

Yelland, the possessor of an excellent voice, sang Gounod's "O ma lyre immortelle" with dramatic expression, and the concert concluded with Brahms' Symphony in C minor, Op. 68. Sir Charles Stanford was the conductor throughout. B.

### The Musicians' Company's Prize Pieces.

After a considerable interval of time since the awards were made for the combined Prizes, amounting to £100, generously provided for by Rev. H. Cart, a Liveryman of the old City Guild, these various pieces have now made their appearance. It is understood that Messrs. Metzler were not able to issue them before, owing to the agreement among the publishers not to print any music until the "Pirate" question was settled. There is little risk that the gutter trade will touch these pieces, the choice of which was settled by Sir Frederick Bridge and Dr. E. Markham Lee, two of the Company's professional members acting as Judges. The music is far above the man in the street, perhaps too advanced to secure popularity from the majority of our amateurs; the pianoforte pieces and the songs are ambitious, and make considerable demands on the executants, but they are certainly worth performing.

*The Album of Seven Pieces* for the pianoforte, by Dr. Percy C. Buck, M.A., Master at Harrow School, are conceived in the form of Tchaikowsky's "The Months." In accordance with the conditions laid down, each one stands to represent a day in the week. In this connection Monday appears as the first day of the week, and Sunday concludes the series, "Ende vom Lied" the composer attaches to this, and it would have sounded just as well in English. There are subsidiary titles to the pieces, "Day of the Moon," "Day of Zeus," "Day of Thor," etc. They are all clever sketches, "Zeus" figures as a Canon in honour of the Lawgiver; Saturday is a Petite Valse (surely the French adjective is superfluous!), and stands for Pleasure after Toil. The Sunday, "Lento Religioso," might have been written at the organ. The pieces do credit to Dr. Buck's imagination and workmanship and they will be played with pleasure.

*A Cycle of Three Songs*, by May Dawson, L.R.A.M., are intended in praise of music, the words are "How sweet the Moonlight," from Shakespeare's "The Merchant of Venice," Herrick's "To Music," and "Music in the Air," to which the name "Corinna" is attached. Of the three, this is likely to be the favourite. The first is more of a Recitative or Aria parlante than song proper, and the accompaniments are really of more importance than the vocal portion. And much the same may be said of "To Music"; there are sections of this which almost stand for a pianoforte piece. However, the composer may be congratulated on her powers, her conceptions are original and characterised by true musical feeling.

*Two Pieces for the Violin and Pianoforte*, by Dr. Herbert Walter Wareing, will doubtless become popular. The first is labelled "Spanish Shepherd's Song," melodious, simple in construction, fitted with a clever accompaniment, which often has a good deal of interesting matter to say for itself and is altogether a charming piece of music. No. 2 is a "Spanish Dance," reminding one a little of the mandolin, the national instrument of the Peninsula which has tinged so much of the music of Spain. It is a stirring piece with a well-developed idea, contrasted in sections of related keys. The music is dainty, brilliant, and expressive, and is just what Sarasate would love to play; not but what any fair violinist who understands how to make his instrument speak would be quite able to manage both pieces, and should please his audience.

*The Postlude* in E, for the organ, by Dr. James Lyon, is a telling movement for the king of instruments. Mr. Lyon is one of St. Michael, Tenbury's old scholars, and shows that he possesses both invention and acquired skill to deal with his ideas. C sharp minor is the key he has chosen to write in, and the Prelude is built on a bold flowing theme ingeniously varied and treated with a good deal of what stands for orchestral colour on the organ. Particularly effective is a

section which has D flat for its signature and an independent triplet figure for the reeds on a solo manual as against flutes for the right hand; it leads to an imposing close.

A Part-song in the Prize series has not yet been published.

The Worshipful Company of Musicians is to be congratulated on the results of this competition, which has been encouraging to young composers with something to say, and has produced substantial results to the winners as well as for the public service. It is not a little remarkable to observe that here again careful training and culture has told. The Prizes are won in open competition against all-comers by Doctors of Music of Oxford and Cambridge, and by an old pupil of the Royal Academy of Music. S.

### Reviews.

*Peace*. Grand March. For the pianoforte. Arranged by Frederic Mullen. (E. Ascherberg & Co.) A gaily though not ineffective March of the popular type. There appears to be some doubt as to what is the Japanese National Anthem, as there are other melodies besides the one contained in this piece which lay claims to that title. The March before us is an arrangement of the Anthem above stated, together with the Russian National Anthem, as to which there can be no mistake, and "Hail, Columbia." The title page is suitably adorned with portraits of Count Witte, President Roosevelt and Baron Komura.

*Fifteen Melodic Studies*. For the piano. By August Nölck. (Augener). These little pieces are useful without being particularly ornamental. Truth to tell, they are rather ugly, but they serve their purpose as exercises for youthful fingers.

*Nocturne* in E flat. For the piano. By G. J. Rubini. (Charles Woolhouse.) A melodious, if somewhat old fashioned, style of composition, resembling that of Field. It will no doubt be welcomed by many a schoolgirl pianist of modest ambitions.

*Adagio from Spohr's Quartet in G minor*. Arranged as a pianoforte solo by H. Elliot Button. (Charles Woolhouse.) A very good arrangement, preserving as it does the simplicity of the original. It makes quite an effective piano piece and the adapter is to be congratulated upon maintaining throughout the strict quartet.

*A little Minuet*. For the piano. By B. Mansell Ramsay. (Forsyth Brothers.) A little piece clothed with infinite grace. It is this sort of dainty and musicianly trifle which makes the child-pupil's life happy.

*Aquarellen*. For the piano. By Cornelius Gurlitt. Six little trifles, published in two parts, of the simplest kind, yet attended with the gracefulness one expects from the composer. The first bears a decided resemblance to a well-known piece by Henselt.

*Six Melodious Pieces*, for the piano. By August Nölck. (Augener). A rather feeble series of pieces with nothing very much to say about them. No. 1 is a hackneyed song without words; No. 2, an equally hackneyed Caprice; No. 3, a supposed imitation of an oboe and bassoon, which might equally well be described as a duet between a cornet and a bass trombone; No. 4, a Study in B flat, decidedly the best of the six; No. 5, a "Frolic of the Gnomes," and No. 6, a melodic Study in D. The series is easy, straightforward, and commendably short.

*Il Penseroso and L'Allegro*. For the piano. By F. E. Bache. (Augener.) A new edition of these famous o'd-fashioned pieces by George Langley. They are clearly printed and admirably fingered.

*Scherzo Caprice*. For the piano. By R. Orlando Morgan. (Weekes.) A dainty little piece which could be made a lot of by an experienced player. It is dedicated to Wilhelm Backhaus.

*Love Unspoken*. Words by "Euroclydon." Music by Clyde L. Denman. (The Orpheus Music Co.) A short song suitable for an encore. It is melodious and well-written, and of the type made popular by Hope Temple.

*Nocturne* in C sharp minor. By Tchaikowsky. Arranged for the organ by Edwin H. Lemare. (Novello & Co.) This popular little piece lends itself well to adaptation, owing to the effective left-hand work. In fact, it is one of these few pieces written originally for the piano which is much better suited to the larger instrument. The arrangement is judicious and musicianly.

*Air Varied*. For the organ. By Thomas Adams. Edited by John E. West. (Novello & Co.) This is No. 11 of Mr. West's Old English Organ Music. It is dedicated to Thomas Attwood and is a good example of easy and tuneful organ variations.