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Three Swedish Dances by Frederic Mullen; Liebeslied by R. H. Bellairs; T'en souviens-tu?
Melody by Anton Strelezki
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"My Love Nell" is described as a "collected and arranged Ulster ballad." Perusal of the words induces the conclusion that part of the ballad has been left in Ulster, since the behaviour of the colleen, who suddenly embarks for "Amerikee," is somewhat inexplicable. There is manifestly more in the story than appears to the "unclothed eye," but the tune is delightful and its best features are carefully preserved and accentuated in the arrangement and accompaniment.

PIANOFORTE MUSIC.

Three Swedish Dances. By Frederic Mullen.

Liebeslied. By R. H. Bellairs.

T'en souviens-tu? Melody. By Anton Strelezki.

[Leonard and Co.]

PIANISTS of limited executive abilities in search of short pieces of pleasing character may be recommended the above compositions. Mr. Mullen's "Swedish Dances" are bright and engaging; the "Liebeslied" is as winning as a love-song should be; and "T'en souviens-tu?" suggests a question to which the speaker feels assured of receiving a satisfactory answer.

MISCELLANEOUS, SHORT NOTICES,
AND BOOKS RECEIVED.

Hymns of Modern Thought, with music.

[Houghton and Company].

THIS is a collection of hymns "which contain no theological dogma," and in which "even the name of God has been avoided." It is not within the province of a journal devoted to music to comment upon this feature of the publication, but it is necessary to state the fact in judging the musical aspect of the volume. The book, which is printed in blue ink, contains about 200 tunes, of which one half are new—an unusually large proportion. As these new tunes are presumably composed for "hymns" which are not likely to be heard in "choirs and places where they sing" in the general acceptance of the term, it would serve no useful purpose to criticise them in detail, even if we had the space at our disposal. In regard to the tunes that are reprinted from previous collections, it comes as a sort of shock to find them divorced from their old and Divine associations. For instance, that ideal supplicatory tune "Ellers," in this collection is put to James Russell Lowell's words:—

O truth! O freedom! how ye still are born
In the rude stable, in the manger nursed!
What humble hands unbar those gates of morn
Through which the splendours of the new day burst!

We are bound to express a preference for the association of the words of Ellerton's devotional evening hymn, "Saviour, again to Thy dear Name we raise," with its equally devotional tune ("Ellers"), composed expressly for it by Dr. E. J. Hopkins.

The Boy's Voice. By J. Spencer Curwen. [J. Curwen and Sons, Limited.] The third edition of a useful book, brought up to date. The new matter includes a description of Mr. Bates's London Training School for Choristers.—*A text-book on The Natural Use of the Voice.* By George E. Thorp and William Nicholl. [Edward Arnold.] The fourth edition of a thoughtful treatise by two experts upon a subject concerning which much difference of opinion exists. A chapter on expression has been added.—*Five Thousand Different Scale and Arpeggio Examination Tests.* In Four Books. Compiled by H. A. Harding. [Weekes and Co.] The brain positively reels at the mere thought of 5,000 scale and arpeggio tests! What can be the artistic, or even the educational value of such a lunacy-provoking system of examination preparation? But those who are inclined that way may possibly derive benefit, and perhaps enjoyment, from Dr. Harding's laboriously compiled "5,000."—*The Voice: its Physiology and Cultivation.* By William A. Aikin. [Macmillan.] *Duality of Voice: an outline of original research.* By Emil Sutro. [G. P. Putman's Sons.] *Chats to 'Cello Students.* By Arthur Broadley. [The Strad Office.]

MAJOR C. R. DAY.

IN the kindly, wise, and just apology of Uncle Toby for war, in "Tristram Shandy," there occur these words: "Need I be told as I was by you, in Le Fever's funeral sermon, that so soft and gentle a creature, born to love, to mercy and kindness, as man is, was not shaped for this? (the miseries of war). But why did you not add, Yorick,—if not by Nature—that he is so by necessity?—For what is war; what is it, Yorick, when fought as ours has been, upon principles of liberty, and upon principles of honour—what is it, but the getting together of quiet and harmless people with their swords in their hands, to keep the ambitious and turbulent within bounds?" The sentiment expressed in these remarks is particularly applicable just now to the late Major Charles Russell Day. In South Africa, in the attack which took place near Paardeberg upon Cronje's position on February 18, in helping a wounded man, he fell himself, dangerously wounded, to die



(From a photograph by Messrs. Mayall and Co., Limited.)

almost immediately. This sad incident robbed the world of a musical soul, a delightful, gentle enthusiast, who has left admirable work in special lines on music, and leaving those who were bound to him in the intimate relations of life to deplore the loving son, husband, and father—he has left one little daughter—and true friend.

His career may be briefly told. The only son of the Rev. Russell Day, Rector of Horstead, Norwich, he was born in 1860, and was educated at Cheam School and at Eton. In 1880 he joined the 3rd Royal Lancashire Militia. In 1882 he was gazetted to the 1st Battalion of the Oxfordshire Light Infantry, formerly the 43rd regiment. Very soon after he left England for service in India, where he remained five years. He was severely wounded while quelling a rising of the Moplahs in Malabar, in 1885. It was during those five years he acquired his remarkable knowledge of one great branch of Eastern music and could return in 1887 with his *magnum opus*, "The Music and Musical Instruments of Southern India and the Deccan." He was instructed in the complicated system of pure Hindu music entirely by native musicians. This great work