Review

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and is Maeterlinckish in its terse suggestiveness of grief and woe. A knight rides up to a farmhouse door and is given a drink of cool water. 'He drained it all,' and then in the next verse 'The maid in her bower sits weeping,' and 'On the hill side dark a knight lies stark.' The composer has written for eight vocal parts which will require careful rehearsal, for the phases of sentiment in the lines are closely followed, and there result rapid changes of tempo and demands for variety of tone colour. Above all dramatic perception is a necessity, but the composer's requirements being realized the part-song may be relied upon to hold attention and excite esteem for the executants.

NEW TRIOS FOR FEMALE VOICES.

Gentle Spring. Words by Longfellow. Music by Joseph Holbrooke.

Hark! how the ripples gurggle with glee. Words by Paul Seer. Music by G. Coleman Young.

When Summer dies. Words by Arthur G. Wright. Music by B. Luard-Selby.

[Novello & Co., Ltd.]

Time was when the supply of music specially written for female voices was limited, but there is now a considerable repertory of charming music from which to choose. The recent additions to this series are clever and attractive examples of how effective this class of music can be made. Mr. Holbrooke's part-song 'Gentle Spring' is a gay and graceful composition. The voice parts are so designed as to secure variety, and the pianoforte accompaniment while duly sustaining the voices possesses so much independence as to greatly increase the interest of the ensemble. If Mr. Young's setting of 'Hark! how the ripples gurggle with glee' is less original than the music to 'Gentle Spring,' it is extremely melodious and is easier to read. The pianoforte accompaniment is well designed and the harmonic scheme equally well balanced. The lines of 'When Summer dies' breathe the gentle melancholy which comes with the approach of autumn, but the poet concludes with the consoling reflection that though the glowing beauties of Nature may fade 'love will warm our hearts whate'er betide,' and so gives the composer an opportunity for an effective contrast at the close. The vocal parts are flowing in character and grateful to sing, but the accompanist's right-hand in this instance *will* want to know what his left hand is doing.

BOOKS RECEIVED.

Catalogue of Manuscript Music in the British Museum. By Augustus Hughes-Hughes. Vol. I. Sacred Vocal Music. Pp. xxvi. and 615; 21s. (Printed by order of the Trustees.) For review see p. 481.

Life of Richard Wagner. By William Ashton Ellis. Vol. V. Pp. vi. and 460; 16s. net. (Kegan Paul, Trench, Trübner & Co., Limited.)

Les Symphonies de Beethoven (1800-1827). By J.-G. Prod'homme. Preface by M. Edouard Colonne. Pp. vii. and 492; 5 francs. (Paris: Librairie Ch. Delagrave.)

Frédéric Chopin: his life and letters. By Moritz Karasowski; translated by Emily Hill. Revised and enlarged edition. Two vols., 10s. (William Reeves.)

Music and Musicians. By Edward Algernon Baughan. Pp. 325; 5s. net. (John Lane.)

Irish peasant songs in the English language. By P. W. Joyce. Pp. 20; 6d. (Longmans, Green & Co.)

Liverpool Students' Song Book. Pp. 155; 2s. 6d. net. (Williams & Norgate, for the University Press of Liverpool.)

The Independent Methodist Tune Book. Edited by Richard Brimelow and Thomas Robinson. Pp. xxv. and 541; 6s. (Novello & Co., Ltd.)

La visite de R. Wagner à Rossini (Paris, 1860). By Edmond Michotte, with portraits. Pp. 53; 1 fr. 50 c. (Paris: Librairie Fischbacher.)

Les Rythmes du regard et la dissociation des doigts. By Marie Jaëll. Pp. 180; 2 fr. 50 c. (Paris: Librairie Fischbacher.)

Obituary.

The death, which we record with regret, of WILLIAM YEATES HURLSTONE, on May 30, removes one of the most gifted of young English composers. Born in London on January 7, 1876, Mr. Hurlstone gave early indications of his creative genius in that, at the age of nine, he published a set of five waltzes, although he had never had any tuition in composition, his only teacher having been his mother, who gave him some pianoforte lessons. In 1898, aged eighteen, he gained a composition scholarship at the Royal College of Music where he studied under Sir Charles Stanford (composition) and Messrs. Dannreuther and Algernon Ashton (pianoforte). His career, both as a composer and pianist, was very brilliant during the four years of his studentship, and he soon made a name beyond the walls of his Alma Mater, of which he had been appointed a professor of harmony and counterpoint. Although he was only thirty years of age at the time of his premature and lamented death, Mr. Hurlstone had composed a Pianoforte concerto in D; a Fairy suite ('The Magic Mirror'); Orchestral variations on a Hungarian air (performed at one of the Hallé concerts under Dr. Richter, at Manchester); and 'Fantasie variations on a Swedish air' played at the first Patron's Fund concert in 1904. His chamber music compositions include a Quintet for pianoforte and wind instruments; a Pianoforte quartet (played at a Patron's Fund concert in December, 1904); a String quartet; a Sonata for pianoforte and violin; a Sonata for pianoforte and violoncello; a Sonata for bassoon; a Suite for clarinet and pianoforte; in addition to songs, part-songs, &c. To the foregoing must be added his Phantasie (string quartet) which gained the first prize (£50) recently given by the Musicians' Company, to which reference is made on page 489 of the present issue. On the evening of his death, Hurlstone's 'Litany' was sung by the Magpie Madrigal Society, a pathetic incident in connection with the passing away of a man who, in the full flush of his early manhood, had achieved great things in music and in whom greater promise was never to receive its expected and eagerly anticipated fulfilment.

A pathetic interest invests the announcement, which we much regret to make, of the death of Mr. STEPHEN SAMUEL STRATTON, which took place at Birmingham after a very short illness on June 25. For many years Mr. Stratton has most conscientiously discharged the duties of 'Our own correspondent' at Birmingham of THE MUSICAL TIMES, and his last letter to this journal appears on page 491 of the present issue.

Born in London on December 19, 1840, Mr. Stratton began his musical career as a chorister of St. Mary's Church, Ealing. He studied harmony and composition under Charles Lucas, and became assistant-organist of St. Michael's Church, Paddington. In 1863 he obtained the organistship of St. Mary the Virgin, Soho, and from 1864 to 1866 he was professor of music at Totteridge Park School and organist of St. James's Church, Friern Barnet. On his removal to Birmingham in 1866 he held successively the office of organist at St. Barnabas Church (1866-7), Edgbaston Old Parish Church (1867-75), St. James's, Harborne (1876-7), and Church of the Saviour (1878-82).

In 1879 he started a series of chamber concerts at Birmingham, the chief feature of which was the production of works by native composers. But his greatest influence on contemporary music, especially in the Midlands, was in connection with his work as musical critic of the *Birmingham Daily Post*, an appointment he held from the year 1877 until the day of his death.

His name will be handed down to posterity as the joint author (with Mr. James D. Brown) of 'British Musical Biography' (1897), which, despite its inevitable errors, is a valuable book of reference. He also wrote a 'Life' of Mendelssohn for Dent's 'The Master Musicians' series (1901); and he was the author of a book entitled 'Musical Curiosities.' In private life Mr. Stratton was a genial and companionable man, full of anecdote and overflowing with reminiscences.