Review

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good music. The theme, in $\frac{1}{2}$ rhythm, is extremely melodious; and although the pianoforte part is modestly called an accompaniment, it is so effectively written, and contains so many independent points, that the composition should be more fitly described as a duet for the two instruments. The violoncello passages are well considered throughout; and the conversational bits are written with that sympathetic feeling which, to do the composer full justice, must be faithfully reflected by both performers. As an unpretending piece of chamber-music this is one of the most charming we have seen for some years.

J. F. BORSCHITZKY.

Two-part and Three-part School Songs. Second Set, with Pianoforte Guidance, *ad lib.* Composed by J. F. Borschitzky.

THESE Kinder-Garten songs will prove excellent practice in schools where vocal music is carefully taught. They are all melodious, appropriately harmonized, and easy to sing, without being childishly simple. The words are always well selected—such writers as Wordsworth, Longfellow and Mackay being amongst the authors chosen from—and the pianoforte “guidance” is really what it professes to be. Music adapted for the special purpose of training pupils to sing in parts, so well considered and healthy as this deserves extensive encouragement.

WEEKES AND Co.

Two Sketches, for the Pianoforte.

Minuet and Trio in E flat, for the Pianoforte.

Composed by G. A. B. Beecroft.

THESE unpretending little pieces are quite refreshing after the multitudes of frivolous compositions “de Salon,” which we are compelled daily to wade through. Mr. Beecroft has a feeling both for melody and harmony, and writes with that grace which evidences a cultivated musical taste. We like his sketches very much, more especially the first, which is treated throughout with a simplicity which cannot be too much commended. The second is rather more conventional, being merely a “song without words;” but it is melodious and, played with a refined touch, cannot fail to please. The “Minuet and Trio” may be recommended as excellently adapted for teaching. The theme of the Minuet is extremely attractive, and has the merit of not too closely reminding us of the many similar movements from the classical authors constantly floating in the mind. The Trio is scarcely perhaps as interesting as the Minuet, but it contrasts well with it, and contains many effective points. Mr. Beecroft is, we think, justified in trying his hand at a full Sonata, but let us hope that he will not add “Quasi Fantasia” on the title-page—those two words so commonly used by tyros to cover their want of constructive power.

The Wild Rosebud. Song. The words from the German of Goethe. Translated by Theodore Martin, Esq. Composed by Josephine Williams, Associate of the R.A.M.

A GENUINE and healthy ballad, written in a school which needs to be encouraged in these days of maudlin sentimentality and pedantic mediocrity. A pure melody, and a simple but thoroughly musicianlike accompaniment are so rarely to be found in modern vocal effusions that we cannot but counsel Miss Williams to persevere in the path she has chosen. We are particularly pleased with the phrase in the relative minor, after the double bar; and the return to what may be called the burden of the song, with the *arpeggio* accompaniment, is exceedingly effective.

WILLIAM MORLEY.

Le Lac. Romance for Pianoforte. By W. C. Levey.

ALTHOUGH the real origin of this piece is announced on the title-page, the outside proclaims it to be a Romance

“by W. C. Levey.” Considering that it is merely a transcription of Niedermeyer’s well-known song “Le Lac,” we think that as the title on the cover is the first, if not the only, one which strikes the eye of intending purchasers, Mr. Levey’s name should there have appeared second to that of Niedermeyer. As an arrangement of the melody it is entitled to warm commendation; and pianists who have studied the art of playing an air “sans paroles,” will find this a most attractive piece on which to exercise their powers. The excessive beauty of the theme will be certain to ensure it a welcome with a drawing-room audience.

JOHN MENZIES AND Co., EDINBURGH AND GLASGOW;
AND HOULSTON AND SONS, LONDON.

The Centenary Souvenir. Six Songs by Sir Walter Scott. The music by George Cral.

THE composer of these songs states in his preface that he was present at the dinner of the Theatrical Fund in Edinburgh when Sir Walter Scott publicly avowed himself the author of “Waverley;” and naturally feeling much interest in the celebration of the centenary of the great novelist, he has produced this attractive little volume as a souvenir of the event. The compositions are exceedingly meritorious, and although not equal in merit, they are all melodious, vocal, and thoroughly Scottish in character. We are inclined to select for especial commendation “Soldier, rest,” “The Wandering Harper,” and “The Cavalier,” the first named being full of feeling, and truly sympathetic with the words. The accompaniments are generally carefully written—so carefully, indeed, that we wonder how two such glaring consecutive fifths as occur between the voice-part and bass, in the second bar on page 9, could have crept in. Mr. Cral has selected some songs which have not been too much hackneyed; and we are even inclined to agree with the composer’s assertion that they are “almost unknown to the present generation in a lyrical form.”

J. McDOWELL AND Co.

Gavotte Favorite de Marie Antoinette (1774), pour Piano; par Ch. Neustedt.

A QUIET and characteristic melody, which cannot fail to attract those lovers of real music whose ears are perforce tuned to the manufactured sickly “themes” of the present day. We care little for the modern ornaments of the arranger, and believe that the subject simply set forth would have been infinitely more satisfactory. The publishers of course will not agree with us; but we very much doubt whether the taste of the public in these matters is not greatly underrated.

The Gallant Cross of Red. Written and composed by J. L. Richardson.

AS we find that this song is stated to be “arranged by A. J. Sutton, Esq.,” we may conclude that the author of the poetry is not musician enough to do more than imagine a melody to his words. Without being unduly critical upon the music, therefore—although we may say that it is sufficiently well suited for the purpose, if not strikingly original—we must give much credit to Mr. Richardson for his verses, which are well written and full of feeling. The introduction of the chorus at the end of each verse gives additional importance to a composition which deserves recognition as drawing attention to a subject which in connection with the late war, should not be allowed to pass from our memory.

WOOD AND Co.

Scherzo Giojante, for the Pianoforte.

Scherzo, nello stile Napolitano, for the Pianoforte.

Composed by Franz M. D’Alquen.

BOTH these pieces, dedicated to Madame Piatti “by her old friend and master,” are good specimens of healthy writing. The subject of the first Scherzo is peculiar, but