Review

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problems raised—and, of course, settled—by the book. Much of it is exceedingly interesting because it gives so many of Madame Lehmann's personal experiences as a singer. The earnest tone and desire of the authoress to help others over a dark and difficult path are also points that deserve thankful acknowledgment.

VIOLIN MUSIC.

A Modern School for the Violin. By August Wilhelmj and James Brown. Nos. 19 and 29.

Kinderleben. Twenty-four pieces for the young. By Th. Kullak. Arranged for violin and pianoforte by A. Rosenkranz. In Four Books. Book I.

Six Pieces for Violin and Pianoforte. By Joseph L. Roeckel. [Novello and Company, Limited.]

Souvenir sans Paroles pour Violon avec Piano. Par Johannes Wolff.

[London: Chappell and Company, Limited.]

Melody for Violin with Pianoforte Accompaniment. By Noel Johnson.

Two Violin Solos with Pianoforte Accompaniment. By Noel Johnson.

[London: Charles Woolhouse.]

The newest published numbers of *A Modern School for the Violin*, edited by Messrs. Wilhelmj and Brown, include two very famous works of strangely-contrasted styles. No. 19 contains Bach's Prelude and Fugue in G minor for violin solo without accompaniment; whilst No. 29 consists of the Ballade and Polonaise for violin and pianoforte, by Vieuxtemps. Mr. Wilhelmj has undertaken the sole editing of the 'Prelude and Fugue,' and has accomplished his evident labour of love in a manner worthy of this noble composition.

Kullak's 'Kinderleben' has already found a host of admirers among youthful pianists, and in its new garb, arrayed as duets for violin and pianoforte by Mr. Rosenkranz, it will doubtless find still further attraction for young players. There are some who look askance at adaptations in any form; but surely nothing but good can come of these bright, wholesome little pieces in this duet form. Book I. only is published so far, and the contents—'Once upon a time,' 'Grandfather's clock,' 'Sunday morning,' 'In the fields,' 'Cradle song,' 'Maypole song'—are well within the compass of the first position of the violin.

Mr. Joseph L. Roeckel's 'Six Pieces' have just been re-published in separate numbers. All six of the set are admirably written for the violin within the range of the first to third positions, and are particularly suitable for teaching and performing. No. 1, 'In Modo Antico,' is in the form of a Bourrée; No. 2, 'Preghiera,' is of a plaintive and, at times, somewhat more impassioned character; No. 3 is a sprightly 'Staccato Etude'; No. 4, a 'Souvenir de Valse'; No. 5, an excellent 'Tempo di Gavotta'; and No. 6, a pleasing 'Romanza' with a well-contrasted Intermezzo. The interesting accompaniments give good support to the solo instrument.

'The Souvenir sans Paroles,' by Johannes Wolff, is intended as a musical interpretation of a short poem by Miss Marie Corelli, the words of which face the first page. As befits the poem, the music is somewhat rhapsodical in its nature, and appears to suggest the line—'Such wild dreams as to my soul are given'—rather than those which follow—'Speak for me, golden notes that tremble from my bow, In a melody that floats tenderly, to and fro!' But when one comes to consider, it might be somewhat difficult for even such an accomplished fiddler as Mr. Johannes Wolff to musically (or otherwise!) define what 'golden notes trembling from a bow' really means! Anyhow, apart from its original conception, the 'Souvenir' may be recommended to soloists as a very suitable piece for public performance.

The 'Melody' by Noel Johnson is a pleasing solo, with an easy, somewhat syncopated pianoforte accompaniment. Although written for the first position it deserves a better fate than to be left entirely to the unskilled fingers of a beginner, and in the hands of a capable violinist it might be made very effective, especially if played throughout, as is quite possible, on the G string. The same composer's 'Two Violin Solos' with pianoforte

accompaniment, are tuneful bagatelles in a lighter vein than the preceding. No. 1, 'A Song Without Words,' is very simple; but No. 2—'Scherzetto'—requires some nimbleness of fingering and bowing.

SONGS.

A Réverie of the East. The poem by Owen Seaman. The music composed by Sir A. C. Mackenzie.

Three Songs for Soldiers. By Alicia A. Needham. [Novello and Company, Limited.]

Sir Alexander Mackenzie's 'Réverie of the East' was originally published in the 'Durbar' number of *Punch*, of which it formed one of the most distinctive features. It is not too much to say that the song is one of Sir Alexander's most original compositions, added to which it is peculiarly interesting by reason of the deft use made of intervals and idioms of southern India.

Mrs. Needham's 'Three Songs for Soldiers' are excellent examples of this lady's talent for inventing attractive and rhythmic melodies and allaying them to suitable harmonies. The first song, entitled 'Might I march through life again,' has verses by E. Fitzball, in which is set forth with truculent vigour the willingness of the singer to 'fight his battles o'er again.' The second song is a setting of Malcolm Ramsay's inspiring lines in memory of the charge of the Gordons at Dargai, October 20, 1897, and should certainly be possessed by every member of the valiant clan. The last of the series, entitled 'Bad luck to their marching,' is a rollicking setting of Charles Lever's humorous lines of the homesick soldier, who fails to see the necessity to be 'pipe-clayed and starched' before he can be killed. After all he was right, for *nous avons changé tout cela*.

My Garden. Song Cycle. Words by Philip Bourke Marston. Music by Albert Mallinson.

An Album of Six Short Songs. Composed by R. Snowdon Thomas. [Reynolds and Co.]

There is so much distinctiveness and originality in Mr. Mallinson's songs that they should be welcomed by all cultured vocalists capable of appreciating endeavours to break through petrified conventionalities in musical phrases. 'My Garden' may be described as a poetical and fanciful meditation in a sequestered and favourite nook where Flora holds her court, and the sentiments of the owner and the lover of the flowers are echoed in the music with an earnestness that convinces and charms. The distinctiveness of the music chiefly lies in the boldness of the harmonic scheme, resulting from the endeavour to use to the full the expressive power latent in harmony. This is perhaps most noticeable in the second song of the series entitled 'The Rose and the Wind,' in which the meaning of the words is enforced by deft harmonic transitions. Mr. Mallinson also writes gratefully for the voice and has the gift of inventing significant melody.

The six songs contained in the Album by Mr. Snowdon Thomas are unpretentious little ditties, but they attest to musical feeling and sympathy with modern methods. The composer it may be added is a professor of singing at Sydney, New South Wales.

But thou, O hope. By Frederick H. Cowen.

Praise to the Holiest. By Edward Elgar.

Sound asleep. By R. Vaughan Williams.

(Novello's Trios, Quartets, &c., for female voices.)

[Novello and Company, Limited.]

Only brief comment is required of the first two of the above, for they are respectively excerpts from Dr. Cowen's beautiful 'Ode to the Passions' and Dr. Elgar's noble setting of the 'Dream of Gerontius.' The former is not difficult, but the latter imperatively demands a numerous and well-trained body of intelligent singers. Any labour that the chorus may occasion, however, will be repaid a thousandfold. Mr. Vaughan Williams has selected words by Christina Rossetti. The sleep is that of death, and the music tenderly and reverentially echoes the gentle spirit underlying the text. Well sung, this part-song would be impressive.