Review

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never produced so good a song as this. The bold and stirring theme, in B minor, is excellently introduced by a spirited symphony; and not only are the words expressed with remarkable fidelity, but so much character is thrown into the accompaniments as to give a vitality to the whole composition scarcely ever met with in songs of this kind. The placid theme in E major, with the triplet pianoforte part, is exquisitely melodious. We cordially commend this song, and predict for it a rapid and lasting popularity.

AUGENER AND Co.

Falling leaves. Fantasia for the Pianoforte. By Charles J. Smith.

It would puzzle even the composer of this piece to say why it is called "Falling leaves;" and indeed if it had been accidentally put up with the title, "Opening buds," we question whether anybody would have discovered the mistake. Apart from this, however, Mr. Smith has written a tolerably good Fantasia, although we fail to discover one original idea. The melody, with the descending *arpeggios* divided between the two hands, is now fairly worn out; and all honour should be given to a composer who could hit upon any form of ornament having the slightest semblance of novelty. The legato theme, in F minor, with the intervening *piano* scale passages, is the best part of the piece.

Prelude and Fugue, for Piano. By S. J. Rowton.

The sparkling and ephemeral pianoforte pieces of the present day occupy so large a share of public attention, and it is so necessary that the supply should thoroughly equal the demand, that we can scarcely wonder if composers should, whilst preserving a little classical world of their own, peopled with a few kindred spirits, write and speak the language which is heard around them, with few exceptions, during their working hours. When, therefore, an artist publishes what may be called "severe" music he is entitled to a few words of congratulation; and although in the case of Mr. Rowton the manner is better than the matter of his composition, we congratulate him accordingly. His *Prelude* is well written, but wants dignity; and his *Fugue* is based on so trivial a subject as to sound thin and weak. Nevertheless, some of the counterpoint is good, and the counter-subject shows some knowledge of this form of writing. Let him study hard, and try again.

CRAMER AND Co.

Two Songs by Goethe, with English versions by W. Gow Gregor.

Heigh Ho! Daisies and Buttercups. Words by Jean Ingelow.

Composed by Walter Hatley.

GOETHE's two short songs have been set to music by Mr. Hatley with a commendable desire to sympathise with the poetry; but there is too much harmony for such simple subjects, and the general effect, therefore, is somewhat heavy. In the second song, which is by far the better of the two, the phrases are melodious, but they seem to fit the German better than the English version. The accompaniment is restless, without being sufficiently interesting in both these compositions; but there is enough merit in them to make us think that if Mr. Hatley could persuade himself to be less learned, he would be infinitely more successful. His song to Jean Ingelow's words has a very pleasing theme, and the running ascending scale passage in the accompaniment against the descending vocal phrase, has an excellent effect. It is always rather hazardous to continue singing six syllables to six notes in every bar, unless the time is rather slow; for however well the vocalist may humour the difficulty, it often sounds almost like a "patter song." Mr. Hatley may perhaps think it worth while to remember this in future compositions; but in the meantime we must give him praise for having produced a very creditable song.

LAMBORN COCK AND Co.

Pavan; for the Pianoforte. Composed by Charles Salaman.

MR. SALAMAN has on his title-page the following description of the meaning of his piece: "The Pavan, from Pavo, a Peacock, was a grave and majestic dance, famous at the courts of Henry 8th and Francis 1st. Supposed to have been invented by the Spaniards." Whether the composer has faithfully caught the spirit of this old Dance we cannot undertake to say; but certainly he has produced a highly characteristic piece, which we are sure will be found very effective. The opening subject, in D minor, is bold and full of spirit; and the *legato* theme in the tonic major, is extremely melodious and harmonised in excellent taste. The return to the minor, with the whole of the first part repeated, appropriately concludes the composition.

The Maiden's Suspense. Words adapted from "The Cumberland Ballads," by Dr. W. Dulcken. Composed by Arthur O'Leary.

THE words of this song are faithfully reflected in the music; and vocalists who can throw a dramatic feeling into the homely little story so well adapted by Dr. Dulcken, may rely upon interesting an audience. In many previous compositions of Mr. O'Leary which have come before us we have remarked upon the happy manner in which he has coloured the varied feelings expressed by the poetry, without descending to mere "word-painting;" and we have hopes that he may do better things than we have yet seen from his pen.

CHAPPELL AND Co.

The Star's Message. Song. Words by R. Reece. Music by Berthold Tours.

WE have on more than one occasion called attention to the merits of Mr. Tours's vocal compositions; and the one now before us fully confirms our previous opinion upon this composer's claim to a high place in the estimation of singers who desire to aim at something beyond the pattern ballad of the day. We cannot help expressing regret that song-writers should be always mourning over the grief of bereaved children, deserted lovers, or heart-broken mothers; but we may be told that we have only to deal with the musical portion of these compositions; and, therefore, although this song describes the weeping of a mother over her baby, whose father is supposed to smile down upon it from Heaven, we are perhaps bound to confine ourselves to the manner in which Mr. Tours has treated the subject. Candidly, then, we say that the song in its way is a little gem. The saddened dreamy feeling of the mother, who watches with moistened eye over her sleeping child, is most faithfully reflected in the music. Nothing can be more deeply sympathetic with the opening line of the poetry, "A mother was weeping silently," than the placid theme, with the triplet accompaniment in both hands, to which Mr. Tours has wedded it—nothing more suggestive of hopeful resignation than the calm phrase, with the rocking effect between key-note and dominant in the left hand, to which the words "Sleep thee, baby, sleep awhile" are set. There is not a note in this charming little song that does not obviously proceed from a truly poetical mind; and we are conferring a benefit upon teachers and vocalists by earnestly recommending it.

G. EMERY AND Co.

A Hunting Song (Waken Lords and Ladies gay.) Words by Sir Walter Scott.

A Serenade (Oh give me now my sweet Guitar.) Words by H. R. Bealey.

Music by Mirana.

THE first of these songs is extremely simple; somewhat, indeed, in parts requiring more colour in the har-

monies, for the sake of contrast. The hunting-horn effect is well sustained; and there is throughout a commendable desire to express the words with fidelity. The Serenade has a vocal theme, and is carefully accompanied. The best point is where the phrase "Hear me play," set to long holding notes in F minor, is repeated in E flat major, the light, tripping subject afterwards following with good effect.

HOPWOOD AND CREW.

Thora. Mazurka Brillante; for the Piano. By W. B. Graham.

MR. GRAHAM has written an exceedingly pleasing Mazurka; and although perhaps scarcely brilliant—or rather "brillante"—the passages are effective and extremely graceful. The second subject, with the harmony crossed above the melody, and repeated an octave higher, with an arpeggio accompaniment for the left hand, if not very new, either in the theme or its treatment, will at least assert itself by reason of its tunefulness, and that is something in these days of common-place passage making.

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.

J. T. KIRRIEMUR.—We cannot say that there is any positive law on the subject; but the rhythm is unusual.

MOZART.—Our correspondent should address his enquiry to the publishers of the work.

A. Z.—We cannot reply to questions so trivial.

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.

ADELAIDE, AUSTRALIA—On the 30th December last, the Philharmonic Society gave a very successful performance of Handel's *Messiah*, at the Town Hall, before a numerous audience. The principal vocalists were Mrs. Walkley, Miss E. Winter, Miss Mander, Mr. G. Sketheway, Mr. G. C. Smith, Mr. L. Grayson, and Mr. E. H. Hallack. The absence of Miss Vaughan and Mr. F. Searle, from indisposition, made some curtailment of the work necessary; but the recitative, "Comfort ye," and air, "Every valley," originally assigned to Mr. Searle, received every justice from Mr. Sketheway. In the second part Mrs. Walkley sustained the soprano solos with excellent effect; and, on the whole, the other vocalists named acquitted themselves to the entire satisfaction of the audience. The chorus, "For unto us a child is born," was remarkably well sung, and elicited the warmest applause. Mr. E. Spiller was conductor, Mr. B. White led the band, and Mr. J. Shakespeare was the organist. A concert in aid of the Christchurch choir and organ fund was given in the Schoolroom on Tuesday evening, the 1st March, under the patronage of His Excellency and Lady Edith Fergusson. The first portion of the programme opened with the four-part song, "Phœbus," which was very excellently rendered by the Misses A. Short and Peachy, and Messrs. H. Dutton and F. S. C. Driffield. The song, "Che farò senza Euridice," sung by Miss Short, a quintette, by the above-mentioned vocalists, together with Mr. F. E. Iard, and a duet, "Hark o'er the sea" (*Der Freischütz*), given by the Misses Douglas, were also highly successful. The second part comprised several well-selected quartettes, part-songs, &c., and a song by Mr. F. A. Price, which was encored. The National Anthem concluded one of the best concerts given in connection with the Church.

BATH.—The first public rehearsal of Mr. Bianchi Taylor's Choir took place at the Assembly Rooms, on the 5th ult., when an excellent selection of part-music was sung with so much precision and effect as to afford ample proof of the careful training to which the members had been subjected. Mr. Taylor's quartet, "O happy fair," composed expressly for the choir, was given for the first time in public, and pleased so much as to be enthusiastically re-demanded. Several solos and duets were also sung with much success. Mr. Brownell presided most efficiently at the pianoforte.

BIRMINGHAM—On the 22nd ult. Mr. Charles Lunn delivered a lecture on the "Human Voice," at the Royal Assembly Room, Temple Row, before a large audience. In opening, the lecturer explained the qualifications requisite in a musical instrument, and passed on to speak of the human voice, nature's instrument. In order to produce a sound there must be air, or breath; but this would not produce tone. Air must be set in motion by means of vocal organs, for sound is air in motion. The chief object of a master or a pupil in singing was to get the greatest possible sound with the least possible air. Intensity and strength did not consist in or depend upon the quantity of air consumed, but the way in which it was used. Having enlarged upon various other points, including the voice as a means of conveying thought, the influence of dialects, and the duties and objects of a master, he concluded by a brief reference to the nature of stammering and of consumption, and endeavoured to prove that a proper knowledge of the nature of the vocal organs and how to use them would materially check these diseases.

BRIGHTON.—On the 1st ult. the members of the Brighton Musical Union gave their second subscription concert of the season, at the Dome, Royal Pavilion. The performance included Handel's "Dettingen Te Deum" and Weber's Mass in G, the solos being executed by Miss Arabella Smythe (soprano), Miss Marion Severn (contralto), Mr. S. Hunt (tenor), and Mr. W. Thorpe Briggs (bass). Both pieces were executed in a highly satisfactory manner. Mr. H. Wells presided at the harmonium; and Mr. R. Taylor, to whose exertions the society may be said to owe its high position, officiated as conductor.

BURY ST. EDMUNDS.—A meeting of the subscribers and friends of the Church Music Society took place at the Guildhall, on the 20th ult., for the purpose of presenting a testimonial—a purse containing 71 sovereigns—to the Rev. W. Borrow, M.A., Vicar of Heigham, in acknowledgment of their appreciation of the indefatigable zeal with which he has discharged the duties of inspector of choirs since the establishment of this Society, seven years since. Mr. Borrow returned thanks for the compliment in suitable terms, adverting to the success which has attended the exertions of the Society's officers in their endeavours to improve Church music in the archdeaconry; and promising his assistance in the future in connection with their mutual labours. The presentation was made by the Rev. Archdeacon Chapman.

CHESTERFIELD.—The Chesterfield Glee and Madrigal Society gave its first Evening Concert on Tuesday, the 19th ult., in the Assembly Room, Market Hall, to a large and fashionable audience. The Society was assisted by Miss Twigg (from the Yorkshire Concerts), who sang exceedingly well, and was much applauded. The glees were given with precision and taste; and the instrumental portion of the programme was effectively rendered.

CLARE, SUFFOLK.—An Evening Concert was given at the Corn Exchange, on Wednesday, the 20th ult.; artists—Miss Charlotte Grosvenor, Miss Marienne Potter, and Mr. Edwin Gray. The performance was very successful and the attendance numerous.

CRANBROOK.—At a Concert held in the Vestry Hall on the 19th ult., the artists consisted of the Excelsior Quartett. Messrs. Clayton, Heywood, Hallam, and Evans, with Miss Lily Simister for soprano. The performance was so successful that the concert was, by request, repeated on the following Friday.

DUDLEY.—The performance of Handel's Oratorio, the *Messiah*, attracted to the Public Hall on Wednesday evening, the 20th ult., one of the largest and most fashionable audiences ever assembled there. The principal vocalists were Mrs. Sutton, Miss Alice Phillips, Mr. Bywater, and Mr. Mainwaring. The chorus was selected from members of the Birmingham and Wolverhampton Choral Societies, with the addition of several well-known local amateurs. The band was composed of the members of the West Bromwich Orchestral Society, with principals. The band and chorus numbered nearly 70 performers. All the solos were excellently given, and Mr. Bywater (who made his first appearance in Dudley) was highly successful in "Thou shalt dash them." The choruses were, on the whole, well sung—"For unto us," "Lift up your heads," "Worthy is the Lamb," and the "Hallelujah" being given with excellent precision and power. Mr. Blunden, organist, of Kidderminster, presided at the harmonium; and Mr. H. Blunden conducted with much judgment and skill. The committee of the Benevolent Society, in whose aid the performance was given, may be congratulated on the success which has attended their enterprise.

EDINBURGH.—Professor Oakeley gave a performance of organ music on the 7th ult., in the Music Class Room, prefaced, as usual, by most interesting remarks upon the pieces given. The programme was excellently selected from the works of Palestrina, Handel, Haydn, Spöhr, Mendelssohn, Weber, &c., and was listened to with the utmost attention.—Professor Oakeley has concluded his series of Organ Recitals by three evening performances, on each occasion providing a programme of classical music eminently calculated to refine and elevate the taste of his hearers. Before the per-