Review

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short Chorus, in B major, "O Israel, trust in the Lord," concludes a very interesting composition. Though not very difficult, the last movement will require a little care, as amateurs are apt to be somewhat uncomfortable if they meet with double-sharps, and the modulations render necessary the introduction of several.

Carmen Etonense. Words by A. C. Ainger, M.A., Assistant Master at Eton. Music by Joseph Barnby, Precentor of Eton. [Novello, Ewer and Co.]

THERE are few public schools which do not possess a "school song" of some description. An old foundation such as Winchester has its "Domum;" while modern institutions such as Marlborough and Haileybury have not been slow to perceive the power of music in strengthening the bond of union among the sons of a common mother. Eton, however, one of the most prominent of our public schools, has never had a song of her own, so that when some two years ago she enlisted the services of so distinguished a musician as Mr. Barnby, it was felt that the opportunity was not to be lost, and Etonians are now at length provided with a song which is fully worthy of the reputation of their school. Mr. Ainger, himself an old Etonian, has treated the orthodox subjects with much freshness and ingenuity. He has chosen a rhyming trochaic metre, excellently adapted for music; but, though his measure is a mediæval one, he has been careful to avoid the barbarisms in which his models abound, and there is scarcely an expression in his poem for which classical authority might not be adduced. The song consists of six verses and a chorus. The munificence of the royal founder, the studies of the place, the moral character and the combination of freedom with obedience to law which Eton endeavours to produce, and lastly the school games, are successively mentioned in vigorous Latinity; and the song ends with the usual aspiration for the permanence and prosperity of the school and its institutions. In setting these words to music a tune was needed which should be at once popular and solid; which, under necessarily varying conditions of performance, should never sound vulgar or trivial; which should catch the ear of a boy, and at the same time educate his taste. These requirements Mr. Barnby has fulfilled by writing a broad and dignified melody in A minor, *Tempo di Marcia*, modulating into the major in the chorus with a very bright and jubilant effect. It is harmonised as a four-part song, but of course will admit of several other applications. There is a certain antique flavour about the harmonies of the opening bars which is no doubt intentional; and we would especially notice the stately movement of the bass throughout, and the powerful declamation of the words "Floreat Etona!"

She is coming down this way. Song. Composed by Rosetta O'Leary Vinning. [Stanley Lucas, Weber and Co.]

THIS is a charmingly fresh and melodious song, demanding, like all Mrs. Vinning's compositions, a sympathetic pianist, as well as a vocalist, for its due rendering. The independent points in the accompaniment reveal the touch of a finished artist throughout, and the alteration of rhythm on the words which form the title of the song is extremely beautiful. Commercial purposes may prompt the transposition of the song to a lower key; but, artistically speaking, we are certain that all who have been accustomed to it in F will never reconcile themselves to the change of colour it will assume in D, which the title-page informs us is the key of "No 2."

Wishes. Song. Words by Sir Terlagh O'Brien (1593).

Dearest little Maiden. Song. Words by Heine; translated from the German by T. Case.

Composed by H. A. Harding, Mus. Bac., Oxon.
[Novello, Ewer and Co.]

THE first of these songs has a melody well adapted to the words; but the voice-part is overweighed by the accompaniment, for not only are semiquavers continued throughout, but the harmony is so constantly changing as to produce a feeling of restlessness in the listener. Some of these harmonies are by no means agreeable, too, as an instance of which we may cite the first half of the sixth bar, page 1, and we cannot say that we like the progression commencing with the last two bars of page 2, which appears

to be rather an example of what may be than of what ought to be done. "Dearest little Maiden" is much more to our mind. The subject is extremely melodious; and although the plan of harmonising every note is still pursued, much more sympathy with the voice is shown than in the song just noticed. Heine's words have been very fairly translated by Mr. Case.

Holiday Symphony, for the Pianoforte, Violin, and Violoncello ad lib., and Toy Instruments. Composed by Edouard Marlois. [William Czerny.]

THE composer of this little holiday trifle has well followed the model set by Haydn, and given us a bright, cheerful, and melodious piece, easy enough to be accomplished without effort by a juvenile orchestra. We think it a pity that he has not included a slow movement, for many excellent effects can be obtained with the toy instruments in a pathetic Andante. A good contrast, however, is gained by the Minuet, and the Finale is appropriately joyous and tuneful. The pianoforte part forwarded to us is arranged as a duet; but we see that it is also published as a solo.

Eight Characteristic Pieces for the Pianoforte. Composed by Franz Behr. [Witt and Co.]

THE name of this composer is new to us, but there is a delicacy and refinement in his "Characteristic Pieces" submitted to us which makes us desire his further acquaintance. True they are not by any means equal in merit, nor do they aspire to be more than graceful trifles for juvenile fingers; but we see in them an indication of cultivated artistic feeling which will no doubt be shortly amply developed in works of greater importance. The very brief sketch, "Dreaming," derives much of its effect from the syncopated accompaniment, but the character of the piece well justifies its title. "Chimes" is scarcely so much to our liking; but the "Evening Song" and "Birdie's Message" are charming, the latter, if we must declare a preference, being our especial favourite. The "Bohemian Melody" and "Under the Linden-tree" may be passed with a word of commendation; but "May Lilies" and "Excursion" are extremely beautiful, the first, although the less pretentious of the two, being remarkable for its appropriate elegance and simplicity. We cordially commend these pieces to the attention of those who are entrusted with the training of young players.

Minuet in C; Sarabande in B flat; Gigue in G; for the Pianoforte. Composed by Michael Watson. [C. Jefferys.]

MR. WATSON has made himself quite a name for the composition of these old dances, for not only has he completely caught their rhythm and spirit, but he writes so well for the hands as to enable moderately advanced players to give effect to his music without undue labour. We see no reason for informing us that his Minuet is in the "antique style," for if the character of a composition does not declare itself, it is worth nothing; and the less an author has to say about his own works, therefore, the better. The bold diatonic harmonies in this piece, apart from its melodiousness, will make it generally acceptable. We especially like the change from C to F, but scarcely think that the portion in D flat fits in comfortably with the rest. The Sarabande is excellent, both melody and harmony being unexceptionable throughout. The character of the dance is remarkably well observed; and the passages of imitation prevent any effect of monotony. The Gigue, although not perhaps in a musical sense the best of the three pieces, may very probably obtain the greatest amount of popularity, for it is tuneful in the extreme, full of life, and although seemingly difficult, comparatively easy to play. Mr. Watson may safely multiply compositions of this character with every confidence of success, both with teachers and pupils.

The Conqueror's March, for the Pianoforte. By Charles H. Townsend. [Moutrie and Son.]

EXPERIENCE has proved to us that when an amateur desires to throw a few tonic and dominant harmonies into the form of a composition, he almost invariably chooses a March. It is true that, as in the case of dance music, the rhythmical character of the piece will materially help to

prop up weak writing; but it must be remembered that there are laws to regulate the progression of the simplest chords, and that, even in passing from the dominant to the tonic, musical ears may be offended. The "Conqueror's March" is so singular an instance of what may be termed "raw" composition that we should imagine Mr. Townsend has never taken a lesson in his life. To say nothing of the manner in which the several phrases are sewn in patches, the amicable walking together of two parts in octaves and fifths—as in bars 7 and 8, page 4—the doubling of leading notes, as in bar 8, page 6—and the false basses, as in bar 21, page 5—are so obtrusively disagreeable that we feel a sense of relief, when, on closing the piece, we become conscious that we shall never see it or hear it again. We cannot perhaps ask why such compositions are written and published, because we know that it is a gratification to an author to see his work in print; but we *do* ask, Why they are sent for review?

A Thought. Melody, for Piano; by Harry B. Lewis-Barned. [R. Mills and Sons.]

MR. LEWIS-BARNED'S "Thought" is scarcely spontaneous enough to justify the title of his piece, for it sounds too much like a pale reflection of Mendelssohn; but (if we except a somewhat awkward resolution of the dominant seventh on the first inversion of the key-note triad, nine bars from the end of page 3) both melody and harmony are throughout unexceptionable. Should the piece be reprinted the composer should look over the first bar of page 5, where in the bass a sharp is placed before the A instead of the C, and a C is printed in the next chord, in lieu of D. We know not whether this is the first published work of Mr. Barned, but, if so, it is extremely promising.

FOREIGN NOTES.

THE present protracted period of stagnation of commerce, and consequent want of prosperity through which, in common with most other countries, Germany is just now passing, could not fail to make itself injuriously felt also in the sphere of artistic and theatrical enterprise. Thus we hear of several of the minor establishments appertaining to the latter category being obliged to close their doors, notably the Stadt Theater of Bremen and Görlitz, and the Carl Schultze Theater at Hamburg. For the same reason the projected foundation at Bayreuth of a model school of music, which was to have been inaugurated during the present year, will have to be adjourned beyond that period. Herr Wagner, in a letter directed to the "Society of Patrons" of his various undertakings, announces the fact to his faithful allies, and in addition expresses the hope that his new drama, "Parsifal," will be performed in the summer of 1880 at the Bayreuth Theater. On the other hand there is no lack of activity shown on the part of directors of such art-establishments as are either subsidised by the Government or sufficiently well supported by the public to be but little affected by existing unfavourable circumstances. Among the latter class the Stadt Theater of Hamburg has been for some time conspicuous for its enterprise in the production of new operatic works and the judicious revival of the old classics. Last month, on the occasion of the two-hundredth anniversary of its foundation, the institute in question marked the event by an "historic week of opera," the works selected for performance being "Venus und Adonis," by Keiser; "Almire," by Handel; "Der betrogene Cadi," by Gluck (on the first night); "Die Jagd," by Adam Hiller; "Apotheker und Doctor," by Dittersdorf (second night); "Adrian von Ostade," by Weigl; "Die Entführung," by Mozart (third night); "Fidelio," by Beethoven (fourth night); "Der Holzdieb," by Marschner, and Weber's "Freischütz" (fifth night); and Wagner's "Lohengrin" (sixth night). At the same theatre are now in course of preparation the following new works by contemporary German composers: "Armin" (Hofman), "Golo" (Scholz), and "Die Walküre" (Wagner). At the Cassel Court Theater the interesting series of historic performances of opera, already referred to in our notes, still continues. A new comic opera entitled "Die Offiziere der Kaiserin" (The Officers of the Empress),

by Richard Wuerst, which was to have been performed on the 21st ult., has been the only novelty during the month at the Imperial Opera at Berlin. Referring to this fact, *Le Menestrel* thinks the new work will form an apt pendant to Halévy's "Mousquetaires de la Reine," which has lately been revived at the Paris Opéra-Comique.

Under the title of *Bayreuther Blätter* a weekly journal is about to be started which will devote its pages especially to the cause of Herr Wagner. The paper will be edited by Hans von Wolzogen, the zealous supporter of the reformatory movement.

Herr Brahms's new Symphony (No. 2) has lately been performed for the first time both at Vienna and Leipzig. The work was exceedingly well received, and is pronounced by connoisseurs to be superior to the composer's previous symphonic tone-picture.

Another important sale of autographs is to be held on the 26th inst. at Leipzig. The collection, one of the most interesting which has ever been brought under the hammer, will include the names of Beethoven, Mendelssohn, and Mozart. It had been originally in the possession of Consul Wagener, the same whose patriotic bequest of his valuable collection of paintings to the State laid the foundation of the Berlin National Gallery.

Franz Liszt is just now at Pesth, where he is devoting his whole time to the instruction on the pianoforte of some fifteen talented pupils, five of whom are natives of Hungary. The celebrated pianist and tone-poet will go to Weimar at Easter, and thence to Italy, returning to Pesth in the autumn. All invitations to perform at concerts he has positively declined.

Madame Annette Essipoff, the eminent *pianiste*, is at present giving concerts in the Prussian capital.

The first representation of Herr Wagner's "Walküre" took place at the Court Theater at Schwerin on the 7th ult. The work was, it is said, very well mounted and adequately performed, and was received with the greatest enthusiasm.

There is little doubt that the projected invasion *en masse* of the entire *personnel* of the orchestra of the Viennese Opera into Paris during the International Exhibition will become a reality, all the preliminary arrangements for the undertaking having already been made. A visit to London is likewise to be included in the scheme, and it is said that negotiations have been entered into for six concerts to be given by the company of artists at the Crystal Palace.

The *Allgemeine Deutsche Musik-Zeitung* draws attention to the fact that a son of Hummel, the composer of classical pianoforte music, has been for some years living at Wiesbaden, already advanced in years, disabled by illness, and in needy circumstances. A fund has been opened by the *Wiesbadener Montags-Zeitung*, in aid of this unfortunate descendant of a man of genius, whose compositions have long been a source of enjoyment to the student of the pianoforte.

The Imperial Opera at Vienna commenced a new series of performances on the 1st ult. The following are a few of the works comprised in the *répertoire*: Wagner's "Rheingold" and "Siegfried," Rubinstein's "Die Macabäer," Gounod's "Cinq-Mars," Delibes' "La Source," and Halévy's "Fandango." Among the singers engaged are mentioned Mesdames Nilsson, Trebelli, and Salla, MM. Faure, Masini, Padilla, and Behrens. Herr Anton Rubinstein was expected at the end of last month at the Austrian capital for the purpose of personally conducting the rehearsals of his above-mentioned opera.

Meyerbeer's "L'Africaine," with Mdle. Krauss as *Selika*, was performed for the first time in the new Grand-Opéra House at Paris, on December 23. The carefully rehearsed work was most sumptuously put on the stage, the ship alone, which plays a part in the third act, having, it is said, involved an expense of 80,000 francs. The opera has been repeatedly performed since, M. Salomon singing the part of *Vasco di Gama* and M. Lasalle that of *Nelusko*. At the Théâtre-Italien Mdle. Marie Durand has created a *furor* by her representation of the rôle of *Aida* in Verdi's opera of the same name.

M. Gounod has left Paris for Milan in order to assist at the first representation of his opera "Cinq-Mars." The celebrated French composer will also be present on the occasion of the first performance of the same work at Naples, which is shortly to take place.