Review

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which may be described as the gem of Mr. Coleridge-Taylor's incidental music to this play. Those who witnessed the production will have a lively recollection of the rendering of 'O set the sails,' by Mr. Courtice Pounds, and the poetic message of hope it conveyed to the despairing *Penelope*. The words of 'My Paradise' are described as 'After Anacreon,' and, consequently, it is meet that the poet's paradise should be 'the strait embrace' of his mistress. The music takes a bright view of the situation, and the sentiment is enlivened by a murmuring accompaniment. 'A Song of Night' is a lover's dreamings concerning the object of his affections. Words and music are meditative, with an appropriate touch of passion, and both the voice and instrumental parts will interest the musician.

A Cycle of Four Love Songs. Words by Edward Teschemacher. Music by Landon Ronald.
My heart is thine. Words by Jean Aicard. Music by Guy d'Hardelot.

[E. Ascherberg & Co.]

It is to be regretted that the word 'Cycle' is applied to sets of songs between which there is practically no connection, a useful descriptive term being thus lost; but, with this exception, nothing but praise is due to Mr. Landon Ronald's 'Cycle' so-called. No great depth of sentiment is plumbed, but the hopes and fears of the amorous state are deftly expressed by words and music, and in a manner congenial to twentieth century ideas. Mr. Ronald writes with commendable consideration for affording the vocalist opportunities for effective management of the voice, and the vocal part is not only cleverly supported, but its expressiveness is increased by the pianoforte accompaniments, which, however, require a well-trained pianist to do them justice. For English artists who prefer to sing in German, a translation into that tongue has been provided.

Madame Guy d'Hardelot is one of our most artistic song-writers, and her compositions always possess musical interest. The vocal part of 'My heart is thine' has been manifestly written to the French text, and the song will flow more smoothly if sung in that language, but a good English version has been furnished by E. Teschemacher. It is a song which demands what may be termed a 'speaking' style, and the announcement, therefore, on the title-page, that it has been 'sung by M. Maurice Farkoa with immense success,' is not surprising.

An End. Dream Land. Two Songs. Words by Christine G. Rossetti. Music by Alexander von Fielitz.

[Breitkopf and Härtel.]

These songs are worthy of the attention of mezzo-soprano and baritone singers. The first tells of a love that only lasted one summer, and the second is an elegy over the loss of a beloved one. The music sympathetically echoes the spirit of the text, and is effectively laid out for the voice, and the accompaniment will interest the cultured musician.

The Beautiful Land of Nod. Words by Ella Wheeler. Music by H. Chilver Wilson.

Such is Life. Words anonymous. Music by Lisbeth Gorringer.

Five Songs. With English and German words. Music by Giovanni Clerici.

[Weekes and Co.]

The words of the 'Beautiful Land of Nod' are somewhat enigmatical. Somebody with a head like a 'golden rod' is invited to go sailing to the 'Land of Nod,' but in spite of this vagueness, or perhaps because of it, there is a poetic undercurrent in the lines, and this Mr. Wilson has happily echoed in his music, which is tender, graceful and melodious. The lines of 'Such is Life' would seem to have been written by a dowerless old maid with no belief in man's generosity, but they are quaint, and this feature is accentuated by the music. A vocalist with clear articulation—and there are such to be found—would certainly be able to catch the fancy of an audience with

this song. Signor Clerici's five songs are provided with German words by W. Ernst, and may be described as brief episodes. They are neatly written, and indicate artistic taste. The vocal compass points to their being designed for mezzo-soprano and baritone singers.

VARIOUS.

Six Short Anthems. Composed by Percy C. Buck.

[Novello and Company, Limited.]

These anthems may be warmly recommended to choirmasters. They are excellent examples of modern church music, combining dignified melodiousness with devotional expression, and rich harmonisation. The first, entitled 'Let the peace of God,' is in six parts, those for the sopranos and tenors being respectively divided, but the music is quite simple. The fifth anthem, 'They that sow in tears,' has two soprano parts, and the sixth contains a soprano solo which, towards the end, is supported by the choir. No. 4 opens with a bass solo, to which succeeds an effective chorus in four parts. From what has been said it will be gathered that, although short, these anthems present variety and effective contrasts, and are calculated to increase the impressiveness of any services into which they are introduced.

Scales and Arpeggios. Fully explained and systematically fingered by S. Midgley.

[Vincent Music Company, Limited.]

Mr. Midgley boldly claims to have something new to say on the teaching of Scales and Arpeggi. It has long been recognized that the smoothness of scale playing depends upon the rapidity and freedom with which the thumb is passed across the palm, and the chief feature of Mr. Midgley's system is the cultivation of this movement, by playing five consecutive notes up and down with one of the fingers and the thumb alternately, in short, to play five-finger exercises with two digits. Later in his book various fingerings for the scales are prescribed, calculated to cultivate independence of the digital muscles, but in these devices there is nothing that is new.

The Music Students' Manuscript Note-book and Practice Register. Arranged by C. Egerton Lowe (Novello & Co., Ltd.). A useful compilation for both teachers and pupils of any instrument.—*The Choirmaster: hints on voice and choir training.* By John Adcock (*Musical Journal* office). A handy little book full of practical information derived from the long experience of the successful choirmaster of Nottingham.—*The tenor voice and its training.* By E. Davidson Palmer (Joseph Williams). The author of this pamphlet is of opinion that 'good or bad voice-production depends primarily, not upon the management of the breathing apparatus, but upon the condition of the vocal chords and the strength or weakness of the laryngeal muscles.'—*The Pianist's A B C Primer and Guide.* By W. H. Webbe (Forsyth Brothers). This is the second edition (enlarged to nearly 750 pages) of a useful and encyclopædic book of reference, the outcome of a New Zealand professor's painstaking industry, to which we have already referred in terms of approval. The amount of useful information contained in the volume is really quite astonishing.—*Chart of the rules of harmony for Students.* By Arthur Somervell (The Clarendon Press, Oxford). We think it was Sterndale Bennett who said that all the rules of harmony could be written on half-a-sheet of note paper. If Mr. Somervell has not exactly followed out Bennett's dictum, he has managed to get a good deal of note-book information on to his two-page quarto chart.

The concert of the Crystal Palace Amateur Orchestral Society, given on the 23rd ult., in the Crystal Palace Theatre, was entirely British, as befitted St. George's Day. Sterndale Bennett's G minor Symphony was very artistically rendered, and amongst other items that went specially well were Cowen's 'Four Old English Dances,' Sullivan's 'Merchant of Venice' music, and Elgar's Imperial March. Mr. Walter W. Hedgcock had his orchestra of seventy-two performers well in hand, and the concert was in every way successful.