Review

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young vocalists for whom they are expressly designed. There is little attempt to do more than clothe the tunes with the harmonies which appear most natural; but in all cases this task has been performed so gracefully and artistically as to leave no room for a disparaging word. Longfellow's "Psalm of Life," Mrs. Hemans's "Graves of a Household," and Hartley Coleridge's "The Lark and the Nightingale" we may mention as our especial favourites, but all, as we have said, are extremely meritorious. It was a bold thought to set Cowper's "John Gilpin," in eight Lays, especially as a number of verses must be sung to each tune. The necessity of doing so quite nullifies the plan which appears to have been adopted of changing the music when the character of the words alters; for although (as an instance) the swinging 6-4 rhythm is well adapted for the verse commencing "And now, as he went bowing down," it is by no means suitable for that beginning, "Stop, stop, John Gilpin! here's the house." This is, however, only a minor defect, and we are quite certain that not one of the eight Lays will be found wearisome.

Fairy Revels. A series of short pieces, for the Pianoforte. Composed by Arthur Trickett.

The title-page of this piece gives us no idea whether "Fairy Revels" is one of a number of short compositions, or a general title for the whole of them; but as we find it marked "No 1" on the first page, we are inclined to believe the latter guess to be the right one. We hope that the next numbers will make amends for the thinness of texture observable throughout the one forwarded to us. Fairy music must be light, but not feeble; and we think that even the composer will allow that we have rather too much of the trivial subject in E flat. The second theme is better because character is given to it by the left-hand part. We hope the fays will grow more spirited as the Revels proceed.

The Gay Hussar. Song. Words by Alfred E. T. Watson. The music adapted from Spindler's *Husarenritt*, by Louis Diehl.

It is seldom that the adaptation of an instrumental piece for the voice is successful; but the exception proves the rule, and the specimen before us may certainly be cited as an exception. Those who know the spirited and melodious "Husarenritt" of Spindler will be glad to see it transformed into so effective a solo; and those who do not will be pleased to make acquaintance with it in its present form; for, apart from its origin, it is really a capital song. The pianoforte accompaniment, which goes almost throughout with the voice—with the characteristic triplet on the second beat of the bar in the left-hand part—gives much life to the theme, although it will require a good pianist to do it full justice. We must award praise to Mr. Watson, too, for the excellent manner in which he has fitted his words to the melody.

Sunbeams. Four-part Song. Words by Longfellow. Music by Emily M. Lawrence.

THE composer of this part-song has but attempted to set Longfellow's words melodiously and gracefully; and when we say that in this endeavour she has succeeded, we are probably giving her as flattering a notice as she sought for. Something more than this, however, is required in these days when Part-songs of this unambitious character are published in such quantities, if it be the design of a creative artist to make a name; and we can scarcely see, therefore, that criticism should be called for when the absence of grammatical errors is really the only merit that can be conscientiously dwelt upon. As, however, we have selected this composition as the type of a class, we may say that we like the change of key at the double bar, but think it would have been better to have stopped upon the dominant of F, at the pause, instead of compelling the repetition of the key-note harmony.

"As I laye a-thynkyng." The last lines of Thomas Ingoldsby. Song. By William Jackson, jun.

THE little legend told in the quaint lines of Thomas Ingoldsby has been well set by Mr. Jackson. The monotony of the music will scarcely be felt as an objection in such a song, where, indeed, the words should be as little as possible interfered with, either by melody or harmony. A

slight variety is given to the two-bar phrases ending each verse by making the sub-dominant chord major or minor according to the feeling of the poetry; but in other respects the music remains unaltered throughout, although there are seven verses. A good effect is gained by interrupting the last close by the dominant harmony of the relative minor; and there is true musical expression in the final phrase, the voice speaking the last words, "Here is rest!" unaccompanied, and ending on the fifth of the key. A singer who can enter into the true spirit of this song will be certain to make it successful.

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Piano and Singing, Didactical and Polemical. For Professionals and Amateurs. By Friedrich Wieck. Translated, for Madame Clara Schumann and Miss Marie Wieck, by H. Krueger.

THE singular title of this work will prepare the reader for the very original style in which it is written; but there are few artists, we think, who will not acknowledge the stern truths its author enforces. Friedrich Wieck was a man of no ordinary power. His two daughters, Clara Schumann and Marie Wieck, who owed their musical training entirely to their father, would be alone amply sufficient to attest his skill as a teacher; but, in addition to these, the names of many of the most eminent German performers and vocalists who have been his pupils might be mentioned, amongst whom let us cite Hans von Bülow, who in a letter to Wieck, dated 1863, says "Never in thought or in word have I forgotten or denied—and herein will the future continue to reflect the past—what I owe to you, highly revered Master." We might freely forgive anything like egotism in one who, knowing his exceptional qualifications for what he rightly considered his mission in life, believed it almost a sin to pretend to hide this knowledge from the world. "Nature," he says, in his Preface, "has made me susceptible to everything that is good and beautiful; a correct instinct and a tolerable understanding taught me to avoid the untrue and the hateful; aspiration to higher knowledge led me to pay attention to everything that I came across on the path of my life, and I need have no hesitation in asserting that I have striven to fulfil according to my strength my vocation on earth." We should be very glad if every artist who has so high an opinion of himself had as much solid truth to back it with. It would be impossible in the limited space which we are enabled to devote to the consideration of this little book to give an idea of the many excellent observations upon art which it contains. Conversations with the parents of children who are studying music in the conventional style are of frequent occurrence; and in this form many of the theories which guided the great Master in his teaching are given forth. From one of these only we will quote. Being asked who has taught him all that he knows, our author replies, "What is to be taught many people can learn; how to teach it, this I have acquired only by having with my whole soul devoted myself always with great love and constant thought to the musical cultivation of my pupils, and in fact to their general intellectual development. Certainly it is also necessary to go on quickly—because the subject proceeds step by step, one thing laying the foundation of the next; because the pupil learns everything surely, calmly, thoughtfully, and accurately, without roundabouts, without distracting and retarding wanderings; because I teach neither too much nor too little; because I always anticipate and endeavour, while engaged with the one matter to be learned, at the same time to lay the foundation of many other necessary matters. And that is the chief point, because instead of wishing to cram the memory of the child with my own wisdom (as is often done in a crude and hurried manner), I at once rouse his intellect and give it something to do, allowing him to develop of his own accord, and not degrading him into a wooden machine." In conclusion, we heartily commend this work to the attention both of pupils and teachers; and can confidently assure them that in every page will be found matter for mature reflection, although couched, as we have already said, in somewhat eccentric language.