Review

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delightfully English, as befit settings of verses by Campbell and T. Moore respectively. No. 636 is a clever arrangement by H. Leslie of a quaint old French part-song for four voices, "Ladye fair, thou hast my life," dating from 1579. No. 637 is another setting of the sixteenth century verses "Love me little, love me long," by King Hall. It is bright and piquant until the closing bars, the words "So to thee, farewell," being treated in appropriately sentimental fashion. No. 638, "Echoes," by Oliver King, is a refined and charming little composition, partaking of the nature of modern German part-songs of the better class.

Beethoven's Symphonies in their Ideal Significance. Explained by Ernst von Elterlein. Translated from the German by Francis Weber. [W. Reeves.]

THIS little volume may be cordially recommended to those who, having only a bowing acquaintance with Beethoven's "Immortal Nine," desire greater intimacy with the sublimities and beauties of these astonishing products of human genius. To such, some clue to their poetic basis is undoubtedly calculated to hasten the desired result. Music in its function as a language of emotion is not intelligible to every one, even of those most susceptible to the charms of "ordered sound"; and as the Symphonies of Beethoven have at least as much meaning as beauty, it is clear that any competent attempt to elucidate this is to be welcomed. The work under notice has the merit of not trying to prove too much; it is suggestive rather than explanatory—calculated rather to educate than to instruct. It is not so much that the reader is supplied with an explanation as that he is encouraged to seek one, and shown how to set about it. One chapter of the book—Herr Nohl's article on Beethoven's Tenth Symphony—is reprinted from THE MUSICAL TIMES of 1876; the rest has been Englished with evident care and conspicuous success.

Concert-Overtures in C, E minor, F sharp minor, D minor, A, and C sharp minor. Full scores. Composed by Madame Marie Moody. [Novello, Ewer and Co.]

THE mere fact of writing six Overtures for grand orchestra speaks trumpet-tongued in favour of the composer's high aims, and also of her industry. The first, in C, is written, indeed, for a very large orchestra, one which includes three trombones and tuba. The music is clear in form and vigorous. The style of the music reminds one of the Haydn-Mozart period, and in these days of storm and stress is by no means unwelcome. No. 2, in E minor, opens with an *Andante maestoso*. The mood is a sad one, but it soon gives place to a fierce *Allegro agitato*. The way in which the closing bars of the introductory movement foreshadow the principal theme of this *Allegro* is quite Beethovenish. In the middle section this theme and the one in the orthodox relative major key, which, by the way, forms a marked contrast, undergo considerable development. The third Overture, in the unusual key of F sharp minor, is chiefly noticeable for its bold theme with the reiterated C's for horns (Fate, as it were, knocking at the door). No. 4 bears the superscription "King Lear." It opens in dramatic mood with an *Andante*, in (as befits the subject) the gloomy key of D minor, but the Overture proper is in the key of D major. As abstract music it is not without interest, but has not the wildness and mysticism which one naturally expects of a tone-poem based on Shakespeare's great drama; the gentle second subject, however, has a *Cordelia* character about it. No. 5 contains some solid writing, and now and again reminds one of Beethoven. The last, in C sharp minor, is entitled "The Dying Warrior" ("Der Sterbende Krieger"), and the music throughout is expressive; dying groans and the sounds of fierce fight are heard.

Short Anthems. Nos. 44, 45, and 46.

[Novello, Ewer and Co.]

THE first of these is a choral setting of Psalm xcvi., verse 10, "O ye that love the Lord," by S. Coleridge Taylor. It is certainly not difficult or elaborate, but is distinctly modern in feeling as regards the harmonic progressions, and the composer's melodic phrases are elegant

and expressive, the whole being characterised by thorough musicianship. No. 45, "Ponder my words, O Lord," by Arnold D. Culley, is still more brief and unpretentious. It is pleasing and written with perfect smoothness in ordinary four-part harmony, and makes no strain on the capacity of the humblest choir. Rather more varied and of larger dimensions is No. 46, "Jesu, who from Thy Father's throne," by F. Cunningham Woods, suitable for the Feast of the Circumcision or Christmastide. The words are taken from St. Luke's Gospel and from a hymn in the "Ancient Book of Devotion" (1701). It commences with some richly harmonised phrases for voices unaccompanied, alternately with others for organ alone, leading without break into a short soprano solo with choral response. Then the first movement is resumed and the whole comes to a quiet close, the accompaniment being withdrawn save for a dominant and tonic pedal. Within its limits this is a remarkably effective anthem.

The World of Music. By Anna, Comtesse de Brémont-Three vols. [W. Gibbings.]

THESE dainty little volumes, devoted respectively to "Great Composers," "Great Singers," and "Great Virtuosi," contain biographical notices of about fifty musical celebrities. The articles, fairly accurate as regards facts, are sympathetically written, and show critical acumen in excess of that usually associated with works of the kind. The list of names includes, *inter alia*, those of Bach, Beethoven, Chopin, Gluck, Handel, Mozart, Schumann, Schubert, and Wagner; Braham, Catalani, Garcia, Grisi, Lablache, Jenny Lind, Malibran, Ronconi, Schröder-Derrient, and Tietjens; Ole Bull, Buxtehude, Clementi, Hummel, Liszt, Moscheles, Paganini, Spohr, and Thalberg, and lacks, therefore—albeit living musicians are excluded—neither comprehensiveness nor variety.

Six Songs. Poems by Robert Bridges. Music by Hamish MacCunn. [R. Cocks and Co.]

THESE fine songs are in every way worthy the reputation of their author and composer. The poetical spirit which pervades Mr. Bridges' words has in each case been admirably caught, and songs of exceptional merit and beauty are the result. No. 1, "My bed and pillow are cold," has a wild despairing melody and a finely written accompaniment; No. 2, "Fire of Heaven," is full of passion and is splendidly harmonised; No. 3, "The Idle Life," is a bass song with a lazy rhythm well in keeping with the words; the title of No. 4 is "Angel Spirits of Sleep"; in No. 5, "Crown Winter with green," a quaint jollity prevails; and No. 6, "The Pedlar's Song," is piquant and effective; but all may be cordially recommended.

FOREIGN NOTES.

THE "Beethoven House" Society, in Bonn, announces a series of performances of chamber music similar to those given in that town in 1890, to take place from the 10th to the 14th inst., the proceeds of which are to benefit the fund of the Institution. Amongst the artists engaged in the performances will be HH. Joachim, Carl Reinecke, E d'Albert, and Fräulein Leisinger. The Beethoven Museum connected with the Institution is to be officially opened on this occasion.

The Richard Wagner Museum, in Vienna, has just received a very interesting addition in the shape of the pianoforte formerly in the possession of Theodor Weinlig, the whilom Cantor of the Leipzig Thomas-Schule. It was on this instrument the future Bayreuth master received the instruction of this excellent musician, who, in Wagner's own words, possessed the gift of teaching counterpoint both thoroughly and in a most pleasant way.

The special performances of Wagnerian Operas announced at the Munich Court Theatre are to be given as follows:—"Die Feen" (August 13 and 27, September 10); "Der fliegende Holländer" (August 15, September 12); "Die Meistersinger" (August 17, September 21); "Der Ring des Nibelungen" (August 20 to 25, and September 3 to 8); "Tristan und Isolde" (August 29, September 17); "Tannhäuser" (September 1, 14, and 19). The series will conclude with a third complete representation of the "Nibelungen" Tetralogy, on September 24, 25, 27, and 29.