Review

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abound in this book, "In its fullest sense, expression may be taken to mean the power of conveying to the listener the emotions which the music has awakened in the performer, and the pianist who plays most expressively is he who is deeply impressed by the music he plays, always provided he has at command the means of expressing his feelings adequately."

The two remaining chapters, on "Ornaments" and "Methods of Study," though of a more technical nature, convey most valuable information upon important though often doubtful points. It is impossible within the limits of a short notice to give a tithe of the good things that are to be found in the pages of this useful book. The reader must himself make the acquaintance of the volume. It will be found invaluable to all teachers of the pianoforte. We must add that the text is copiously interspersed with examples in music type, which are of enormous advantage to those who study its interesting contents. There is also an index; and we hope that an index of the musical examples will be provided in a second edition, which should be speedily called for.

We understand that H.R.H. Princess Christian has been graciously pleased to accept a copy of Mr. Taylor's book, which it has been our pleasure to speak of in terms of high and deserved commendation.

In the Choir of Westminster Abbey. A story of Henry Purcell's days. By Emma Marshall.

[Seeley and Co., Limited.]

MRS. MARSHALL has made several successful excursions into the region of the historical story. This, her latest contribution of the kind, has special interest to musical readers, as it relates to and tells of one of England's greatest musicians. The narrative, embracing the period between 1684 and 1695 (the latter being the year of Purcell's death), is told by a certain "Betty Lockwood," the heroine of the story, who was what we should now call a lady-help in the household of Henry Purcell. Mrs. Marshall acknowledges her indebtedness to Mr. William H. Cummings, who is the greatest authority on Purcell, for many of the incidents which, through the medium of "Betty Lockwood," she relates. Therefore, so far as the actual facts are concerned, she is on safe ground; but the Purcell domesticities recorded in these pages are of necessity flights of her imagination. If the story, apart from its historical interest, is cast in a somewhat slender and unexciting form, Mrs. Marshall writes intelligently and sympathetically, and "In the Choir of Westminster Abbey" might with advantage find its way into the hands of young musical folk. The book, which is appropriately dedicated to the Rev. Dr. Troutbeck, Precentor of Westminster, is enriched with seven illustrations of the Abbey and its surroundings in the seventeenth century, drawn by Mr. T. Hamilton Crawford. The frontispiece is a portrait of Purcell, from the fine painting by Sir Godfrey Kneller, in the possession of Mr. Alfred Littleton.

Carols for the Seven Feasts of Christmas. By Frank J. Sawyer. [Novello, Ewer and Co.]

THESE carols are severally and specially designed for Christmas Day, and the feasts of St. Stephen, St. John, Holy Innocents, Circumcision (New Year's Day), the Epiphany, and the Purification. With the exception of the first, in which use has been made of traditional words, the text has been supplied by the composer, who in his lines has successfully imitated the old style of phraseology. The music is written for the usual four voices, but may also be sung in two parts. It is simple in character as such music should be, but it bears the imprint of a master's hand and is a welcome addition to the music of the approaching season.

Magnificat and Nunc dimittis in D. The Office of the Holy Communion. By Alfred J. Eyre. [Weekes and Co.]

MR. EYRE'S settings of the Evening Canticles make considerable use of voices in unison, with effective contrast provided by four-part vocal harmony. The organ part possesses some independence, but the music is simple in character. The Communion Service is more ambitious, but it contains few difficulties, and, well rendered, would be decidedly impressive.

Novello's Christmas Carols. Nos. 269-275.

[Novello, Ewer and Co.]

THE latest additions to this series are excellent examples of this class of music. Nos. 269, 270, and 271 have been supplied by J. Varley Roberts and are severally entitled "Shepherds, leave your flocks," the text written by F. J. W. Crowe; "Heavenly music clearly ringing," written by the Rev. Chaloner Greville; and "Silent night! Holiest night!" the words being from a German source. In the first of these the first four lines of each verse are intended to be sung by a soprano, the other lines being set in four-part vocal harmony. A similar method has been pursued in the second example, but the first four lines in this may be sung in two parts, stated to be soprano, but more suitable for soprano and alto. "Silent Night" is set to a melodious tune in 6-8 rhythm for the four usual voices, and, in common with the preceding carols, is easy and grateful to sing. No. 272, "Angels singing, bright stars beaming," words and melody by Nicolas Saboly, the music arranged by John Henry Mee, is contrapuntal in style and is interesting and charming. Choirmasters with well-trained forces should not neglect this carol. The same composer has furnished No. 273, entitled "Little children, wake and listen." This is much simpler in character and provides opportunities for soprano and tenor solos. "Blessed Babe! the straw is spread," No. 274, words by I. J. Postgate, music by Herbert W. Wareing, possesses much vivacity and is decidedly pleasing. It is written in four-part harmony throughout. No. 275, "Ring the bells, the Christmas bells," has words by Agnes Burney and music by the late Sir Joseph Barnby, and its strains attest to the skill of this musician in writing effectively for voices in harmony. The descent of the basses through an octave on a fourth, while the other voice parts ascend, most happily illustrates the subject of the text.

Prelude in F minor. Romance in A flat. Étude in F. For pianoforte solo. Op. 42. By A. Arensky.

Our Queen. March. For pianoforte solo. By H. M. Higgs.

Romance. For violin and pianoforte. By Hamilton Clarke.

[Novello, Ewer and Co.]

M. ARENSKY is one of the most finished writers of the modern Russian school, and the pieces under review are calculated to increase the favourable impression his music has already made in this country. The "Prelude," in particular, is a graceful and melodious example of its kind, by no means difficult and decidedly effective. The "Romance" is still more easy to play, and chiefly demands a pianist with a sympathetic touch, by whom the music could be made to suggest a very pleasing story. The "Etude" is built upon a simple figure which lays well under the hand, and when played as marked, *Allegro molto*, has a very brilliant effect and enhances the charm of a pleasing melody.

Mr. Higgs has written a vivacious quick march, the trio of which is formed of an arrangement of Sir Joseph Barnby's patriotic part-song "Victoria—our Queen!" The first subject is exceedingly bright and the treatment of the part-song is very effective, while its martial character provides an excellent contrast to the preceding and following strains. The music is very simple and easy to read at sight.

Mr. Clarke's "Romance" is of a placid and tuneful nature and is suggestive of "the course of true love that did run smooth." Violinists of moderate executive abilities will find this an agreeable piece and one which will show their attainments to the best advantage.

Twelve Pianoforte Pieces. By Granville Bantock.

[Forsyth Brothers.]

MR. GRANVILLE BANTOCK is one of the most promising composers of what may be termed the young English school of writers, and his recently published set of "Twelve Pianoforte Pieces" will doubtless conduce to their author's name becoming more widely known than even it is at present, for they are eminently suitable for home use. They are severally named Rhapsodie, Meditation, Phantasy, Scherzo, Nocturne, Legend, Preghiera,