Review

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Annie Williams. Mr. Charles Fry recited the verses; the accompaniments were played by Mr. A. A. Yeatman (pianoforte) and Mr. F. J. Yeatman (organ), and Mr. Rayment conducted.

MR. G. A. PARKER gave his annual Concert at the Birkbeck Institution on the 3rd ult., when an excellent performance was given by the ladies of his violin classes Madame Belle Cole, Mr. Chas. Manners, Mr. A. George, and Master M. Rutt were the vocalists. Miss Grace Carter gave some violin solos, and Master Rozelaar solos on the violoncello. Mr. G. A. Parker conducted.

MESSRS. A. POLLITZER, A. Raimo, and L. Denza have become the Directors of the London Academy of Music. The Institution will be conducted on the same lines as by the late Dr. Wyld. Signor Albanesi, Herr Carl Weber, and Mr. Sharpe, of the Royal College of Music, have been added to the teaching staff.

ON Sunday, the 18th ult., an Organ Recital was given in South Hackney Church by Mr. G. F. Wesley Martin, the Organist, when the following programme was performed: Sonata, No. 4 (Mendelssohn), Pastorale (Kullak), March in G major (Schubert), and Toccata et Fuga in C major (J. S. Bach).

MR. J. T. FIELD has been elected Warden of the Guild of Organists. The post of Sub-Warden will be filled up at the next Council Meeting, on the 9th inst.

REVIEWS.

Spring Songs. The words written by A. P. Graves. The music composed by A. C. Mackenzie. [Novello, Ewer and Co.]

THIS seasonable bouquet of spring offerings will certainly be most cordially welcomed by all who can appreciate the artistic trifles of one whose elaborate productions have already earned for him an enduring fame. True it is that the small works of a great man are infinitely superior to the great works of a small man; and Dr. Mackenzie, by his unflinching devotion, even in his holiday moments, to the highest forms of art, has indeed set a noble example to the students of the Institution over which he has been chosen to preside. That the custom of ignoring the claims of those who supply the "words"—but which we prefer to call the "poetry"—of songs, still lingers from the time when any vapid verses were considered sufficient for the purpose, we are perfectly aware; but little reform can be hoped for in this important matter by reviewers persistently adhering to this custom even when the author has placed himself almost on a level with the composer by the excellence of the text with which he has furnished him; and it is because Mr. Graves has accomplished this task that we unhesitatingly accord him his just meed of praise in these joint compositions. In No. 1, "The first Rose," but little is attempted in the music beyond sympathetically colouring the words with appropriate simplicity; but in No. 2, "Hope," we have a charming little poem in which both voice and accompaniment have about an equal share, the alternation of minor and major being extremely effective. In No. 3, "Spring Secrets," commencing *Quasi recit.*, the gentle whisper of the "Spirit of the Spring" is treated with the utmost delicacy, the change from 4-4 to 9-8, and the character given to the triplet accompaniment, materially aiding the effect of the eloquent vocal passages which follow. No. 4, "Spring is not dead," is truthfully expressive throughout of the varied feeling of the words; a remark which applies with equal force to "April weather" (No. 5), an unpretentious sketch which will depend for much of its effect upon the vocalist. No. 6, "A May song," is a melodious setting of some extremely thoughtful verses; and the joyous burst, "Summer at last" (No. 7), with its bright and glowing phrases and unceasing arpeggio accompaniment, is a worthy climax to what might be aptly termed a "Circle of Songs," so naturally are they linked together by the mind of both poet and composer. Five of these pieces were sung by Miss Marguerite Hall at the recent Concert of Mr. Ernest Kiver; and we may hope

that the season is yet young enough to afford frequent opportunities of making the public acquainted with these charming specimens of Dr. Mackenzie's genius.

Six Trios for Two Violins and Violoncello, or Pianoforte. Composed by Arcangelo Corelli (1653-1713), Op. 1 and 2. The pianoforte accompaniment (constructed upon the original figured bass), marks of expression, bowing, and fingering, by Arnold Dolmetsch. (Albums for Violin and Pianoforte, No. 18.) [Novello, Ewer and Co.]

THERE is no better preparation for a good method of violin playing than can be found in the works of Arcangelo Corelli. The genius which prompted the great Italian violinist to anticipate many of the discoveries of artists of later time, preserves his labours fresh and bright even after the days of Paganini and the school he called into existence. Corelli's violin music is not only valuable for study in technical skill, but it is also extremely interesting as music. It stands as a perfect exposition of the musical thoughts of the time in which it was written, freed, however, from those peculiarities which tend to localise productions of a definite period, and cause them to be quickly superseded and relegated to the oblivion they court by their ephemeral construction. It is, therefore, with much gratification that we call the attention of our readers interested in the study of the violin to this further instalment of Corelli's music, so capitally arranged by Mr. Arnold Dolmetsch. The two books of the Sonatas which have already appeared have exercised no little influence in reviving an interest in old violin music, which the present book will doubtless augment. It gives six Trios for two violins and violoncello, or pianoforte, which, by the way, are so designed as to make quartets if all the instruments named are employed. The original figured bass has been cleverly interpreted in the spirit of the composition, and makes, in a great measure, an independent but harmonious part, which considerably aids the effect of the whole.

Novello, Ewer and Co.'s Pianoforte Albums. Edited by Berthold Tours. Nos. 44, 45, and 46. Compositions by César Cui. [Novello, Ewer and Co.]

THESE three Pianoforte Albums, by a Russian composer, just issued, are a valuable addition to the many works published in this form by Messrs. Novello. Even on the first trial of the pieces, their freshness and spontaneity cannot fail to be felt; but a closer examination of their merits will reveal many beauties which do not lie upon the surface, and demand an artistic mind and finger to do them justice. As a rule the title of each Sketch merely indicates its general character, and the mind of the player is not therefore taxed to determine whether some fantastic idea is faithfully embodied in the music—a practice which is gradually growing, to the detriment, as it appears to us, of the abstract worth of the compositions. Passing through the three volumes we are disposed to linger over No. 5, "Cantabile"; No. 8, "Berceuse"; No. 15, "Polonaise"; No. 21, "Etude-Arabesque"; No. 26, "Valse Bluettes"; and No. 28, "Impromptu," not on account of their exceptional excellence, but because they are amongst the best specimens of the author's style, which, without being an imitation of that of any composer we could name, shows an intimate knowledge of the works of the good writers for the instrument, and a commendable desire to avoid meretricious display. The melodious character of most of the numbers and the purity of the harmonies will, we think, win the favour of all pianists who care not for showy passages; and we heartily commend them to the attention of those in search of novelty.

The Congregational Mission Hymnal and Week-Night Service Book. Edited by George S. Barrett, B.A. The harmonies revised by Joseph Barnby.

[Congregational Union.]

THE object of the Hymnal is sufficiently set forth in the title. It contains a number of hymns from American sources, which owe their insertion in the collection to their popularity. This, of course, will tend to increase its value as an aid to devotional exercises. Regarded from a musical point of view, and accepting the intention of the compiler to meet the necessities of the peculiar forms of worship the

collection is intended to accompany, nothing need be said concerning the secular character of many of these imported popular tunes, or of those apparently written for the work. There are, however, many fine melodies supplied from various sources which give the book a value apart from its particular design. The merit of several of these has been well brought out by the experienced hand of Mr. Joseph Barnby, to whom has been entrusted the revision of the harmonies of the book, a work which he has accomplished with his customary skill and good taste.

O be joyful in the Lord (Jubilate Deo), an Anthem specially suitable for Choral Festivals, and *Magnify His Name*. Anthem. By George C. Martin, Organist of St. Paul's Cathedral. [Novello, Ewer and Co.]

THE first of these beautifully written Anthems is composed, by request, for the Festival of the London Church Choir Association, to be held in St. Paul's Cathedral, on the 5th inst. It is printed with an organ accompaniment only, but it is stated on the title-page that it is scored for orchestra; also for cornets, trombones, and drums. The vocal parts are written in a broad massive style, and the ending of the Anthem with the melody of the Old Hundredth Psalm has a particularly dignified effect. The art of the musician is exhibited in the clever device of imitation introduced in the middle movement, and the heart of the poet is to be traced in the reverent and expressive setting of the words. The organ part is independent and original, and contributes largely to the festal effect of the setting of the Psalm.

The second Anthem, "Magnify His Name," written for the London Gregorian Association, opens with a phrase for the organ founded on one Gregorian tone, another being employed with varied harmonies each time it appears, the words "For He is a most high God," associated with the phrase, serving as comment and as exhortation to praise. The free organ accompaniment supplied in places is conceived in the happiest vein; the part writing for voices is extremely clear and interesting, a fine effect being created near the conclusion by the long dominant pedal before the *Coda*, in which the themes previously used are ingeniously set forth. The whole is a very noble example of earnest work.

Six Songs. The words by Heinrich Heine. Set to music by W. Wallace. [Augener and Co.]

IT is in no hypercritical spirit that the wish is here expressed that these songs with an English title should have been given with an English version of the original German words. Such an addition would have greatly enhanced the value of the songs for English singers, inasmuch as the songs themselves are so cleverly written that they ought to become popular with native vocalists, to whom the beauty of the music will certainly make a strong appeal. Those who understand and can sing the words as the poet wrote them will gain much, such words as "Ein Jüngling liebt ein Mädchen," "Wenn zwei von einander scheiden," "Ich hab' ein Traum geweinet," "Du bist wie eine Blume," "Mädchen mit den rothen Mündchen," and "Und wüssten's die Blumen," all of which are well known to the readers of Heine, who will commend the felicitous manner in which the musician has sought to illustrate in song the sentiments they contain. But many vocalists might not have been unthankful to be able to convey those sentiments through the medium of a translation to ears unacquainted with the meaning of German words.

Solemn March in E flat minor. For the organ. By T. Tertius Noble. [Novello, Ewer and Co.]

THE composer of this piece evinces the possession of talent above the average, but his laudable intention to avoid commonplace methods of expression has led him into the paths of eccentricity. In the first place, it is impossible to understand why the key of six flats should have been chosen for his March. E minor or D minor would have done just as well, and the difficulty of playing *legato* on the raised notes of the pedals would have been avoided. Then the harsh transitions of key in the middle section or trio are decidedly objectionable. We have eight bars in G sharp minor, eight in G major, and sixteen in E major, followed by an abrupt return to the original tonic, the effect of the entire episode being very unsatisfactory. On

the other hand, the principal theme of the March is extremely impressive, and the writing throughout is that of a clever musician. Mr. Noble may be encouraged to persevere, and in his next effort to allow his ideas to flow in a more easy and natural manner.

Magnificat and Nunc dimittis, set to music in the key of E flat. By John E. West. [Novello, Ewer and Co.]

THE clever way in which certain melodic phrases are employed in this setting of the Canticles for Evening Service (composed, like Dr. Martin's Anthem, for the Festival of the London Church Choir Association) will not fail to strike the observer. The art which conceals art, and does not lose sight of the necessity and purpose for which certain work is undertaken, is also present, and the effect to the ear is as marked as the effect to the eye. The musical sentences are distinguished by vigour and appropriateness combined with a perfect fitness of character conversant with the words. The Gloria, used for both Canticles, is especially bold and bright, the *quasi* barbaric theme of the first phrase being novel and striking. The opening of the Nunc dimittis for tenor solo is a happy idea well carried out. The points mentioned are only a few among those which the musician will find in Mr. West's music, while the general appropriateness and joyous style commend it to approval.

Five Songs from Seville (Fünf Lieder aus Sevilla). By Günther Walling. English adaptation by Harry Brett.) Composed by Maximilian Heidrich, for four solo voices and pianoforte duet. [Leipzig: Alfred Dörfel.]

THE somewhat novel arrangement of these vocal pieces will doubtless prove attractive. The songs are written after the style of the teaching of the modern German school; but they are not without occasional glimpses of melody. Doubtless, when carefully performed, they will prove attractive; but the style of the harmonies employed are to a considerable extent not always productive of an unmixed joy to the ears of an English audience. The aim of the composer seems to have been to imitate the Gipsy Songs of Brahms. He has not, however, achieved all his intention, if he desired to equal them in excellence. The pleasure procured for the ear may be greater than the delight to the eye, by the extraordinary and often far-fetched sequences of melodic forms which appear to be the distinguishing characteristics of the compositions.

Ode to the West Wind. Set to music for Tenor Solo, Chorus, and Orchestra. By Charles Wood. Op. 3. [Novello, Ewer and Co.]

MR. WOOD in selecting Shelley's noble poem for musical setting could scarcely have chosen anything more capable of varied and vigorous treatment. That the self-imposed task has been approached with "spirit conformable" is patent in every bar of the music. There is a leaning towards a Wagnerian mode of expression, but this is to be expected from the generality of earnest students of the rising generation, and is not inconsistent in its treatment. The part-writing for the chorus is bold and vigorous, the solos are melodious, and, as far as can be judged from the pianoforte part, the scoring would appear to be full of picturesque character.

Suite in D major, for Two Violins, Viola, Violoncello, and Pianoforte. By Alex. S. Beaumont. [Charles Woolhouse.]

IN the majority of the works bearing the title which Mr. Beaumont has given to his work, the older composers wrote their several movements in the same key. There are five movements in varied tonalities in the present work—namely, a March in D, with movements in F sharp major and B flat major; a Canzonetta in G, a Piacevole in E flat, a Serenata in G minor, and a Gavotte Caractéristique, "Le Contraste," as a *Finale*. These several movements are ably written and distinguished by no little originality of idea and a refreshing independence of treatment, which all tend to show that while the composer possesses considerable facility in writing melodiously, he has, also, sufficient strength of mind and fixity of purpose to assert his right to express his thoughts in a manner indicative of perfect reliance upon his own judgment.