Review

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Original Compositions for the Organ. Nos. 247-251.
[Novello, Ewer and Co.]

IN reversion to deceased masters we have here a most interesting series of numbers of a publication that has probably proved very valuable to organists. In the first we have three of Schumann's Fugues on the name of Bach, and in the next the other three (Op. 60). These were originally written for organ or pedal pianoforte; but the pedal pianoforte has gone out of fashion, and the Fugues are certainly more suitable for the "king of instruments." Musicians who know Wagner's "Meistersinger" will recognise the curious coincidence between the principal theme of the fourth Fugue in B flat and that of the Prelude to the third act of Wagner's comic opera. The present edition is edited by Mr. John E. West, who has done his work well; his directions for registration of the stops are in every respect judicious. In No. 249 we have a "Festal March" in D by the late Sir George Elvey, written in the somewhat simple but, generally speaking, jubilant manner of the late esteemed organist of St. George's Chapel, Windsor. In the next two numbers for mention at present we have six Fugues by Handel dated 1735—that is to say, when the great master was approaching the zenith of his career. They are stated as being for organ or harpsichord, and as the latter instrument is to some extent out of date, it is as well to have a new edition for the organ, and this has been well done by Mr. J. W. D. Pillow. The Fugues are, on the whole, simpler in harmony than those of Bach, and are eminently characteristic of the Anglo-Saxon master.

O'er the Hill-side. Graceful Dance. Composed by Milton Wellings.

Chant d'amour. For the Pianoforte. Composed by Francis Thomé.

[Metzler and Co.]

THE first of the above pieces is an excellent example of the gift its composer has of writing graceful and ear-catching melodies. The music presents no executive difficulties and possesses much charm of a simple kind. The "Chant d'amour" is one of those expressive little sketches which Mr. Thomé knows so well how to write. It is extremely melodious, and would provide an admirable study for the cultivation of *legato* touch. Pianists should note, however, that all rights of public performance are reserved.

Novello's Music Primers and Educational Series. Edited by Sir John Stainer and Dr. C. Hubert H. Parry. No. 55. *Violin Makers.* By C. Stainer. [Novello, Ewer and Co.]

IN these days of haste the compilation of a reliable book of reference is a boon to mankind, and many musicians will be grateful for the excellent dictionary of violin makers which has been written by Miss C. Stainer, a daughter of Sir John Stainer, whose assistance the author acknowledges in her preface. The dictionary has been compiled from the best sources and the works referred to or quoted amount to thirty-eight. The paragraphs not only give the chief incidents in the lives of violin makers, but also include particulars of the peculiarities of their instruments, and much information concerning the gradual development of the violin and various experiments which have been tried in its manufacture. The book will be of special interest to connoisseurs of the universal instrument, around which cling so many romantic tales and pleasing associations.

Three Remembrances. For Violin and Pianoforte. By J. Jacques Haakman.

Lullaby. For Violin and Pianoforte. By Alex. S. Beaumont. [Charles Woolhouse.]

THESE are decidedly pleasing remembrances. The first, an *Andante*, may be described as a meditation on an agreeable incident; the second, a *Moderato*, in A minor, is less engaging; but the third piece, an *Allegretto*, makes amends for its predecessor and is graceful and attractive. The music is of moderate difficulty for both instruments and deserves the attention of amateur violinists.

The "Lullaby" is tender and melodious, as such ditties should be. It is also written as a Trio for pianoforte, violin, viola, or violoncello.

Two Sketches for the Pianoforte. By Franz Oberlin.
Hornpipe for the Pianoforte. By Arthur Somervell.
[Edwin Ashdown.]

MR. OBERLIN'S two sketches are respectively entitled "Dreaming" and "Awaking," and the latter is as pleasant as the former, which is not always the case. The composer revels in rich harmonies that impart much distinctiveness and attractiveness to these pieces, which will well repay any practice that may be necessary for their adequate performance. Mr. Somervell's Hornpipe is as gay and irresponsible as hornpipes should be. It provides excellent practice for independence between the hands, and specially for neatness of execution by the left hand. Played with due accentuation and verve, it would be decidedly inspiring.

Masque. From the music to "As you like it." Composed by Edward German. Arranged for the pianoforte by the composer.

It was a lover and his lass. Duet for soprano and contralto. From the music to "As you like it." Composed by Edward German.

[Novello, Ewer and Co.]

THOSE who attended the production, at St. James's Theatre, by Mr. George Alexander, of Shakespeare's "As you like it," will doubtless have a pleasant recollection of Mr. German's music, and those musically inclined are now enabled to make intimate acquaintance with the Introduction and the three Dances which contributed so greatly to the effectiveness of the last act. These pieces are in the same style as the well-known "Henry VIII." Dances by the same composer, and though less distinctive than the last-named measures, they are easier to play, which may render them more acceptable to some pianists. The duet, "It was a lover and his lass," was the best number which Mr. German provided for "As you like it." It is a charming setting of the familiar words. The music is thoroughly in sympathy with the text, and the vocal parts, with their imitative passages, are grateful to sing and, if well sung, delightful to hear. It is music which breathes of the forest "In the springtime . . . when birds do sing."

Hurrah! Hurrah! for England. A Four-part Song. Composed by J. Frederick Bridge. (No. 762. Novello's Part-song Book.) [Novello, Ewer and Co.]

THE requirements for special music written in commemoration of the remarkable reign of our Queen promises to be well met, and a very bright and spirited example of a patriotic part-song will be found in Professor Bridge's "Hurrah! Hurrah! for England." The words attribute to us everything that we should be, and pay graceful homage to "England's daughter, Our Lady and our Queen." The music admirably reflects the spirited nature of the text, and will present no difficulties to fairly well trained choirs.

The Queen—God bless her. A Patriotic Part-song. The words written by May Byron. Composed and arranged for Male Voices by Myles B. Foster. (The Orpheus. No. 307.) [Novello, Ewer and Co.]

THE words of this part-song are of a more thoughtful character than the majority of those which have been written to celebrate our Queen's long reign, but they are by no means lacking in spirit or in the self-congratulatory element which characterises lyrical effusions of this class. The music, while appropriately bold in character, is solidly written and contains many passages which reveal the hand of the experienced composer. The part-song may be warmly recommended to all male-voice choirs.

THE organ-case on the North side of the choir in Westminster Abbey, which has been erected as part of the memorial to Henry Purcell as a result of the celebration in honour of that composer in 1895, is now practically completed, and will be on view in a few days. Mr. Pearson's design is one of great beauty and distinction, and there can be no doubt that as soon as it is seen, it will offer a strong incentive towards the efforts which will now have to be made to complete the case on the South side.