Three agreeable little additions to salon music are before us here, and the amateur will find in them some good work for agile fingers, and especially for the cultivation of a delicate touch. This is particularly the case in No. 2, the Valse in E flat major, which is at once the most ambitious as well as the most original of the three. Starting with a theme and suspended chords in the accompaniment, which recall Chopin in his dreamy and most melancholy manner, it has never since been independent of character to free it from any charge of slavish imitation. The light arabesque accompaniment, introduced later, and also the arpeggianto chords on the last page, require careful attention, in order to execute them with sufficient delicacy to keep them in the background and not to interfere with the principal melody. These Valses all present a considerable amount of dexterity and musician feeling in the player, but this is more especially the case in the first number, which, in its execute requirements, is quite on a par with many of Chopin’s Valses.

No. 3 (Valse dansante) involuntarily recalls the Valse in “Hänsel und Gretel,” when the children come to the cake-house in the wood; but it is well thought out, and carried convincingly. It is light, unassuming in its pretensions, and the unassuming character of the piece is borne out in its composition. The flowing, graceful melody and unpretentious style (possibly ari celer artem) of No. 3 will assuredly recommend it. If we compared the first number to a well dressed man, we may, with equal justice, recall Délisle for the unconscious prototype of No. 2. Indeed, there is no doubt that an orchestrated version would form a very pleasing number for a theatrical entr’acte, like the favourite ballet-music of the French composer just named. Starting with a theme and suspended chords in the treble, the unconscious prototype of No. 1 is repeated in praise of this—nothing could be better.

The two may be taken to represent the masculine and feminine elements in musical performance, neither sufficient when they are combined, but each, when alone, may be fully satisfactory. The two combined forming a perfect whole. The union of strength and elegance. The union of truth and beauty.” Mr. Richardson says, and rightly, that: “A choirmaster must be a good disciplinarian; he must possess unbounded patience, unfailing energy, and a daintily executed accompaniment to the second figure of ninety-nine Valses out of every hundred. The Church Choir training, most of them possessing admirable accomplishments, and may be highly recommended. It is quite charming.

We highly recommend these pieces to the notice of all earnest teachers as being indispensable to the training of the young violinist.

**Choir Training. Based on voice production. By A. Madeley Richardson.**

There have been several books written of late on Choir Training, most of them possessing admirable features; but Mr. Richardson’s compact little volume may unhesitatingly be pronounced to be one of the best, and it may confidently be said that no choirmaster, however experienced he may be, will fail to derive some benefit from reading its practical and earnest pages. Doubtless some will differ from certain of the methods set forth, but even such will admit that the means recommended are well calculated to attain their end. The plan suggested of putting by a small sum per week to accumulate for each boy, but only to be given to those who remain until their voices break, is calculated to stop the annoyance of boys leaving after they have been trained, and other suggestions indicate that Mr. Richardson writes with considerable experience of his subject. The following merits quotations: “No expression is of any avail without accuracy. No accuracy is complete without expression. The two may be taken to represent the masculine and feminine elements in musical performance, neither sufficient when they are combined, but each, when alone, may be fully satisfactory. The two combined forming a perfect whole. The union of strength and elegance. The union of truth and beauty.” Mr. Richardson says, and rightly, that: “A choirmaster must be a good disciplinarian; he must possess unbounded patience, unfailing energy, and an indomitable perseverance; also an even temper, a kind, quiet manner, a cheerful disposition, and a delicate and accurate ear;” but it was hardly necessary to state that “it is not everyone that will make a good choirmaster.”

**Twelve Hymn Tunes. By John Sewell.**

As these hymn tunes have been published in commemoration of his jubilee as organist of St. Leonard’s, Bridgnorth, September 25, 1856, the composer may claim to be experienced in knowing the requirements of Church song. The tunes are intended for hymns in “Ancient and Modern,” and include settings for most of the well known. The music printed in this widely used hymn book, or who wish for change, may be recommended Mr. Sewell’s collection.