Review

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their predecessors' art. We heartily wish Mr. Statham's anthem a wide popularity and the appreciation it so well merits.

Anderson's Songs of Zion. Music by Robert Anderson.

THE series consists of thirty-four numbers, contained in eight parts, and one double number. The music is of varied merit, occasionally almost common-place, but in some instances, such as Nos. 3, 7, and 12, full of evident thought and care; all are characterised by easy flowing melodies which are sure of popular acceptance. The words are by various writers; amongst others, the Bishop of Lincoln, Bishop Heber, the Rev. J. H. Heskins, the Rev. Dr. Horatius Bonar, and Mrs. Hugh Miller.

Second Sonata for Pianoforte and Violin. Composed by Agnes Zimmermann.

A CLOSER acquaintance with this work enables us to confirm the highly favourable impression it made on its performance in two successive seasons at the composer's concerts. The first movement, in A minor, is a model of refined and intellectual writing; the theme, in the relative major, modulating with charming effect into E minor, is exceedingly original and quaint, and its treatment throughout most skilful, especially where it steals in unexpectedly in E major. The fresh subject of the "Scherzo," in D minor, with the melodious *Cantabile*, in G major, combine to form a movement which will doubtless become the favourite in every concert-room where the Sonata is heard. The "Andante," in F, commences with a smooth melody of most winning character, and includes some highly effective modulation, the passages being written throughout with much judgment, and always with the keenest appreciation of that sympathy which must ever be preserved between the two instruments, a characteristic which, in the desire for display, is too often lost sight of. The last movement is hardly so much to our mind as those which precede it; but it is well written, and exhibits both performers to the utmost advantage. Again, too, we have some very excellent modulations, especially near the conclusion, the piece ending in the tonic major. One transition—from the chord of A major to F major—on page 32, we especially admire; but, as a rule, the passages scarcely seem as spontaneous as the composer has accustomed us to expect in her works; and this we may freely say, considering how warmly and conscientiously we have expressed our admiration of the rest of the Sonata.

Andante for the Pianoforte (from Sonata No. 1). Composed by E. A. Sydenham.

THE fact of composers constantly publishing movements of works written in the classical form proves a timidity perfectly excusable on the part of the writers, but at the same time furnishes unmistakable evidence that the public, like a delicate patient, must have nutritious food administered gradually. Even the musicians of the present generation can well remember the time when a concert-giver would have been considered stark mad if he attempted to play a Sonata in public; and in private such compositions, if they ever crept into the light at all, were branded as "heavy," and consigned to the lumber-room. The reform in musical tuition and the rise of "Pianoforte Recitals," have certainly materially altered this state of things; but modern composers have still to be cautious, for those who are gaining a love for compositions cast in the classical form are usually content with the works of the old writers, and scarcely can be brought to believe that the master they are accustomed to receive a lesson from can write a Sonata "after the manner of the ancients." If Mr. Sydenham has sufficient courage to publish the "Sonata No. 1," we shall be glad to see it, for certainly the "Andante" extracted from it is in every respect a highly meritorious composition, and shows that his musical training has been in the right direction. The themes are melodious, and the writing throughout spontaneous and intelligible; the modulations grow up naturally, and the composer seems to have acquired the art of saying what he has got to say without any unnecessary display.

A wet sheet and a flowing sea. Four-part Song. Words by Allan Cunningham.

Beauty was lying by a spring. Four-part Song. Words from an Elizabethan source.

A sunny shaft did I behold. Four-part Song. Words from Coleridge's "Zapolya."

Composed by Charles Harford Lloyd.

THE first of these part-songs is written for two tenors and two basses, and although carefully voiced, has a common-place melody, the modulation into the dominant at the end of the 8th bar being rather too conventional to create interest, even with the passages of imitation which accompany it. In the second song—the words "from an Elizabethan source"—whatever that may mean—the subject is more attractive, and we have some effective modulations. The change into the sub-dominant, immediately before the final cadence, on page 4, is, however, to us somewhat unpleasant, an awkward effect being created by the G natural in the soprano in such close proximity with the G sharp. "A sunny shaft did I behold" is unquestionably the best of the three songs; the theme is well adapted to the words, and the parts flow smoothly and naturally throughout. The manner in which the word "away" dies off at the conclusion is extremely effective; indeed, to our mind this composition is so much better—both in melody and harmony—than its companions, that it seems almost to be by another hand. Mr. Lloyd has, we hope, written these songs in the order in which we have placed them.

PATERSON AND SONS.

A Simple Plan for acquiring facility in reading music, and a Few remarks about Pianoforte playing. By The Honble. Mrs. Henry Chetwynd.

THE title of this work would lead us to imagine that something very novel has been attempted, and that, before circulating it amongst the general public, the opinions of those presumed to be competent to judge upon its merits are sought, as testimonials of its efficiency. In what, however, our authoress's "plan" differs from the others which have come before us we are at a loss to understand. The "lettered gamut," which is to be placed before the child, seems to us a copy of the many artificial guides of the same kind which we have often seen and commented upon; and indeed, as far as we can recollect, appears, with very slight modification, in the majority of Pianoforte Instruction-books. We are told that the use of this pictorial key-board is to be permitted "as long as the pupil wishes to have it;" but we doubt very much whether the student and the teacher will agree as to the proper time for taking away the prop which has so long been the only support; and still more do we question whether, when it is withdrawn, the pupil will have as clear an idea of the subject as if the names of the notes on the pianoforte and in the staff had been studied in the ordinary manner, and then gradually transferred, by simple music, from the paper to the key-board. One important point to be recollected in teaching children is that the key-board and the notation are at variance with each other—the former being arranged in symmetrical sequence, and the latter representing an unbroken ladder; and we think it better, therefore, that this discrepancy, instead of being placed at once before the eye, should dawn upon the pupil by degrees, just as we believe that the scales which present a mental difficulty should be kept back until the comparatively easy ones are mastered. It is not so good to be eternally telling young people how far they have got to travel, as to lead them gently along the preliminary stages of the journey, and point out the beauties by the roadside. The remarks on pianoforte playing are extremely good; and we are glad to find the growing desire to draw the attention of teachers to the important matter of "phrasing." It is truly said, "That subtle sense given of a lull or breathing space, often without an actual pause, that indicates a change of thought or passing emotion, is the finished part of what is called expression, and makes the great charm of some playing. People miss it, and often

do not know why some playing completely satisfies them, while the same thing in the hands of another fails to produce any impression." The necessity of cultivating the mental as well as the physical powers of the young pupil cannot be urged too strongly; and as this must rest with the master alone, we live in hopes of seeing the time when the solo pianist shall be as distinct an individual from the "pianoforte teacher" as the solo vocalist is from the "professor of singing." The lessons which conclude this "plan," intended to be written from dictation, contain several inaccuracies. In No. 1, bar 2, E is printed twice over, and always named C. In the directions for dictating No. 2, G is called "above line," and the same G is afterwards mentioned as being a "ledger line." Then the notes which follow, and progress downwards, have the mark "5th and 6th octaves" over them. This is to us incomprehensible; for if they are intended to be an octave higher, what can the words "on the lines" mean; and again it may be said that, as two of them are in the spaces, even supposing that they are meant to be where they are written, they should be named as "in the staff." For learners, such matters are very important; and if the method is to be of any service, the sooner these errors are corrected the better. The authoress is evidently in earnest, and we are certain, therefore, will forgive us for pointing out the little defects which have been already mentioned, as well as for asking her to reconsider the wording of her sentences on page 2, and especially in a second edition of the book to spell Moscheles' name with a single "l."

LAMBORN COCK.

Ricordanza, for the Pianoforte.

Low dies the day. Four-part Song. Words by Elliott Stock. Composed by Henry Charles Banister.

THE pianoforte piece, appropriately entitled "*Ricordanza*," is said by Mr. Banister to have been "composed for his sister Rose," and we may begin by heartily congratulating this young lady upon having so accomplished and refined a musician to compose for her: the more such elegant sketches are multiplied, the greater chance there will be of training pianists away from the maudlin trifles of the day, and towards the undying works of the great writers of the world. The placid and melodious subject of this little sketch is made additionally attractive by the harmony with which it is clothed. Opening in C major, the change into A flat is perfectly charming, and the unaffected treatment of the theme at the conclusion is thoroughly in sympathy with the nature of the piece. We especially like the transient modulations, commencing on the 4th bar of the last page, the 6-4 on the dominant of C major having a quaint and unexpected effect, after the chord of D flat. Again, in the four-part song, we have some happy examples of Mr. Banister's faculty of supplying effective and legitimate harmonies to a subject. The two dominant chords, with the triad of the sixth of the scale between, before the first pause at the double bar, give a flavour of the older time which we perhaps scarcely expect in a series of "Modern Four-part Songs," of which this forms No. 48. A good point, too, is the change into the tonic minor on the words, "O list my plaint," and the ascent of the soprano to C, with the suspended F in the alto, before the return to the major, may be also mentioned as well-considered and most appropriate effects. We are inclined to believe these to be the best compositions of Mr. Banister which have yet come before us.

METZLER AND CO.

Te Deum Laudamus. Set to music in the key of G. By Charles Bradley.

MR. BRADLEY displays considerable intelligence in the setting of the words and no slight knowledge of the resources of harmony. We cannot but admire the care which prompts him to affix to each change of time a metronome mark, thus endeavouring to secure a faithful rendering of the music. Even though such a practice may be dispensed with in compositions of a not very extended character, we should like to see it more generally followed in important works than is usually the case.

PUBLISHED BY THE COMPOSER.

Te Deum and Jubilate in C, with four Kyries and Glorias. By H. V. Lewis, R.A.M.

IT is sufficient to say of these pieces that, with the exception of one or two doubtful places, they are carefully and correctly written. Their general character shows that Mr. Lewis has at some period been impressed by Dr. Nares's Service in F.

ORIGINAL CORRESPONDENCE.

HOW SHOULD ORGANISTS BE SELECTED?

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—As Mr. Spinney expresses a hope that his letter on Organists' Appointments in the September issue of the *Musical Times* may lead to some discussion, may I be permitted to offer a few remarks on this subject, which is, doubtless, one of much interest to a large body of your readers?

I quite agree with Mr. Spinney that the usual method of selecting an organist is generally unsatisfactory in its results, but I fear his suggestion with regard to a visit of the umpire at the applicant's appointment would not work fairly in all cases. It frequently happens that a clever organist and choirmaster is compelled by circumstances to officiate at a church where a musical service is supposed to be "Popish" and "Ritualistic," and it would be manifestly unfair to judge of his capabilities from a service in which the only music allowed consisted of chants and Psalm tunes.

The better plan seems to me to be as follows:—Having chosen two or three names from the applications sent in, let each gentleman be invited to conduct the services and choir rehearsals for a fortnight. He would thus be brought into constant communication with the clergy and choir, and would also be tested in every duty connected with his office.

I cannot help thinking, that in making a selection, preference should be given to those who have done all in their power to prove their competency by passing University or other examinations. If this idea was carried out, I am convinced we should not meet with so many cases of persons in business, city clerks, &c., holding appointments at good churches, and thus keeping out of employment those who naturally look to their profession for their daily bread. By-the-way, Mr. Spinney seems to have an idea that the Universities examine chiefly on musical history. It is certainly true that this subject forms part of the examination, but I think those who have taken degrees will agree with me, that history is by no means the leading feature in the papers.

I must confess, I cannot bring myself to believe that every member of the congregation has a right to expect his or her peculiar views on the subject of Church music to be considered by the organist. General experience proves that in trying to please everybody we please nobody, and I feel sure the right course is to do the best that good taste and experience can suggest, and to steadily disregard the desires of "*sentimental, operatic*," and more particularly of "*rich*" members of the congregation, should they wish for music which is unsuited to the solemnity of Divine Service. This can always be done without giving needless offence, and in the end such persons will be compelled to admit the justice of the organist's views and the soundness of his conclusions. The clergy have it in their power to lighten the labours of an organist and choirmaster by giving him hearty support at the choir practices. By this I do not mean that they should assume any share in the direction of the practice, so far as the rehearsal of the music is concerned; for, as a rule, clergymen do not possess the technical knowledge necessary for this purpose. If, however, the vicar would but let the choir see that he has full and complete confidence in his organist, and believes him to be the best man he can obtain for the church, I am convinced things would go on much more pleasantly, and that the frequent "humiliations," of which Mr. Spinney complains, would speedily disappear.