Review

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(four-part song), contains some effective imitation; while No. 556, "The hunters," by W. W. Pearson, has much that is characteristic and attractive. No. 557, "The Inconstants," a part-song for soli and chorus, by Schumann, is admirable. No. 558, "The heath rose," by the same composer, is a very pleasing piece of writing; as is also No. 559, a setting of the words of Robert Burns, entitled "The recruit." The same two authors are associated in the production of the part-song "The highland lassie," No. 560, a bright composition for soli and chorus. "Rattlin' roarin' Willie," No. 561, for the same arrangement of voices, is also very good. No. 562 is a Volkslied for four voices, with words written by Edward Oxenford, and called "The lovely Adelaide." This will be found well suited to the voices for which it is written, as will also No. 563, another Volkslied, "To the wood we'll go." No. 564, "The Douglas raid," by Oliveria Prescott, which would be highly effective and original did not a carol known as "God rest you merry, gentlemen," exist. No. 565 is a four-part song, entitled "When the hunter's horn," arranged from the "Festival" Overture of Sir Julius Benedict. "The fountain," No. 566, a four-part song, by F. Schira, is not as impressive as it might be on account of the frequent use of triplets, which in actual performance would somewhat disguise the good intentions of the composer. No. 567, "The three lays," set to music by Joseph L. Roedel, is somewhat trivial; the same remark applies to "Airs of summer," No. 568. "O'er the meadows," by Boyton Smith, No. 569, if not very original, is attractive for the manner in which it is harmonised. No. 570, "When golden autumn's smiling," by Marschner, is strikingly bold, and written in excellent style. "The four jolly smiths," by R. T. Leslie, No. 571, is suggestive, but somewhat forced in manner. The melody has already attained a large amount of popularity as a song. No. 572, "Bells across the snow," is a highly artistic effort by Gounod. No. 573-4-5, by Franz Abt, called respectively, "Simple Flowers," "When the day is dying," "We'll go gleaming," are good examples of excellent writing, and need no comment. No. 576 is a four-part song, entitled "Cynthia," by W. Alexander Barrett; this shows admirable vocal writing from beginning to end, it contains some modulations which are very effective, and it is all written with a thorough knowledge of this particular branch of vocal art. No. 577 is a setting of the air of "Kathleen Mavourneen" as a four-part song. No. 578, "A battle song," a highly stirring setting by E. A. Sydenham of Mrs. Cooke's words. No. 579, "To a brother artist," a toast, the words written by Stephen S. Stratton, the music composed by Dr. A. C. Mackenzie, will be found highly effective, especially when sung under the proper congenial circumstances. No. 580 is a reprint of John Ward's madrigal for five voices, "Upon a bank with roses," written in 1613, and it is a very fine indication of the high culture of the art in that period. The continued imitation—a great characteristic of early part-writing—is remarkably well employed and is very effective. Nos. 581-583 are settings of "Home, sweet home," "Auld lang syne," and "Cherry ripe" as four-part songs, by Edward Land. No. 584, "Bright moon," by John E. West, is a most pleasing and melodious work, well written, and happily laid out for the voices in a manner at once artistic and highly effective. No. 585, "My love dwelt in a northern land," a romance, by Edward Elgar, is very pretty, and written in good taste. The whole form no inconsiderable additions to the amount of commendable music available for choirs and choral societies.

Deux Morceaux Lyriques, for the Viole d'Amour or Viola, with accompaniment for the Pianoforte. Composed by F. Louis Schneider. [Schott and Co.]

At the present time the viole d'amour is an instrument which is rarely heard in public. It is almost entirely neglected by composers. The tone of the instrument is very rich and penetrating in quality, as well as remarkably sustained in power. The arpeggio of the open strings has a most fascinating and peculiarly soothing effect. This Meyerbeer knew and used so well in "Plus blanche que la blanche hermine," the scena for *Raoul* in his opera of "Les Huguenots," so beautifully played during the performance at Covent Garden by Mr. T. Lawrence. As the opera is per-

formed in the present day, the introduction only is played upon the viole d'amour, while the remainder of the *obbligato* is given upon the viola. It is a matter of regret that the instrument is no longer as extensively studied as formerly, and therefore every attempt to revive its use should be welcomed and encouraged as far as possible. The present compositions are of double value, as they are available either for the viola or the viole d'amour. The first of the "Deux Morceaux Lyriques" is an Andante in 6-8 time in the key of D major. There are one or two features in this piece of writing which are undesirable. There is a somewhat careless mistake in the notation of the twenty-eighth bar of the accompaniment. The bar commences with C sharp, which is followed on the third beat by C natural, which is again followed on the fourth beat by C sharp. The harmony requires B sharp, not C natural. The like fault is repeated on the recurrence of the phrase. The Andante is followed by a bright but commonplace melody in B minor, marked *alla marcia*. These compositions, although unpretentious, will be found useful additions to the scant *répertoire* of the performer upon the viola or viole d'amour. The same firm also publishes "Solitude," a reverie for the viole d'amour or violin, and "Sur le lac," a serenade for the viole d'amour or two violins. The first of these is full of good intentions, which are somewhat marred by the consecutive fifths found in the twenty-sixth and twenty-seventh bars of the accompaniment. The melodic phrase is of the same rhythmic but tuneless nature which distinguishes the so-called "music hall" songs of the present day. Of the two the latter, "Sur le lac," will be more popular as a solo for viole d'amour than for two violins, for some care has evidently been taken in the arrangement.

Passages from the Works of L. van Beethoven. For pianoforte solo as well as with accompaniment. Collected, fingered, and brought in the form of "Daily Exercises," by Giuseppe Buonamici.

[Florence: G. Venturini; London: Novello, Ewer & Co.]

The idea which suggested the compilation of this work is altogether a happy one. There is more reality to the student in the actual passages taken from the works of a master as a preparation for the more complete study of his works, than in anything that could be devised by another hand however able or skilful. The knowledge that the work of study is based upon a plan upon which a large and valuable knowledge may be formed and accumulated will serve as the best incentive to the pupil. It will also increase the interest in the several works to which the passages belong, when the actual compositions are entered upon. By such a course of practice, moreover, the peculiarities of construction are likely to be more clearly displayed, and a higher reverence for the genius of the composer is likely to be inspired. The exercises also will form an excellent introduction to the writings of musicians of the modern school of which Beethoven is the point of departure. Moreover, the passages of themselves form an excellent schooling, and may be studied with advantage by all who aspire to attain freedom of finger and solidity of knowledge to the technicalities of the pianoforte. The book is divided into seven sections—or "bundles," as they are frequently called—of a progressive character. The first treats of scales in various keys, the second of arpeggios, the third of staccato passages, the fourth of repeated notes, thirds, fourths, sixths, and broken sixths; the fifth of shakes, octaves, and broken octaves; the sixth of mixed passages, the seventh of rhythmical contrasts. The comprehensive character of the book will therefore commend itself to all interested in the advance of well-founded pianoforte playing. It was compiled for the pianoforte classes of the Royal Academy of Music, but it is worthy to come into general use. The title-page and the instructions are set forth in four languages, French, Italian, German, and English, and the valuable nature of the design will prove that Signor Buonamici is a good friend to students in particular and to music in general.

Pianoforte Fingering, English and Foreign. By C. Oldershaw. [Edwin Ashdown.]

The author of this short essay endeavours to put forward a case on behalf of the method of marking the fingering