Review

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- Mr. C. Hylton Stewart, Hexham Abbey—Sonata No. 6 in E flat minor, *Rheinberger*.
 Mr. T. Westlake Morgan, Caledonian Road Wesleyan Church—Pastorale in D (MS.), *W. S. Vinning*.
 Mr. H. J. Rushfirth, Albert Hall, Launceston, Tasmania—Fantasia on the 'Sicilian Mariner's hymn,' *Lux*.
 Dr. G. H. Smith, Parish Church, Sculcoates—Suite Gothique, *Boëttmann*.
 Mr. F. de G. English, Parish Church, Halifax—Sonata in D flat, *Rheinberger*.
 Mr. W. W. Starmer, St. Martin's, Ashurst—Festal March, *Calkin*.
 Mr. R. W. Strickland, College Street Chapel, Northampton—Concert fantasia in B flat, *Peace*.
 Mr. Guy Michell, Crewkerne Parish Church—Allegretto in B minor, *Lemare*.
 Mr. Harry Beck, Holy Trinity, Notting Hill—Idyll in D flat, *Faulkes*.
 Mr. Arthur Dorey, Christ Church Cathedral, Ottawa—Meditation in a cathedral, *Silas*.

ORGANIST AND CHOIRMASTER AND CHOIR APPOINTMENTS.

- Mr. Sydney T. Cox, Bayswater Wesleyan Church.
 Mr. Harold W. W. James, Peckham Parish Church.
 Mr. F. H. Robinson, St. Philip's Church, Salford.
 Mr. Sydney Scott, St. Stephen's Church, Lewisham.
 Mr. N. Storey, Holy Saviour's Priory Church, Tynemouth.
 Mr. Dan Gregory (bass), St. Asaph Cathedral.
 Mr. H. Sutton-Jones (tenor), St. Asaph Cathedral.
 Mr. W. H. Whiteside (bass), Chichester Cathedral.

Reviews.

Home-thoughts from abroad. It was a lover and his lass.
 By Frederic Austin.

The twelve days of Christmas. Traditional song. Arranged
 by Frederic Austin.

[Novello & Co., Ltd.]

As a writer of songs Mr. Frederic Austin displays varied sympathies. In 'Home-thoughts from abroad' he appears as a disciple of modern impressionism. Robert Browning, in his poem, whose opening lines are 'Oh, to be in England now that April's there,' drew a picture of an English spring which, if based on experience, must awake envy in a twentieth-century breast. To the genial landscape painted by the poet, Mr. Austin has attached a musical setting that reflects its peaceful happiness and its suggestion of lazy contemplation, and almost recalls the languid heat and haze of a summer's day rather than a day in spring. Both the vocal part, which is written for high voice, and the accompaniment, are rhapsodical in form, some connection being obtained by the repetition of a characteristic figure. The harmonies belong essentially to the modern scheme, although they are comparatively simple for this class of music. The composer's 'It was a lover and his lass' takes us into a totally different world. It has a simple, gay tune with the old English ring proper to a setting of Shakespearean words. To this is added a well-chosen and varied accompaniment. The song is issued in three keys.

'The twelve days of Christmas' is a clever arrangement of a traditional song of the cumulative or 'House that Jack built' type. 'What my love sent to me' on the first, second, third day of Christmas, and so on down to the twelfth, reveals a constantly increasing store of affection and generosity. The first day's gift is 'a partridge in a pear-tree'; that of the twelfth comprises 'Twelve drummers drumming, eleven pipers playing, ten lords a-leaping, nine ladies dancing, eight maids a-milking, seven swans a-swimming, six geese a-laying, five gold rings, four calling birds, three French hens, two turtle-doves and a partridge in a pear-tree.' No explanation is given of any subtle significance that may underlie the lover's wayward choice of tokens of his regard. To the captivating, if elusive, tune of this song Mr. Austin has added an accompaniment that is always ingenious, especially where it suggests the air that is being played by the eleven pipers, always varied and interesting, and never out of place. The song is suitable for a medium voice.

PIANOFORTE MUSIC.

- Mazurka.* Op. 67, No. 1. *Serenata.* Op. 67, No. 2
 By Cyril Scott.
English Pastorals. By Ernest Halsey.
 [Elkin & Co.]

In these compositions Mr. Scott exemplifies two sides, both already familiar, of his harmonic inventive power. The 'Mazurka' reveals in many places to what an extent he can be daring and original without ever departing from the diatonic scale, while the 'Serenata' displays more particularly some of his individual tastes in the employment of chromatics. Knowing Mr. Scott's propensities in the latter direction, one cannot be certain whether a strange B sharp that occurs on pages 2 and 6 of the 'Serenata' is or is not a misprint. Both pieces are bright and gracefully rhythmic, and should give the composer's admirers further cause for admiring.

Mr. Ernest Halsey's 'English Pastorals' contain little but what is deserving of praise, more particularly with regard to the aims and ideals that inspire his conceptions than with regard to the skill with which he carries them out. Perhaps the most interesting and musicianly piece in the volume is the first, 'Through a country lane,' which contains some charming points. The second, 'Two lovers pass,' is so passionate and chromatic that it does not fully bear out the title 'pastoral.' 'To a little grave' conveys a suggestion of pathos. The remaining pieces are 'To a village maiden'—by no means a demure one—'Gipsy Song,' and 'Even-song.'

English lyrics (ninth set). Words by Mary E. Coleridge.
 Music by C. Hubert H. Parry.

Six songs for soprano. By G. F. Boyle.

Rolling down to Rio. Words by Rudyard Kipling. Music
 by Edward German.

[Novello & Co., Ltd.]

To say that Sir Hubert Parry's ninth set of 'English lyrics' are worthy of their composer is to say that they are strong music, effective, constructed with a firm and masterly hand, and always appropriate and adequate to the subject. A philosophical vein runs through the seven poems that supply the text, and in accordance with this characteristic, a quiet dignity of style has been adopted in the musical settings, giving way here and there, as the words demand, to a more fanciful form of expression. The accompaniment claims equal importance with the vocal part, which is always grateful and singable without sacrifice of striking effect. The titles of the songs are 'Three aspects,' 'A fairy town' (St. Andrews), 'The witches' wood,' 'Whether I live,' 'Armida's garden,' 'The maiden,' 'There.' The first and sixth alone exceed the medium compass. Recent years have produced few volumes of English song that can vie with the present collection in diversity of interest and constant musicianship.

The material for Mr. George F. Boyle's six soprano songs is found in translations by various writers of lines from Heine's 'New Spring.' They exemplify the modern art-song in which the modernism is kept under control and subordinate to true inspiration. Here again the accompaniment embodies some of the principal features. On the emotional side, the songs are charged with romanticism; on the technical side, each is an organic whole, being a skilful development of one or more individual themes or figures. The sixth and last, entitled 'The Elves' ride,' should be assured of popularity.

The little poem 'Rolling down to Rio,' which everybody will remember who has read Kipling's 'Just so Stories,' is an ideal subject for a musical setting by Edward German, and the popular composer has made good use of the opportunity it afforded him. Needless to say, the song has a lilting tune and is full of 'go.' Its range is that of a low voice.

BOOKS RECEIVED.

- Handel.* By R. A. Streatfeild. Pp. xviii. + 336; 7s. 6d. net. (Methuen & Co.)
The story of W. J. E. Bennett. By F. Bennett, M.A. Pp. xvi. + 304; 7s. 6d. net. (Longmans, Green & Co.)
Imaginary interviews with great composers. By Gerald Cumberland. Pp. 232. (William Reeves.)