Review

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—has now almost become canonized in the services of the Church. Therefore No. 256 of this series, a Romance for violin and organ in D, will be very welcome, especially when it bears all the high qualities which are associated with the name of Mr. Hamilton Clarke. The melodiousness of the Romance is no less attractive than its natural simplicity. The esteemed Professor of Music at Durham University and the organist of the Cathedral, Dr. Philip Armes, contributes the next two numbers. The first (No. 257) is a Pastorale in F, in the usual 6-8 time, which flows along very tunelessly and with characteristic charm. The second (No. 258) is an Introduction and Fugue in C. It may be taken for granted that, coming from the pen of so distinguished a theorist, this short composition will be academically correct; but, in addition to its intrinsic merit, no slight recommendation lies in its absolute freedom from difficulty. It is well within the capacity of the majority of organists.

Scène Bacchanale, from the "Faust" Ballet. Pianoforte Solo. By Ernest Ford.

Melody from the "Faust" Ballet. Composed by Ernest Ford. Arranged for Pianoforte solo by I. A. de Orellana.

Impromptu in A flat. Pianoforte Piece. By P. Tschai-kowsky.

Reverie. For Violin and Pianoforte. Composed by J. Christopher Marks.

Skippers Three. Song. Words by Clifton Bingham. Music by H. Chilver Wilson.

[Novello, Ewer and Co.]

THE music written by Mr. Ford for the "Faust" ballet at the Empire is one of this clever young musician's most notable achievements, and the present arrangement of the "Brindisi," "Valse," and "Bacchanale" will doubtless prove very acceptable to a large number of pianists. They contain few difficulties and provide vivacious music for the home. The "melody" is one of the most pleasing portions of the ballet and it has been effectively arranged for the household instrument. It would form a good study for the cultivation of the *legato* touch and independence of the fingers, and a sympathetic pianist could make the piece very expressive. Admirers of Tschai-kowsky's genius may be recommended the *Impromptu* in A flat, which will be found a suggestive and poetical little piece. Mr. Marks's "Reverie" is a simple composition of considerable charm and is capable of being read at sight by executants of average ability. "Skippers Three" is a sea song of the good old times, when English sailors had plenty of opportunity of showing their pluck and prowess. In the present instance "The brave Skippers, one, two, three," have only one gun between them, but they manage to defeat their foe and remain "masters of the sea," which is highly satisfactory.

On Parting. Words by Byron. Music by Ernest Ford.

A Match. Words by Swinburne. Music by Frederick Westlake.

There is a Garden in her Face. Words by Thomas Campion. Music by Percy Jackman.

The Rover of Lochryan. Words by Hew Ainslie. Music by Robert F. McEwen.

[Weekes and Co.]

THE above songs form part of a commendable issue entitled, somewhat unnecessarily, "An English Series of Original Songs," but the lyrics are worthy of the attention of cultured vocalists. Mr. Ford's setting of Byron's lines is spontaneous and grateful to sing. The accompaniment will interest a good pianist and trouble a bad one. The words of "The Match" are somewhat enigmatical, but atonement is made by the straightforwardness of the music, a balance if not a union of sentiment being thus established. The old ballad style has been successfully imitated in "There is a garden in her face" and the music is, moreover, graceful. "The Rover of Lochryan" is directed to be sung "With Enthusiasm"—note the capital E—and calls for vigorous treatment by both vocalist and accompanist. So given, it would have a stirring effect, and it may be recommended to contraltos who possess a dramatic style.

Overture to "The Little Minister." By A. C. Mackenzie. Arranged for Pianoforte duet by the Composer.

[Novello, Ewer and Co.]

THE enjoyment still nightly experienced by large audiences at the Haymarket Theatre by Mr. J. M. Barrie's charming play "The Little Minister," produced in November last, is not a little enhanced by Sir Alexander Mackenzie's vivacious incidental music, of which the overture is the most important portion. Judging by its reception when performed for the first time in a concert-room by the Philharmonic Society, on December 2 last, at the Queen's Hall, the work promises to rival in popularity the composer's "Britannia" Overture. There are good reasons for this, for the themes possess both life and beauty, and their treatment and the orchestration are most masterly. The bagpipe-like strains with which the overture opens at once suggest the locality to which the music has reference, and it is difficult to keep the feet still when the rollicking first subject comes bounding in and with unflagging vivacity pursues its headlong career until subdued by the serene beauty of the second subject, one of the most charming melodies Sir Alexander has invented. The reel which forms the *Coda* closes the work in a most spirited manner, and, in its entirety, the overture can scarcely fail to have an exhilarating effect on the attentive listener. The characteristics of the music have been well preserved in the pianoforte version, and the duet, while easy to read and play, is decidedly a brilliant piece.

Novello's Part-Song Book. Nos. 779-781.

[Novello, Ewer and Co.]

"THE Huntsmen's Chorus," from Weber's romantic opera "Der Freischütz," which forms No. 779 of this series, will doubtless prove a welcome addition. The original version was for alto, tenor, and first and second bass; but the present arrangement, for soprano, alto, tenor, and bass, is equally effective, and as ladies have followed the chase since the time of Diana, there is presumably no inappropriateness in their singing "The joy of the hunter on earth all surpasses." Nos. 780 and 781 have been supplied by C. H. Lloyd, who has gone to Edmund Spenser for his text and taken that poet's "Mark when she smiles" and "Thomalin, why sytten we soe?" the words of the latter being derived from "The Shepherde's Calendar." The music of both these part-songs is distinguished by artistic perception and accomplished musicianship, and is of a character that will interest well trained choirs.

Masque from the Music to "As you like it." Composed by Edward German. Arranged for Violin and Pianoforte by the Composer.

Gavotte Ancienne. Composed by George Elvey. Arranged as a quintet for Pianoforte and Stringed Instruments by Berthold Tours.

[Novello, Ewer and Co.]

THE selection from Mr. Edward German's incidental music to Mr. George Alexander's production of Shakespeare's "As you like it," at the St. James's Theatre, comprises the "Woodland," "Children's," and "Rustic" dances from the Masque in the last act of the play. The first is an *Allegro moderato* in G minor, which is thoroughly English in conception and possesses attractive individuality. The "Children's" dance is an *Andantino quasi-Allegretto* in G of a graceful character, which provides an admirable contrast to that which has gone before, and, it may be added, to that which follows. Those who saw the production will doubtless remember that this dance was one of the prettiest portions of the Masque, and to such the present version will have pleasing association. The "Rustic" dance is full of vigour and joviality. A notable effect is produced at the change of rhythm from 2-4 to 6-8 measure, the passage being led up to with remarkable cleverness and resulting in a most spirited conclusion. The pieces as arranged form an attractive series and are well worthy of the attention of those who possess average command of the violin and pianoforte.

Sir George Elvey's *Gavotte à la mode ancienne* has been arranged in this instance by the late Berthold Tours for the pianoforte and the usual string quartet in an ingenious