Review

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and should have a clear objective as to the course to pursue at every stage and on the occurrence of every difficulty.

The second section of the book provides exercises with pianoforte accompaniment. If these exercises are faithfully practised according to the directions, it is almost impossible to miss a satisfactory result. But it must be remembered that the sole efficacy of a vocal exercise is not in the mere music but in the manner of its execution. The third section consists of fourteen melodious two-part studies, most of which are the composition of Dr. Hugh Blair.

PART-MUSIC FOR FEMALE VOICES.

The splendour falls. Tears, idle tears. O swallow, swallow. Now sleeps the crimson petal. Poems from Tennyson's 'The Princess.' Music by Gustav von Holst.

[Novello & Co., Ltd.]

The fascination of Tennyson's muse to composers shows no sign of abatement, although it would entail much calculation to say how many times every available lyric has been set. The reason is not far to seek; in fact it is supplied by the text of the above part-songs, for the lines provide all the opportunities the composer can desire for the perfect espousal of words and music. 'The splendour falls on castle walls' is a good example of how the poet would seem to have written with music in his ear, and Mr. von Holst shows keen appreciation of possibilities. Notably is this the case in the setting of the line 'Blow, bugle blow,' which, allied to a chord of D, is directly preceded by the chord of the dominant seventh on B flat with very happy effect. An echo choir—directed to be a fourth smaller in number than the first choir, and to be placed in an adjoining room—also is employed, and greatly increases the interest of the music. 'Tears, idle tears' is allied to strains appropriately tender and meditative in character and, sung with expression and soft volume of tone, would prove entrancing. The music to 'O swallow, swallow' is studiously simple, but for this very reason is extremely taking. It is written for first and second sopranos and contralto. 'Now sleeps the crimson petal' is a part-song of captivating delicacy and grace. The words are directed to be sung by 'a few solo voices in unison,' the remainder of the choir supplying what may be termed a drowsy accompaniment 'with half-closed lips' and occasional reiteration of the word 'lull.'

NEW SONGS.

Rosamond. Love's Philosophy. I sigh for night's sweet coming. Music by John Pointer.

[Novello & Co., Ltd.]

Mr. Pointer is to be commended for his choice of text for his songs. The words of the first of the above settings are by Lord Macaulay, the second by Shelley, and the third by Dr. A. F. Crawford. The composer is also to be praised for his correctness of accentuation, a matter in which many song-writers often are careless. In all three songs the theme is the 'love that makes the world go round so,' and the music echoes its passion and its pain. The composer appears to have been most inspired by 'Love's Philosophy,' for there is more spontaneity in the music allied to these familiar lines than is observable in the other two songs. It would not be advisable for a tenor to sing this setting without a rehearsal with his accompanist, otherwise the spontaneity might be impaired. 'Rosamond' is a charming lyric, and the courtly spirit of the lines has been happily realized by the composer, the music being distinguished by tenderness and grace. 'I sigh for night's sweet coming' is much simpler in character than the foregoing, and depends for its effect upon the expressive ability of the singer.

H.R.H. the Princess Christian has graciously accepted the presidency of the South London Musical Festival for 1908, and, as showing her practical interest in the movement, she has kindly consented to distribute the prizes on April 2, if in England at that time. The festival will be held at Battersea Town Hall, and the syllabus, giving full particulars, will be issued in due course. Mr. T. Lester Jones, 49, Terrace Road, Upton Manor, E., is the secretary.

Obituary.

A pathetic interest is attached to the death, which we regret to record, of the Rev. Canon GEORGE WILLIAM TORRANCE, M.A., Mus D., as he passed away only three days after his wife, on August 20. Born at Rathmines, Dub'in, in 1835, he became a chorister of Christ Church Cathedral and was successively organist of three churches in the city of Dublin. He composed his first oratorio, 'Abraham,' when he was only nineteen years of age, and it was performed in 1855, the late Sir Robert Stewart being at the organ and the composer conducting. After studying for a time at Leipzig he returned to Dublin and produced an opera, 'William of Normandy.' In 1859 he entered the University of Dublin, where he graduated in arts and was ordained. In 1864 he composed his second oratorio, 'The captivity,' to Goldsmith's words, and afterwards held curacies in Shrewsbury and Dublin. Australia was the scene of his clerical labours from 1869 to 1898. At Melbourne, in 1882, his third oratorio, 'The Revelation,' was performed with great success, and during his incumbency of Holy Trinity Church, Balaclava, near Melbourne, a fine three-manual organ was erected and constructed specially to be played by himself during the services. On his return to Ireland in 1898 he was appointed Bishop's Vicar-Choral in the diocese of Ossory, and was successively given a canonry and the office of librarian of St. Canice's Library, Kilkenny, where he and his wife died. In 1879 Canon Torrance obtained the degrees of Bachelor and Doctor of Music from Dublin University on the recommendation of the Professor of Music, Sir Robert Stewart, and the honorary degree of Mus. Doc. *ad eundem* from the University of Melbourne. He is favourably known as the composer of church music, including two anthems which appeared in THE MUSICAL TIMES—'Who shall roll us away the stone?' (Easter) and 'I will pray the Father' (Whitsun'ide).

The death took place on August 21, at 16, Horton Crescent, Rugby, of Mr. EDWIN EDWARDS, at the age of seventy-seven. A native of Street, Somersetshire, Mr. Edwards, whose death we record with regret, was formerly, for twenty-two years, the much esteemed music-master at Rugby School. He contributed several tunes to the Rugby School Hymnal, and a chant by him is in the St. Paul's Cathedral Chant Book.

PROMENADE CONCERTS.

The thirteenth season of Promenade Concerts at Queen's Hall commenced on August 17, and, as before, under the conductorship of Mr. Henry J. Wood. The sale of season-tickets has been greater than in any previous year, and a large number of people were unable to obtain admission on the opening night. As usual the programme was of a more or less popular character, but the best of its class, and the interpretations were distinguished by unanimity, verve and finish. An impressive incident was the performance of an orchestral version of Chopin's 'Funeral March' *In memoriam* the late Joseph Joachim, the entire audience standing. Mrs. Henry J. Wood and Mr. Frederic Austin sang.

The first of the thirty novelties promised this season was brought forward on August 20—a Symphony in E flat by the Melbourne musician Mr. Marshall Hall. The work bears the somewhat enigmatical title 'An Elizabethan comedy,' presumably intended by the composer as a clue to his programme, but it is too vague to be of any assistance, and there is nothing Elizabethan in the design or character of the music. The Symphony has only three movements, of which the first is the most important. Spirited in style and sincere in expression, it has so many themes as to create an impression of patchiness. The second and slow movement is conceived in a graceful vein, and if the themes at times are reminiscent they are melodious and richly harmonized. The *Finale* is full of vigour, its two principal subjects being well contrasted and clearly and tersely treated, while a dignified central episode adds greatly to the general effect. The Symphony was admirably played and received with much applause. The vocalists were Miss Elsie Nicholl and Mr. Robert Radford.

Considerable interest attached to the first performance in England, on August 21, of two movements from Max Reger's Serenade in G for orchestra (Op. 95), owing to the conflicting