Review

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by J. Varley Roberts, a simple, but expressive evening song for voices in four parts. On the whole, similar in character, but rather more varied is "When evening casts her shadows round," by Clowes Bayley, a setting for male voices of a number of the "Part-Song Book" noticed above. No. 266, a Pastoral Ballad, by Josiah Booth, is an expressive, but not difficult setting of verses by Shenstone (1740). Robert Southey's lines, "The Well of St. Keyne," are very effectively illustrated in the next number, the composer being J. Frederick Bridge. Here we have a humorous little story with humorous music. The last six numbers for the present are Spohr's charming part-songs (Op. 90). The translations from the German are from the practised pen of the Rev. J. Troutbeck, and conductors of male voice choirs should make acquaintance with these pieces now that they are available in English.

Mediæval Music. An historical sketch by Robert Charles Hope, F.S.A., &c. [Eliot Stock.]

THE first thirty-five pages of this little volume deal with the music of Greece and Egypt, before the dawn of Christianity, the remaining 120 with the progress of the art in Europe from the first century to the seventeenth. Those who lack inclination, time, or opportunity for the perusal of larger works will find here a useful summary of the information they contain, with, in a few instances, brief discussions of knotty points on which doctors have disagreed. A fair amount of accuracy has been attained, but in the chapter entitled "The Music of Ancient Egypt and of the East generally" the information is given in such slipshod English that students are likely to be misled. For instance, on page 21 it is stated to have been "proved conclusively . . . that the scale of ancient Egypt was the same as our own"; a little lower down we are told, "Their scale is assumed to have been diatonic," and on page 24 the music of the Egyptians (and Persians) is spoken of as "founded on the Arab scale, which itself is probably derived from the more ancient and complex system of the Hindoos, a system which divides its octave into twenty-two notes." Such a scale is most decidedly not "the same as our own." The author appears to have mixed up ancient with modern Egypt. On page 14, too, there is a sentence that betrays considerable confusion of thought: "Music is based on a trinity—sensation, rhythm, melody." These little defects can, however, easily be removed in future editions—of which we trust there will be many. The exceptionally complete equipment of this volume in the matter of indices, deserves acknowledgment. There are three—of things, names, and places, besides a bibliographical list of the works consulted.

Octavo Anthems, Nos. 442-446. [Novello, Ewer and Co.]

"HEAR my words, ye people," by Dr. Hubert Parry, is a lengthy and elaborate composition written for the Festival of the Salisbury Diocesan Choral Association. It is for soprano and bass solo, quartet, and chorus, and consists of several sections or movements. The writing is bold, free, and thoroughly English in character—in brief, quite worthy of Dr. Parry's high reputation as a writer of choral music. No. 443, "Try me, O God," by Arnold D. Culley, is a little anthem for male voices in four parts. It is melodious, simple, and rather sad in character, suitable therefore for Lent. On the other hand, No. 444, "Hark! news the angels bring," by Oliver King, is an effective but not difficult "carol-anthem" for Christmas, based on an ancient theme. No. 445, "Cleanse me, O Lord," by F. Wrigley, is for baritone solo and chorus; it is written with much smoothness of style and melodic feeling, and would be certain to please. No. 446, "Flee from evil," by the Rev. Walter J. Clarke, is for Lent or general use. It is grave and church-like in character, but certainly not dull, and it has the peculiarity of ending with a phrase for tenor solo.

Octavo Edition of Trios, &c., for Female Voices. Nos. 286-295. [Novello, Ewer and Co.]

MR. HENRY LAHEE'S "Ring out, wild bells," a setting of familiar words by Tennyson, is simply but charmingly written, and the accompaniment, suggesting a peal of bells, is very effective. No. 287 is the piquant number "Sorrow not, why art thou weeping?" for three solo voices and

three-part chorus, from Gade's little-known but characteristic cantata "Comala." "Stars of the summer night," by John E. West, is, of course, yet another setting of Longfellow's oft-illustrated stanzas. It is a gracefully written and musicianly part-song in 9-8 time, the *pianissimo* close being especially charming. No. 289, "O worship the Lord," by S. S. Wesley, is the impressive quartet from the composer's fine anthem "Ascribe unto the Lord," of course, originally written for boys' voices. The next six numbers are by a German composer, Felix Woysch (Op. 34), the English words translated from quaint German originals, which are given, by the Rev. J. Troutbeck. For the most part the music is written in the old-world madrigalian spirit, but the penultimate number, "The Three Horsemen," is a thoroughly modern and somewhat humorous part-song. With the exception of the first they are for four voices, and would be more effective without than with accompaniment if sung with refinement.

Fourteen Pieces for the Violin. Composed by Henry Purcell. With pianoforte accompaniment by Arnold Dolmetsch. [Novello, Ewer and Co.]

THESE little pieces, which form No. 29 of Novello's "Albums for Violin and Pianoforte," should be in the portfolio of every patriotic violinist. They consist of a "Prelude," "Country Dance," "Hornpipe," "Canaries," "Trumpet tune," "Chacone," "Jigg," and numerous "Song-tunes" and "Aires," grave and gay, but all expressive of straightforward healthy sentiment, such as appealed to our forefathers, and which, happily, is still acceptable to the large majority of our countrymen to-day. Mr. Dolmetsch's accompaniments are admirably in keeping with the spirit of the music, and the marks of expression, bowing, and fingering are equally excellent and helpful.

School Songs. Books 11-23. [Novello, Ewer and Co.]

ABLY edited by Mr. W. G. McNaught, these song books have already shown that they fill a distinct want, for school music for the little ones, at once simple and free from vulgarity, is in greatly increasing demand. In the present instalment we have Kindergarten, action, sacred, and secular songs, the composers being Alfred Moffat, J. Hardcastle, E. Mundella, H. W. Schartau, Franz Abt, G. Ernest, F. A. Marshall, G. A. Macfarren, Roston Bourke, Arthur Richards, Dr. Roland Rogers, W. W. Pearson, A. S. Gatty, C. A. Macirone, and Sir John Stainer. Here, therefore, is plenty of variety, and it should be added that the music is printed both in Staff and Tonic Sol-fa notations, which of course increases the usefulness of the books.

THE programme of the Hereford Musical Festival, which will take place on September 11, 12, 13, and 14, will be, so far as is at present known, as follows:—Tuesday morning, "Elijah." Wednesday morning, Dvorák's Requiem Mass, together with a Symphony and Mendelssohn's "As the hart pants." In the evening, Bach's "Christmas" Oratorio (parts 1 and 2) and the "Creation" (parts 1 and 2). Thursday morning, Dr. A. C. Mackenzie's "Bethlehem" (part 2); Prelude to "Parsifal"; a new cantata, "The Cradle of Christ," by Dr. J. F. Bridge; and Spohr's "Last Judgment." In the evening, Dr. C. H. Parry's "Job" and the "Lobgesang." Friday morning, "The Messiah." A miscellaneous Concert will be given in the Shire Hall on the Tuesday evening, including a new cantata, "Sir Ogie and the Ladie Elsie," by Dr. C. H. Lloyd, and the Festival will conclude with a Chamber Concert in the Shire Hall on Friday evening. The artists already engaged are Madame Albani, Mr. Edward Lloyd, and Mr. Santley. Mr. Robertson Sinclair will of course conduct.

A MUSICAL paper published in Brussels informs its readers that during the forthcoming Exhibition at Antwerp "the famous Children's Choir of the Albert Hall, London, under the direction of Monsieur Barnby," will give a Concert.

A SELECTION from Gounod's "Redemption" and Professor Bridge's "The Lord's Prayer" will be sung on Ascension Day, at 3 p.m., in Westminster Abbey.