Review

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tion and enjoyment, rather than as a task. And it should be thoroughly borne in mind that, in adding this branch of education to the daily routine of a child's studies, it is by no means necessary that pupils only should be selected with what are called "good voices;" every child who can speak can sing; and it is truly stated in this treatise that, "with patient training and a good system, many boys may learn to sing who, upon their first efforts, appear not to have a voice." The remark that lovers of music should "seek instruction from the professed teacher" is sensible enough; and those who do not sufficiently reflect upon this important matter will do well to act upon the advice contained in the following paragraph: "As a rule, we should not seek *vocal* teaching from the pianist (or other instrumentalist) or pianoforte lessons from the vocalist; although the professor of the one may, to some extent, be capable of teaching both." We scarcely feel inclined to endorse the opinions upon pianoforte playing so thoroughly as those advanced upon singing, although many—such, for instance, as those exposing the shallowness of merely cultivating rapidity of execution—are sufficiently sound. As one example, we must take exception to the statement that "it were well if children were permitted in their earliest days to play after their own fashion, and whenever—if convenient—they felt disposed." We are thoroughly convinced, from practical experience, that by encouraging young children to play "after their own fashion," the foundation of a bad touch is very often laid which cannot in after years be eradicated. It is no argument to say that Mozart attempted to play at three years of age: we are not all Mozarts, or we might safely be left as soon as we could put our fingers upon the key-board, to follow our own natural instinct—and the earlier the better. We think it a pity that any amount of musical instruction should have been mixed up with the observations advocating the desirability of early musical training, especially as our author so positively insists upon the necessity of always employing a competent teacher of the particular branch of the art to be studied. Some of the remarks upon the "moveable Do system" may challenge criticism, which had better have been avoided; and, as a proof of want of clearness in explaining the rudimentary part of music, we may quote the following sentence: "By musical grammar we learn that the sharps or flats at the beginning of a tune places the key sound upon a different letter." Even charitably supposing that the printers are responsible for the grammatical error contained in this paragraph, we should be inclined to invert it; for surely, instead of the sharps and flats placing the "key sound upon a different letter," we should rather say that the "key sound" being changed, necessitates the sharps and flats. As we have already indicated, however, the pamphlet, with all its faults, is excellent in intention; and it is because we so thoroughly agree with the main arguments of its author that we have devoted so large an amount of space to a consideration of its claims to public attention.

LAMBORN COCK AND CO.

Farewell! if ever fondest prayer. Written by Lord Byron.

The Sun has set. Serenade.

Composed by Charles Salaman.

MR. SALAMAN has already earned for himself a place amongst the distinguished vocal writers of the day by his sympathetic setting of Shelley's exquisite lines, "I arise from dreams of thee," a composition which, if good music were more universally appreciated, would be a stock song in the *repertoire* of every tenor singer. Byron's poem, "Farewell! if ever fondest prayer," is perhaps hardly likely to call up an equal amount of inspiration with Shelley's glowing Serenade; but the composer has written earnestly throughout, and there is an evident desire to aim at individuality of style, which must always be appreciated, both by vocalists and listeners of cultivated taste. The subject, in E minor, is admirably ex-

pressive of the words; and although the accompaniment is appropriately simple, many elegant phrases are skilfully woven in with the voice part. There are several points worthy of mention; as, for instance where, after the modulation into the major key, the return to the minor is effected by the C natural on the second syllable of the word "Farewell;" and where, following the close in F sharp minor, an impassioned subject in E major occurs, to the words, "I only know we lov'd in vain." In the Serenade, "The Sun has set," Mr. Salaman has been somewhat more ambitious; and although perhaps it is scarcely as spontaneous as the song just noticed, it contains passages of extreme beauty. It commences in D minor, with a characteristic accompaniment, which is preserved with little intermission until the change of time, when a new feature is introduced with much effect. We are specially pleased with the manner in which the pianoforte part is held in loving conversation with the voice throughout this movement; and the lengthening out of the final words, "Marian, good night," is happily in consonance with the "sweet sorrow" of the lover's farewell. In every respect, these songs stand apart from the commonplace effusions of the day; and we can conscientiously affirm that vocalists will consult their own interest by giving them their best attention.

There's music in the upper Heaven. Sacred Song. Words by Elizabeth. Composed by Brunelda.

WHY will unskilled amateurs write sacred songs—for an amateur we presume the author of this composition to be. If they consider that the immaturity of the music will be forgiven, in consideration of the character of the words, they should at once dispossess themselves of this idea; for music is the language of religion; and a violation of its grammatical rules is therefore worse when allied with sacred than with secular subjects. The song before us abounds in crudities, as well as errors, in harmony; and a musician who would undertake to look through it and point out the faults would be the best friend Brunelda ever had.

CHAPPELL AND CO.

O Paradise! Set to Music by John Gill.

IT appears to us that, although Mr. Gill has succeeded in writing a good bold tune, it is somewhat out of keeping with the spirit of the words. A longing for rest is the burden of every verse of the hymn, whilst the tune exhibits a freshness and vigour which is essentially of the earth—earthly.

Again, does it not seem as though the range of compass is a little in excess for a hymn tune? We should have thought F sharp difficult of accomplishment by many who would be otherwise desirous of joining with heart and voice. When we add that the notation is ancient, and there are the old-fashioned double bars at the end of every phrase, we exhaust our objects of censure. There is no doubt the tune is a good one; and if united to words of a kindred character, it could hardly fail to become a popular favourite.

NOVELLO, EWER AND CO.

Sonates pour Piano. Par L. Van Beethoven.

Sonates pour Piano. Par W. A. Mozart.

Sonates pour Piano. Par Fr. Schubert.

Dances pour Piano. Par Fr. Schubert.

THESE cheap and clearly printed editions form a library of music embodying the profoundest thought and the most infinite variety. No words are necessary, and indeed words would be inadequate, to impress upon the musical student the grandeur of conception and the wonderful power of construction exhibited in the thirty-two Sonatas of Beethoven. Mozart's Sonatas, however, excellent as they are, are too little known in this country; and we are therefore glad to welcome this complete collection, in the hope that amateurs will avail themselves of the oppor-