octavo Anthems, Nos. 375—383.

[Novello, Ewer and Co.]

THE following numbers have recently been added to this useful series:—No. 375, "Let God arise," by T. Tallis Trimmell, is a very spirited composition, written with breadth and freedom, but church-like and not difficult. Solo voices are not essential. No. 376, "Hide not Thy face," by Kellow