The Origin of the Irish Harp

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inclusion of the Neapolitan air, which is entirely unsuitable for use in Church. The rhythm of the words admits of other treatment. We do not consider 'With verdure clad' a 'suitable' voluntary, as suggested in the footnote. Would not Brahms's 'A rose breaks into bloom' point the moral more worthily? But our business is to criticise, while our pleasure lies in the opposite direction, and we welcome the Service in spite of what we venture to call its shortcomings.

Te Deum Laudamus. In the key of A major. By Sir Frederick Bridge.

Give the King Thy judgments, O God. Anthem for festival or general use. By A. Herbert Brewer.

[Novello & Co., Ltd.]

Composed for the Tercenary of the authorised version of the Bible, 1911, Sir Frederick Bridge's setting fulfils the requirements of breadth and dignity with simple harmonic construction, and there will be no doubt very many occasions when its use will be acceptable. Having heard the *Te Deum*, we are in a position to say that Sir Frederick has been very successful in gaining great effect by simple and quite original means.

Dr. Brewer, in writing for the Gloucester Diocesan Choral Festival, has borne in mind the conditions under which his music would be heard, and his great experience has led him by interesting and yet straightforward lines, resulting in an anthem within the capabilities of the various local choirs taking part in the festival. The work might well serve for general use, and will no doubt find wide acceptance.

Sing with joyful exultation. Anthem by Richard Chanter. [Bosworth & Co.]

Mr. Chanter's anthem is worthy of note, if only for its organ part, which is well written, and independent of the choral portion. There are points of interest in the latter also, and the Choral forming the final section should be effective. The composer has a style of his own, and may be encouraged to further effort, if he bear in mind the importance of reserve in his harmonic scheme.

PART-SONGS FOR FEMALE VOICES.

Slumber-songs of the Madonna. Words by Alfred Noyes. Music by Colin Taylor.

[Novello & Co., Ltd.]

Appropriately tender music has been wedded to the expressive verses in these songs, and thoroughly artistic results are achieved without recourse to a complicated phraseology which would destroy the proper ingenuousness. The songs are laid out for unaccompanied four-part female choir, and are three in number, their names being 'See, see what a wonderful smile,' 'In the warm blue summer weather,' and 'Sleep, baby sleep.' They present no considerable difficulty. The squareness often associated with simplicity is avoided by breaking up and varying the rhythm, and such chromatic harmonies as are used do not make the parts unvocal. A portion of the third number is written for solo voice and choral accompaniment 'with closed lips.' The open vowel 'oo' with loose lips has a smoother, prettier and more blendful effect than the tightening of the lips which induces nasality.

BOOKS RECEIVED.

The Shakespeare Revival and the Stratford-upon-Avon Movement. By Reginald R. Buckley, Mary Neal, Arthur Hutchinson and F. R. Benson. Pp. xx. + 237. Price 3s. 6d. (London: George Allen & Sons.)

A Marriage Hymnal. By James Saunders. Pp. 104. Price 3s. 6d. (London: Elliott Stock.)

The Sword Dances of Northern England, together with the Horn Dance of Abbots Bromley. By Cecil J. Sharp. Pp. 112. (London: Novello & Co., Ltd.)

Dalle antiche norme e dalle nuove. An essay on the art of singing. By Paolo Guetto. Pp. 106 + xiii. Price Fr. 2.50. (Ricordi & Co.)

S.I.M. Revue Musicale Mensuelle. Contains the following articles: En hommage à Emmanuel Chabrier; Cadences et tonalités; Les précurseurs du violon; 'Leurs mains,' Xavier Leroux et Massenet; De l'influence du milieu sur l'éducation musicale. (Paris: Librairie Ch. Delagrave.)

Violin varnish and how to make it. By G. Foucher, Senior. Edited by Edgar Fenning. Pp. 32. Price 2s. (London: G. Foucher & Sons.)

La musique et l'expression musicale, et l'esthétique du son. Les instruments de musique anciens et modernes. By Emile de Rey-Pailhade. Pp. 161. (Paris: Librairie Fischbacher.)

Théorie de la pose de la voix. By S. Sonky. Pp. 231. (Paris: Librairie Fischbacher.)

Rivista Musicale Italiana. (Includes a long article on Strauss's 'Der Rosenkavalier.') (Milan and Rome: Torino.)

Correspondence.

THE STUDY OF RHYTHM.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am afraid it will be difficult to dispose of so clear-headed and practical a musician as Aristoxenus on the ground of any 'fallacy' in his theories. It is true that his common-sense teaching was for many centuries overshadowed by the vague mysticism and mathematical calculations of the Pythagoreans, who did so much to retard the development of the musical art. It is true that Cicero pronounces the works of Aristoxenus utterly unintelligible (Hawkins, *History*, vol. i., p. 181); and that Burney (*History*, vol. i., p. 455) sneers at Aristoxenus for his endeavour to provide a system of 'tempered' intervals, whereby modulation to every key might be available.

As to Cicero's opinion, every one now knows, thanks to recent research, that the Græco-Roman grammarians of his day made utter confusion between the metre of poetry and the rhythm of music, for they did not understand music; and this confusion has continued nearly to the present day. Richard Wagner, writing in 1851, suggested that the metrecists should apply the rules of the rhythmical structure of modern music to the Greek Dramas: thus only, he said, could they be brought to a recognisable rhythm. The appearance during the next few decades of many works founded on the Aristoxenian theory, which had only recently been investigated, showed that Wagner was right: for this theory proved that the rhythmical forms of the Greek Drama were practically identical with those of modern music. I doubt if a fallacious theory could have restored to us the inspiring rhythms of a Sophocles or a Pindar.

As to the tempered scale, Aristoxenus merely forestalled modern practice by some twenty centuries. It is well known how the war of the temperaments went on from the time of Bartolo Ramis in 1482 till the 18th century, when J. S. Bach settled once for all that equal temperament was the only possible method of tuning by which music for keyed instruments could develop.

If Aristoxenus is fallacious in matters of rhythm, then the composer of to-day who divides his music by bars, the conductor who beats time in connection with these bars, and above all the sensitive performer who produces an intelligent 'phrasing,' must all found their efforts on fallacious ideals. For the bar is the modern presentment of the Aristoxenian foot or measure, the conductor's beat that of the arsis and thesis, and the phrasing of the cultivated musician agrees in principle with the Aristoxenian theories of cola, periods, monopodies, dipodies, &c., with their rising or falling accentuations, their cæsuras, and so forth.—Yours faithfully,

C. F. ABDY WILLIAMS.

[This interesting correspondence will now cease.—*Ed.*]

THE ORIGIN OF THE IRISH HARP.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I have read with interest Mr. Grattan Flood's strictures on my theory of the origin of the 'Irish harp,' and will deal with them in the paper which I have been asked to read on the subject before the International Society of Musicians, when they meet in London at the end of May.—Yours faithfully,

FRANCIS W. GALPIN.

Hatfield Vicarage, Harlow.

April 17, 1911.