Review

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least the present stands on a different footing from the "Rosamunde" extract to which we took exception on a former occasion. It is only needful to add that the composers of the twenty Kyries in the present book are Messrs. J. Varley Roberts, A. S. Cooper, E. C. Owston, Dr. Bennett Gilbert, A. C. Bartrum, E. L. Hime, G. E. Blunden, Scotson Clark, Walter Macfarren, T. Pettit, Dr. Chard, Jesse Minns, Charles Salaman, W. H. Cummings, John Travers, Dr. C. S. Heap, and the editor. Though there are one or two settings which are not much to our taste, the collection as a whole is a very good one.

I heard the voice of Jesus say. Sacred Song. Words by Horatius Bonar, D.D.

A Song of Praise. Words by the Rev. W. Pennefather. Composed by Mrs. Mounsey Bartholomew.

THE first of these songs is something more than a mere musicianlike setting of the text; for in addition to the fidelity of colouring which might reasonably be expected from so accomplished an artist, there is a coherence of design in the composition which makes it stand quite apart from the so-called "sacred" songs of the day. The accompaniment has but little independent character; but the appropriately beautiful harmonies which move with the voice will charm all musical ears. In a foot-note on the first-page of the second song, Mrs. Bartholomew says: "Should anyone think this pianoforte part is too florid for a sacred song, the composer suggests that the stupendous Prayer, 'Vater, Ich rufe Dich,' of Weber, with its demisemiquaver accompaniment, be referred to." We scarcely think it a good principle for a composer to refer to precedents for any novelty of design which may be found in her work. If she believe it to be good, that is sufficient, and she should stand or fall by the result. In the present case, though we certainly think the voice-part somewhat crushed under the weight of the accompaniment, there is no patchiness in the effect; and if a good pianist be united with the vocalist, the song cannot fail to be successful.

The Recall. Song. The words by Barry Cornwall. Composed by C. A. Macirone.

A VERY charming song written by an artist for artists; for although it is true that no formidable vocal or instrumental difficulties will be encountered in its performance, the poetical feeling which pervades it is by no means characteristic of the ordinary drawing-room singer. The theme, in A minor—from which key indeed the song rarely wanders—is extremely sympathetic with the words; and the independent pianoforte part gives an importance to the composition which will ensure it a cordial welcome amongst really musical listeners. At the transition into the tonic major, the sustaining of the F sharp in the voice part, against the harmony of A major, in its second inversion, has a peculiar effect, and if harshly given will defeat the composer's intention, even when it drops to E; but, as we have already said, the composition is not designed for tyros, and the fact of its being dedicated to and sung by Madame Clara Novello, is a proof of the estimation in which it is held by those competent to judge. We should much like to hear this song at a concert in which first-class vocal pieces only are admitted.

The Sun and the Flower. Song. Poetry by Richard Yates Sturges. Music by Stephen S. Stratton.

THERE is much musical feeling in this song; but it disappoints us in parts from what seems a want of coherence in the design. We like the opening theme, and the point in the accompaniment; but scarcely know what to make of it when it wanders into G minor at page 3, and the first vocal phrase (clearly in that key) is harmonised with the triad on G, chord of the sixth on F natural, and triad of E flat. We will presume that the A, in the eleventh bar of page 2, should be flat in the left-hand part; but there are some other harmonies which we cannot reconcile ourselves to.

STANLEY LUCAS, WEBER AND CO.

When Twilight Dews. Trio, for Alto, Tenor and Bass. Composed by Stephen Jarvis.

THE name of this composer is new to us, but he writes

melodiously, and generally harmonises well. Smoothly sung, and without accompaniment, we think the Trio would be effective. In justification of our qualified remark respecting the harmony, we may instance the second note in the sixth bar, E, which is accompanied with a bare fourth and octave: musical ears can scarcely satisfactorily dispense with the leading-note, C $\sharp$.

BLACKIE AND SON.

A Trip to Music-Land. A Fairy Tale. Forming an Allegorical and Pictorial Exposition of the Elements of Music. By Emma L. Shedlock. With twenty full-page illustrations, by J. King James.

IT may be accepted as an axiom that a child who receives no pleasure from its lessons will receive no lessons from its pleasure; and although good little scholars may be found who accept with readiness "instructive toys," we much question whether they would not gain more solid knowledge and be infinitely happier if the work and the play were separated. Miss Shedlock thinks differently, and has constructed a Fairy Tale by means of which young people are presumed to acquire a clear idea of the elements of music. Now if our authoress had believed with us that the rudiments of music can be so carefully and agreeably taught to a child that it longs for the time when the teacher arrives, she would probably never have written this book; but she has to make out her case, and accordingly the story opens in a room where sits a little girl doomed to spend all her half-holidays practising "scales and five-finger exercises," whilst her more fortunate brothers are enjoying themselves by playing croquet on the lawn. Those who imagine that such cruelty as this is a necessary portion of musical education will of course be glad to find that all the knowledge obtained by such means can be acquired by merely reading a fairy tale; but persons who agree with us that such teachers should be replaced by others with more human feelings, whilst ignoring the necessity of criticising Miss Shedlock's book as a means of instructing, will warmly welcome it as a means of amusement. Viewed then solely as an ingeniously constructed allegorical fairy tale, we are disposed to accord the sincerest praise to the authoress, and can promise that a "Trip to Music-Land," undertaken merely as a holiday, will be an exceedingly agreeable one. There is a large amount of literary merit displayed in the conduct of the story. The character of King Harmony, who, like many other monarchs, yields to reforms only when the pressure from without becomes almost too formidable to resist, is most ably drawn. The various personages, too, who arrive at the Court, each armed with a mission in furtherance of the cause of the art, are sketched with a delicacy in the highest degree to be commended, where the temptation to caricature was so difficult to resist. The illustrations, by Mr. J. King James, are humorous, without being coarse, and add materially to the attraction of the volume. We can conscientiously recommend the book as a most appropriate music-prize to be read during the hours of recreation.

RUDALL, CARTE AND CO.

The Musical Directory, Annual and Almanack for 1876.

The Professor's Pocket Book, and Daily and Hourly Engagement Diary for 1876. Published under the immediate direction of Sir Julius Benedict.

THE steady improvement in every portion of the "Musical Directory" is a proof that the publishers are earnest in their endeavour, not only to gain subscribers, but to keep them; and in this, the twenty-fourth issue of the work, there is but little alteration that we would suggest. Such little however, in the interest of the undertaking, we frankly state. Certainly events of importance to the musician in the Almanac have gradually replaced those which he cares nothing about; but why, for example, should the birth of Gottfried Weber (announced in the "Directory" for last year) be taken out in order to inform us that the first of March is "St. David's Day?"