Review

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any Choral Society where reliable male voices, both for solos and choruses, can be commanded, "The Red King" will prove an inestimable boon; and even for drawing-room performance, with a moderately good pianist, it cannot fail to prove highly effective.

Children's Songs, and How to sing them. By Wm. L. Tomlins. [Boston: Oliver Ditson and Co.]

IN THE MUSICAL TIMES for July, 1883, we drew attention to the system of training the voices of children adopted by Mr. Tomlins, who had at that time between two and three hundred young people under his instruction at Chicago, and quoted the opinion of Mr. Theodore Thomas upon the result of an exhibition of his class. We have now before us a volume containing not only a clear exposition of his method of teaching, but a number of songs excellently adapted in every respect both for the voices and capacities of children. A careful perusal of the book has convinced us that the author has thoroughly realised the difficulties which juvenile vocalists would be likely to encounter, and therefore carefully smoothed the path for them, so that they may at first be led easily into the right road. The Exercises are evidently the result of mature thought; and many of them are rendered additionally attractive by suggestions as to the desirability of allying the notes with some little incident or story, a plan often most successfully pursued by the author in his classes. Several of his pupils, he tells us, were able to recognise and name most of the scale notes as he sang them. "They were also taught to appreciate impulses of time, to reduce them into fractions of a beat, or to divide them into measures and phrases, and to execute these various rhythms absolutely without the sense of physical effort, which is so baneful." Considering that these children had received only two lessons a week for nine months; there can be little doubt that Mr. Tomlins has almost revolutionised the system of elementary vocal tuition; and we earnestly commend his work to the attention of all interested in the subject on this side of the Atlantic, as well as in the country where he first preached his doctrines.

Gavottes, Minuets, Fugues, and other short Pieces for the Piano. By Samuel Butler and Henry Festing Jones. [Novello, Ewer and Co.]

THE authors of these compositions have hitherto been known only in literature; and as this is their first appeal in music, they will, we are certain, thank us for being candid in our criticism upon their efforts. Let us at once say that in many of the Gavottes and Minuets, not only much good musical feeling is displayed, but a very fair knowledge of writing, the reproduction of the Handelian style being, especially in the Minuets, very happily attempted. Fugues, however, demand severe study; and before writing more of these, good models should be carefully dissected. For example, that commencing on page 7, beginning on the dominant, demands a tonal answer; but, even passing lightly over this point, when the subject is re-introduced, instead of prolonging the dominant harmony, and resolving upon the tonic in the following bar, the theme commences upon a 6-4, and the two parts in the upper line proceed upwards in perfect fifths. The fugues, too, are but slightly developed, yet in much of the counterpoint sufficient indication is given of a power which makes us desirous of again meeting with composers evidently so earnestly anxious to increase the store of music moulded on the classical forms.

Classics (Ancient and Modern) for the Pianoforte. Selected and fingered by Arthur O'Leary. [Edwin Ashdown.]

It is a healthy sign of the times that the term "classical" no longer frightens those who call themselves lovers of music, and that the word is now accepted as meaning not only works written in the latter part of the last century, moulded on the forms which were then generally received, but those composed in the present day according to the models bequeathed to us. The exact signification then of Mr. O'Leary's "Classics, Ancient and Modern," can be thoroughly understood; and amongst the twelve numbers of the series now under notice nobody will be surprised to find several pieces by living composers. A fondness

for good music is now so rapidly supplanting the rage for "show pieces," which prevailed for so many years, that writers of "drawing-room" compositions will scarcely be enabled to find a drawing-room in which to exhibit their productions, and musical "fireworks" will be kept for those special audiences, the astonishment and wonder of which may for a short time prolong their existence. The works already published in the collection now before us comprise several as yet little known, but with which we are certain many pianists will be too glad to make acquaintance. Some judicious remarks upon phrasing—and especially upon the much misunderstood slur—by the editor, are printed upon each piece; and wherever any difficulty is likely to occur, the leading fingering is given. We cordially commend this series of classical pieces both to teachers and pupils, and sincerely congratulate Mr. O'Leary upon the able manner in which he has performed his task.

Wait. Song.

Meeting. Song.

Written by Edward Oxenford. Composed by Franz Abt. [Frederick Pitman.]

THE composer of these songs has produced so many excellent specimens of vocal music as to make us tolerably certain that everything from his pen will contain the elements of popularity. "Wait" and "Meeting," if somewhat conventional, are at least melodious, and good enough to sustain, if not to add to, his reputation. In the first-named composition we cannot say that we much like the waltz movement as a musical expression of the pain of parting and the hope of brighter days in the future; but the music is pleasing, and the majority of listeners, therefore, will be satisfied. We like "Meeting" much better, not only because the music sympathises with the words, but because the song is more artistically treated throughout. The opening theme, in A minor, has a well-contrasted melody in the tonic major; but the crotchet accompaniment continued throughout the composition becomes somewhat monotonous.

The Violin: its famous Makers and their Imitators. By George Hart. [Dulau and Co.]

IN the preface to the present "enlarged and revised edition" of Mr. Hart's book, the author says, "The favourable reception accorded to the previous editions of this work has not only added greatly to the pleasure attending the preparation of a new and revised edition, but has encouraged me to spare no effort within my power to render the volume as interesting and complete as possible. In making these endeavours the bulk of the book has been necessarily increased by additional information, spread over all the sections of the work, but chiefly on those which treat of the Early History of the leading instrument, and the Italian branches of the subject." In connection with the Italian divisions of the book, information not only interesting, but of the highest historical value, will be found, the greater part of this matter having been obtained from original MSS. belonging to the trustees of the Civic Museum, at Cremona, which Institution is located in the palace bequeathed to the citizens, together with its contents, by the Marchese Ponzoni. It would be impossible in noticing a volume of such dimensions to do more than draw attention to its value as a work of reference on every subject connected with what the author terms, truly enough, the "leading instrument," for the mere table of contents occupies upwards of twenty pages. We may say, however, that the exquisite illustrations of instruments of varied styles are alone so powerful an attraction that, apart from the fund of information contained in the work, all real lovers of the violin should possess themselves of a copy, so that they can daily feast their eyes upon such excellent representations of the masterpieces of all the most eminent makers.

Dictionary of Musical Terms.

Harmony Catechism.

By Edwin M. Lott. [Edwin Ashdown.]

WE are glad to find Dictionaries of Musical Terms multiplying, for, as in commerce the supply is generally regulated by the demand, it is a proof of the desire of instrumental and vocal students to understand the various

terms used in printed music, instead of either disregarding them or applying to a master for an explanation of their meaning. Mr. Lott's little Catechism is, on the whole, extremely clear; but we certainly cannot agree with him that "a tre corde" indicates "the use of the loud pedal in pianoforte playing." Indeed there is no "loud pedal" at all; for what is often called so merely raises the dampers, and therefore prolongs the sound. "A tre corde" means *take off* the soft pedal, the use of which is indicated by the words *una corda*. We always treat Harmony Catechisms tenderly, because there are so many "systems" in the present day that a mere intelligent exposition of the generally admitted rules of the science for popular use may be allowed to pass muster without too rigid scrutiny. In the book before us, however, we must protest against what Mr. Lott terms the "Chord of the Pluperfect Six-four," on the subdominant, being exhibited to students; and we beg to say that this chord is also used upon the Super-tonic, as well as upon the Dominant and Tonic. Again, is it good to give a sequence of prepared sevenths, commencing with one unprepared, as at page 34? and, upon any rational system, can it be said that "all intervals chromatically sharpened should ascend, and all those chromatically flattened should descend in the next chord?" Of course we have many other objections to make to the explanations in this Catechism; but these involve differences of opinion upon points of theory, and we have confined ourselves, therefore, to comments upon those which appear to us untenable upon any theory at all.

An Evening Service in F. By James Fitzgerald.
[Novello, Ewer and Co.]

MR. FITZGERALD, an organist at Kidderminster, has furnished a commendable setting of the Magnificat and Nunc dimittis, for the most part in the solid church style. Choirmasters, however, may be deterred from using it by a singular florid passage on the word "rejoiced." The two bars in which it occurs might be eliminated without much trouble. There is another slight flaw, namely, the accentuation of the syllable "with" in the sentence "world without end." Many church composers are careless in matters of this kind.

Original Compositions for the Organ. No. 46, *Four Short Voluntaries.* By Kate Westrop.
[Novello, Ewer & Co.]

IT is not often that organ pieces by a lady composer come under our notice, but the king of instruments, like the violin, is now being extensively studied by the fair sex, and Miss Westrop is evidently a proficient executant, for she is Organist of St. Edmund the King and Martyr, Lombard Street. That she is also a talented, as well as an accomplished musician, these voluntaries amply prove. They stand quite apart from ordinary compositions of this kind, that is to say, mere studies in syncopations, with here and there a melody in watery imitation of Mendelssohn. Miss Westrop writes with brightness and piquancy, at the same time avoiding the flippancy of the French school. True, in the fourth number there is a strong suggestiveness of the fashionable gavotte style, but the piece is not too secular for church use. The gem of the series is No. 2, a charmingly melodious trifle, but the whole of them are extremely pleasing and musically, and the composer may be encouraged to try her hand at more ambitious work.

The Morning and Evening Service, with the Communion Office, in C. By B. Luard Selby, Op. 24.
[Novello, Ewer and Co.]

THIS Service includes a setting of the Benedictus as well as the Jubilate, and the Communion Service includes the Benedictus and Agnus Dei. Mr. Selby's style is bright, but at the same time broad and diatonic. In its general character it may be said to be thoroughly English, that is to say, it is wholly free from the sensuous and sentimental effects which some church composers introduce, taking example from their brethren in France. It is curious to note the diversities in matters of accent in even simple settings of the canticles, due perhaps as much to want of thought as design. Most composers say "We praise Thee O God," while Mr. Selby says "We praise Thee," and this preference for accenting the pronoun is discernable

throughout. Against it nothing can be said, but we notice a slip in the clause "Being of one substance, &c." Here the accent should be on "one" and not on "of" or "substance."

Magnificat and Nunc dimittis in D, for Male Voices.
By Frederick Iliffe, Mus. Doc., Oxon.
[Novello, Ewer and Co.]

IN cathedral and collegiate churches a commendable custom is beginning to obtain of giving the juvenile choristers a rest on one day of the week. A demand is, therefore, arising for service music arranged for voices without trebles. Dr. Iliffe also dispenses with the counter-tenor, his Service being written for two tenors and two basses. It is characterised by considerable vigour and brightness, with a good deal of independent work for the organ, and is essentially modern, alike in harmony and phraseology, but without any secularity of feeling.

FOREIGN NOTES.

A *resumé* of the performances in commemoration of the Handel Bi-centenary recently held in the composer's native country will doubtless be of interest to many of our readers. We give the performances in alphabetical order, but without any pretence to completeness, as follows:—

ALTONA.—Sing-Akademie (March 3): "Judas Maccabæus."

ANSBACH.—Sing-Verein (March 10): "Samson."

BERLIN.—Bilse Orchester (February 23): Concerto for string orchestra in D major. Sing-Akademie (February 23): "Judas Maccabæus." Schnöpf'sche Gesang-Verein (February 23): "Messiah." Symphonie-Capelle (February 24): Concerto for string orchestra in G minor, and Air from "Samson," with trumpet obbligato.

BRESLAU.—Sing-Akademie (February 3): "Messiah."

BRIEG.—Sing-Akademie (February 4): "Saul."

BRUNSWICK.—Chorgesang-Verein (February 24): "Joshua."

CHEMNITZ.—Sing-Akademie (March 6): "Messiah."

COLOGNE.—Gürzenich-Concert (March 24): "Samson."

DARMSTADT.—Musik-Verein (February 22): "Joshua."

ELBING.—Kirchenchor (February 25): Selections from "Alcina," "Acis and Galatea," Allegro, and Concerto in G minor for organ and orchestra.

ELBERFELD.—Concert-Gesellschaft (March 3): "Judas Maccabæus."

FRANKFURT.—Stockhausen's Gesangsschule (February 24): "Acis and Galatea." Cœcilian-Verein (March 3): "Judas Maccabæus."

GIESSEN.—Sing-Verein (March 4): "Judas Maccabæus."

GLAUCHAU.—Kirchen-Sängerchor (Feb. 22): Selections from "Messiah," "Judas Maccabæus," "Joshua," "Samson," "Israel in Egypt," and Psalm 100, for chorus and solo voices.

GÜTTINGEN.—Sing-Akademie (February 13): "Samson."

HALLE.—Handel Festival (February 22 and 23): "Hercules" and "Messiah."

HAMBURG.—Stadt-Theater (February 23): Overture, "Occasional Oratorio," Air from "Alcina," and selections from other oratorios; Opera, "Almira," Epilogue. Sing-Verein (February 21): "Israel in Egypt."

HERRNHUT.—Gesang-Verein (March 11): Jubilate (100th Psalm) and part of "Messiah."

HILDESHEIM.—Oratorio-Verein (February 28): Dettingen Te Deum.

JENA.—Sing-Akademie (February 20): Dettingen Te Deum, Concerto grosso for orchestra, Airs from "Samson" and "Ezio," and "Hallelujah" from "Messiah."

LEIPZIG.—Riedelsche Gesang-Verein (March 6): "Messiah." Euterpe (February 24): Concerto grosso for orchestra. Gewandhaus (March 12): Anthem for orchestra, organ, and chorus; Air from "Rinaldo"; Concerto for string orchestra, two violas, and violoncello obbligato; and "Hallelujah Chorus" from "Messiah."

MAGDEBURG.—Reblingscher Gesangverein (Feb. 23): "Samson."

QUEDLINBURG.—Kohl'scher Gesang-Verein (March 25): "Messiah."

ROSTOCK.—Sing-Akademie (Feb. 23): "Israel in Egypt."