of the vocal parts in this song may well be studied by those who wish to gain effect by legitimate means. "Would you ask my heart the reason?" is a tender setting of some tender words, the change to the tonic minor being a notice- able point, and the return to the major, with the plagal cadence at the conclusion of the song, showing that the composer writes not without due study of the poetry he undertakes to illustrate. A lovely melody—to which the triplet treatment of each line of the poetry gives a quaint character—makes the "Silent tide" one of the most attractive songs of the series to those who merely desire a calm and peaceful specimen of the purest four-part writing. The first of the folksongs, The White Man's Prayer, is a bold try thoroughly in sympathy with the musical words of Mr. Enoch; a good point being gained by the answering of the voices on the burden of the song at the conclusion of each verse. The simplicity of the subject in the next composition, "In April time," charmingly suggesting the fragrance and freshness of Spring flowers will, no doubt, earn for it the popularity it merits; but the "Song to Pan" is full of flavor, and rendered by vocalists who can catch the true spirit of words and music would be certain to achieve a marked success. The varied character in this collection of Part-songs is remarkable, considering how simply and legitimately the composer has produced his effect; and we are certain that Choral Societies in search of novelty will cordially thank us for drawing attention to their merits.

Forget me not. English words by Madame San Martino Campobello. Music by Charles Dobois. Fré de toi! loin de toi! Paroles de F. Ferrmi. Musique de L. D. Dura. Chanson d’Amour. Mélodie par L. Denza (Ricordi.) The English translation of the original French verses by Alfred de Musset is exceedingly well adapted to the music of M. Charles Dobois in the first song on our list, and we would recommend it to vocalists in search of novelty. The accompaniments are as quiet and subdued as the feeling of the words demand, and the harmonies always appropriate and sympathetic with the voice. Of the two songs by Denza we prefer the first, the verses by M. Ferrmi having received a musical setting as highly coloured as the impassioned poetry. A good effect is gained by the change from the minor key to the relative major; and true artistic feeling is shown in the accompaniment throughout. In the "Chanson d’Amour" the resolution to keep up the figure in the pianoforte part somewhat detracts from the effect of the song, the voice part indeed being a slave to the accompaniment. Much more charming is the variation in many parts of the composition; and a good vocalist united with a good pianist may make the piece highly successful.

Suite in E minor for the Organ. Composed by Emile Bernard. [Novello, Ewer and Co.] This work introduces to English amateurs a composer who is most of them, probably, a stranger. The Suite, nevertheless, ranks as Opus 26 among M. Bernard’s productions, and therefore claims attention as something more than the tentative effort of inexperience. It begins, after four bars à capriccio, with an Andante grazioso in E major, common time; smoothly flowing and melodious at the outset, but soon becoming (un poco animato) contrapuntal in character. The alternation of these two styles constitutes a leading feature, and the movement, well written throughout, can hardly miss an approving verdict. A Scherzo Caprice in A minor, 3-4 time, follows, and well justifies its name by the fancy and waywardness that mark it from beginning to end. There is method, however, even in its most eccentric moods, for, amid all changes of time, character, and treatment, the hand of the skilful musician remains obvious. By way of extreme contrast, the Suite ends with an Introduction and Fugue in E major. The Introduction is massive, and the Fugue, on two-bar subject, somewhat extended and very animated. We cannot call it elaborate also, but the music shows facility, and flows with freedom, while being clear to transcription. It is a difficult piece in proportion to the interest it excites, organists on the watch for useful novelties may profitably have their attention directed to it.

The Standard Book of Songs, for Temperance Meetings and Home Use. Arranged by T. Bowick. Musical Editor, James A. Birch, Gentleman of H. M. Chapels Royal. [National Temperance Publication Depot, Strand.] The advocates of the Temperance movement do not appear to be averse to further their objects by the aid of music. This, of course, there can be no objection to; but as assuredly commonplace words set to melodies by the best composers can only bring ridicule upon the movement, we have always freely stressed such effusions whenever they have been brought before us. Our readers may remember that to some of the finest melodies of Mozart we have had nonsense verses in praise of Temperance, which, forwarded to us, we have little doubt that some of the extracts from these compositions, which we then gave, would make all who perused them turn with horror from the book, if not from the cause it advocated. We have pleasure, however, in being able conscientiously to say that the volume before us is in every respect a contrast to the works on this subject which have from time to time reached us. In the preface we are told that "the book contains upwards of sixty original compositions, and about fifty new arrangements; and also that a number of the tunes are comparatively new, having been previously issued in books only but little known." The work is arranged to supply the need of all classes where song is wanted, "sacred, social, educational, public, and private gatherings, and the home circle," it is said, having been catered for. A careful perusal of the contents of the volume has convinced us that in every respect the design of the editors is most satisfactorily carried out. The contents are divided into "Temperance Songs," "Moral Songs," "Sacred Songs," and "Anthems"; and we are glad to find that the selection of poetry is not limited to the writings of those who are identified with the Temperance cause, for "wherever," the arranger tells us, "a piece of sufficient merit has appeared, and which has seemed to us to be in harmony with our principles, it has been gladly appropriated." This is as it should be, and, of course, is that, although some trifling verses have been admitted, the majority of the little poems are such as intelligent persons may sing and listen to. The music, too, is generally well care, and excellently arranged throughout: it is true that a slight shock to our artistic feeling cannot be controlled when we find such a line as "Strike the iron while it’s hot," set to a melody by Mendelssohn; but, then, instances are far and few between, and on the whole we must give much praise for the manner in which the music and words are united. The book is carefully printed, and an elegantly designed cover renders it an appropriate volume for the drawing-room table.

There is dew for the flower. Poetry by Thomas Hood. Composed by Eaton Fanning. [Novello, Ewer and Co.] Mr. Fanning is rapidly making his way as a composer of part-music, his characteristic "Song of the Vikings" having sprung into popularity very soon after its first public performance. The composition now before us shows that he can write with equal effect in another vein, for not only the refined and poetical thought in the music with which he has coloured the verses of Hood, but the contrapuntal power displayed in the treatment of the vocal parts are equally deserving of warm commendation. The modulations are extremely beautiful, and always appropriate to the words. With an especially pleasant effect, after four bars, the chromatic harmonies in the inner parts giving an eloquence to the burden of the song which cannot fail to strike every listener. A well-trained choir will be certain, without trying to create a marked effect with this thoughtful little musical poem.

Prelude and Gigue for the Pianoforte. Dedicated to Miss Macaronne by her affectionate friend, Mrs. Mounsey Bartholomew. [Duncan Davison and Co.] We are glad to find Mrs. Mounsey Bartholomew helping forward the cause of healthy musical education by contributing her share to the store of modern pianoforte works which reflect credit on the cause. In propagation of the past and the shallowness of the present age. The Prelude and Gigue now before us—the first in A major and the second in A
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minor—are excellent specimens of that style of writing to which so many of the standard composers occasionally devoted their talents; and we cordially commend them to the attention both of performers and teachers. The Gigue is just as melodious and lively as such a piece should be; and the modulations throughout are appropriate and effective. The composer will thank us for pointing out the omission of a flat before the first B in the treble—last bar, third line—which is indeed more important than the natural which is placed before the F.

Tom he was a piper's son. Cheerful Glee for Four Male Voices. Composed by Berthold Neumann, 1881. [Novello, Ewer and Co.]

Mr. DRIPFIELD appears to have a very decided talent for part-song writing, if we may judge from the two specimens forwarded to us; for, although very opposite in character, they are remarkable for a musical realisation of the true spirit of the words. Excellent indeed is the effect of the tonic pedal upon which the closing phrase is built

Conse, follow me (Queen Mab's Song). Glee for Men's Voices. Words by Shakespeare. Composed by E. Townshend Driffield. [Novello, Ewer and Co.]

Mr. DURKIN has succeeded in writing an impassioned love-song which, though published in a lower key, is evidently intended for a tenor. The opening phrases, in F minor, are deeply sympathetic with the poetry; and although, after the tonic major, the original key is not retained throughout, this conventional change strikes us as infinitely more spontaneous than the sensational alternate bursts of minor and major which characterise so many of the modern vocal effusions. The accompaniment throughout is full of energy and beauty of poise; and we may mention the echo of the phrases "Come to thee," towards the conclusion of the song, which effectively intensifies the eloquence of the music. The composer has given us many vocal pieces, but never one more instinct with true poetical feeling.


A very smoothly written song in C sharp minor and E major. The theme, although not striking, is vocal and melodious, and the accompaniment (perhaps somewhat wanting in character) helps, without disturbing, the voice. Let not the composer however be deluded into the belief that every amateur will play A♭ in the bar before the 6-8 time occurs. The natural should be marked for the benefit of those who have neither ears nor knowledge.

Magnificent and None dimittis in D. By Charles E. Tinney. [Novello, Ewer and Co.]

This will be found a very effective setting of the Canticles for Festival, and will not prove difficult. The composer is a member of the choir of St. Paul's Cathedral, and his work has more than once received an excellent rendering inside the walls of that church. It certainly deserved this compliment, for it is bright and spontaneous, and exhibits an admirable power of reflecting the force of the words. Mr. Tinney has not only made a most useful addition to the list of composers who have provided the many settings of these Canticles, but, what is better still, he has proved that he has a facility for composition in the modern Church style; and we cannot but hope that this is only an instalment of many good works to come.

Theme in C moll; mit Variationen in drei Sätzen, für Pianoforte. Componirt von Arthur O'Leary. [Novello, Ewer and Co.]

That a simple subject can be employed as the groundwork of some very high-class art-work for the pianoforte has been successfully shown by Beethoven, Mendelssohn, and many others; and we are glad to find that our English creative artists are beginning to prove that the flimsy variations so extensively patronised by the "showy" pianists in this country do not entirely represent the work of native composers in this class of writing. That Mr. O'Leary should, during his intercourse with Mendelssohn at the Leipzig Conservatoire, have caught the feeling and style of the composer is scarcely to be wondered at; but we are convinced that could the great master have seen the variations now before us, he would have been extremely gratified. The unpretending theme upon which the composition is built is admirably suited for the purpose; and the least of style in the several variations sufficiently evidences that the composer has written upon a defined plan. Although the piece appeals only to accomplished players, the effects are so all legitimate gained: there is no loss of individuality, no sensational feats, and no grim chords and astounding modulations disturb the equanimity of the listener; the passages unquestionably demand a perfect command of the instrument; but they all lie well under the hand, and require only calm practice and earnest attention. Conscientiously we recommend this piece, both for study and performance, to those players who feel that they can do justice to its merits.

FOREIGN NOTES.

After having made the round of the majority of leading operatic stages in Germany, Richard Wagner's "Nibelungen" Tetralogy is at last to be performed next month in the capital; not, indeed, at the Royal Opera house, but at the Victoria Theatre, under the direction of Angelo Neumann, and under the auspices of the poet-composer's personal presence. The orchestral body will consist of the members of the well-known Symphonie-capelle, reinforced by the orchestra of the Leipzig Stadt-Theater. Meadames Friedrich-Materna, Vogl, Reicher-Kindermann, Schauer, Reicher, and Reicher-Kingermann, and others, are among the principal vocalists engaged in the performances, which will consist of four representations of the entire work, taking place between the days of May 5-8, 12-16, 18-22, and 25-29, respectively.

Franz Liszt is shortly expected at Berlin in order to direct the performance by the Cäcilien Verein of his oratorio "Christus." Dr. von Bülow's arrival at the Prussian capital is likewise announced about the same time, when a Liszt Concert is to be given by the eminent pianist, on the 27th inst., in anticipation of the approaching seventieth anniversary of the birth of the composer of the "Symphonics-poems." As the "Nibelungen" performances are to take place shortly afterwards, it is more than probable that the three leading representatives of the "Music of the Future" will be, for once, assembled in the great northern empire.

The only authentic portrait of Franz Schubert, a water-colour drawing, by the painter Rieder, has just been sold by auction at Vienna for the sum of 1205 florins (about £40). It was engraved in the year 1832, three years before the composer's death, and upon it all existing representations of his likeness are based. The portrait which, from an artistic point of view, is said to possess but indifferent merit, has been acquired, for the above sum, by a Viennese amateur, Dr. Gravitsch.

Boito's opera, "Mefistofele," is in course of preparation at the Hof-Theater, Weimar. The same work was recently produced, for the first time, at the Stadt-Theater, Cologne.