Review

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page, by altering the D sharp to E flat. The ornaments to the subject, where it last appears, are somewhat common, but they tone well with the rest of the piece, and we are not therefore disposed to quarrel with them. Mr. Middleton's modest little composition is better in its way than many popular works of far greater pretension.

ROBERT COCKS AND CO.

Concerto for the Welsh Harp; with Orchestral Accompaniments. Composed by Handel.

To the indefatigable exertions of Mr. Brinley Richards—who copied the Concerto from Handel's Compositions in the British Museum—we are indebted for the resuscitation of this interesting work, which was performed during the last year at the residence of Lady Llanover, by Herr Sjöden, before a large assembly of the aristocracy. It certainly appears strange that an instrument with which Handel was so delighted that he composed several pieces expressly to display its best qualities, should have been for so many years comparatively neglected; and we shall be glad indeed if the researches of Mr. Richards and the excellent playing of Herr Sjöden—who is evidently a worthy successor of Powel, for whom this Concerto was originally written—should help to bring both the Welsh Triple Stringed Harp and the music composed for it once more into notice. The work before us can scarcely perhaps be fairly judged separated from the instrument for which it was intended; but it breathes the spirit of Handel throughout. The first movement has some excellent solo passages for the Harp; and the slow movement, in the relative minor, is based on a winning theme, the close upon the dominant at the conclusion, leading with good effect to the Finale, which is full of animation. If an opportunity could be afforded of hearing this Concerto in public, we can scarcely doubt that the performance would attract many persons interested in the preservation of the Welsh national instrument.

SIMPSON AND WEIPPERT.

O my lost love. Ballad. Poetry by Jean Ingelow. Composed by Alfred Plumptre.

MR. PLUMPTRE has most successfully caught the spirit of Jean Ingelow's beautiful words, and has written a song which a good contralto singer may make highly effective. A ballad it is, in the truest sense of the word, but one in which the pathos of the poetry is sympathetically expressed in the music; and this is no mean praise from those whose lot it is to wade through the vocal inanities of the day, in the hope of finding one song upon which an encouraging word may be conscientiously written. A separate line of praise must be awarded to Mr. Plumptre for the skill which he has shown in the harmonies: they are simple, but always appropriate; and we particularly admire the quaint effect of the subdominant, instead of the dominant, chord which precedes the close on the key-note in the fourth bar.

A. DIMOLINE, BRISTOL.

Thou art gone. Sacred Song. Composed by Emilio Pieraccini.

THERE is much devotional feeling shown throughout this song; and the effect is materially heightened by a very excellently written violoncello part, which assumes so important a position as to be indispensable in the performance of the composition. The melody, in C minor, expresses the words with remarkable fidelity, and the triplet pianoforte accompaniment contrasts well with the flowing voice and violoncello parts. As appears by the dedication, the song is composed in recollection of a deceased friend; and we may say that it is in every respect a worthy tribute to his memory.

Ring out the bells for Christmas. Composed by F. A. Hodges.

OUR notice of this song comes somewhat late; but it is no compliment to a composer to pass over his work because

the season for which it was written is over. Besides we can credit Mr. Hodges with believing that those who have not seen his Christmas offering for the present year may become acquainted with it on the next anniversary, and we therefore give him the benefit of publicity. Although we cannot say that there is any sign of originality about the composition, the words are united to a smooth melody, the accompaniment doubling the voice part throughout, and the conventional phrase always used when bells are talked about, is brought in near the end of each verse, to justify the title. The song is carefully harmonised, and may find favour with domestic vocalists.

LONDON STEREOSCOPIC COMPANY.

Musical Celebrities. Photographed from the Collection of Engravings in the possession of John Towers, Alderley Edge, Manchester.

MR. TOWERS deserves much credit for presenting us with the heads of so many men who have shed a lustre upon the musical art; and may also be commended for the manner in which he has arranged them. Certainly the small portrait of Beethoven seems almost overwhelmed by those of Bach and Handel, which appear on either side of him; but being placed in the centre of the card, we presume that the disparity in the size of the pictures is compensated for by his occupying the post of honour. We especially admire the portraits of Schubert and Mozart; and although that of Dr. Arne looks almost like a caricature, we have every reason to believe that it is perfectly authentic. The likenesses of Haydn, Palestrina, Rameau, Cherubini and Paganini, can scarcely be called flattering, but there is sufficient character in all of them to make them interesting to artists. Of course photographs from living persons are always much more satisfactory than those from portraits, however they may be guaranteed; but as we cannot have these, we welcome this collection as an acceptable contribution to the studio of musicians, for although fault may be found with many of the pictures, taken separately, as a group, they possess much value.

TO CORRESPONDENTS.

* * * *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

C. E.—*It is not within the province of a Musical Journal to reply to such trivial questions.*

M. R. C. S.—*We should recommend our correspondent to consult Berlioz's "Modern Instrumentation and Orchestration," published by Messrs. Novello, Ever and Co.*

We have received a notice of a performance of the "Messiah," which took place on "Tuesday evening" at the "Assembly Rooms," but what Tuesday evening, or at what Assembly Rooms, we are unable to say. Correspondents must see that, much as we should wish to oblige them by the insertion of their communications, we are compelled to throw all such notices as these aside.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ABERDEEN.—The recently revived Musical Association entertained a numerous audience on Monday, the 12th ult., in the Ball Room of the Music Hall, by a private concert of vocal and instrumental music, the execution of which, considering that the