Original Correspondence

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to the work, and is well arranged for four hands. The opening chorus of *Vintagers* is based on a charmingly fresh subject, and the change from double to triple rhythm is exceedingly effective. In the Trio and Chorus which follows we have some excellent instances of the happy manner in which the composer weaves in his pianoforte part with the voices; and we may also mention the good dramatic feeling shown in the Soprano and Contralto solos, which carry on the story. The duo and chorus, "There is a fair maid dwelling there," is our especial favourite; and, if well sung, it will no doubt invariably secure the encore with which it was greeted on its first representation. The melody is extremely pleasing; and the entry of the chorus, on the words "And the nightingale grows mute," gives an indescribable charm to the conclusion of the phrase. After a clever Recitative and Air, for the Mezzo-Soprano, we come to an effective Quartet, for two Sopranos and two Contraltos, "Who hath seen the Troubadour?" a portion of which is unaccompanied. This is excellently written throughout; and there is much dramatic feeling in the occasional introduction of the Soprano solo. Passing over a *Scena* and Chorus for Mezzo-Soprano, a Recitative followed by a very beautiful air, "I love the rose," for Soprano, and some short narrative Recitatives, we stop to give a word of praise to a Trio, "Now amulet and spell," which is melodious, well written for the voices, and admirably expressive of the words throughout. The Duet and Chorus, "Sweet the Angelus is ringing," is unquestionably one of the most characteristic pieces in the work, the pertinacious dominant in the pianoforte part suggesting the bell with good effect, whilst the two voices are singing a smooth and appropriately simple melody. After a Recitative for Mezzo-Soprano, the Finale is ushered in by a martial instrumental introduction, and the work concludes with a spirited chorus, interspersed with solos for the Soprano. For the due interpretation of this Cantata it will be necessary to secure not only a choir of fresh and well-trained female voices, with a competent soprano, mezzo soprano and contralto for principals, but a really efficient and reliable pianist. With a body of such artists at hand, however, the success of the work is certain; and considering the growing popularity of the Cantata for mixed voices, there can be little doubt that this one, written exclusively for female vocalists, by the novelty of its form, as well as by its intrinsic excellence, must command a large share of public attention.

Prelude and Gavotte, for the Pianoforte. Composed by Charles Salaman.

MR. SALAMAN is one of the few composers of the present day who seem resolved to re-produce specimens of the fine old school of pianoforte music, upon which most of the greatest players have grounded their studies. Not only as examples of good and pure composition, but as excellent exercises for the fingers of both hands, we cordially recommend this *Prelude and Gavotte* to the consideration of players as well as teachers. The themes of both the compositions are well marked; and the writing throughout, without showing any undue pedantry, proves that the composer is thoroughly competent to grapple with that solid contrapuntal style which, although little used in the present day, was with the old masters the language in which they preached the art to the world. We are glad to see that Mr. Salaman has gracefully dedicated his pieces to Dr. Ferdinand Hiller.

☞ Once more we feel it necessary to say that from the immense mass of music forwarded to us for review, it is impossible to do more than make a selection. Every piece receives its due share of attention; but we cannot undertake to give our reasons why some are noticed and others passed over. This, we hope, will be a sufficient answer to the many letters we constantly receive on the subject from composers, some requesting us to give our opinion upon their works "in the next number," and

others sending us second copies, from the fixed conviction that, as they have not been reviewed, they must have "miscarried."

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—It is difficult to answer satisfactorily your correspondent, R.M., owing to the loose way in which the words referred to are used by composers.

"Andante" was originally a direction for keeping moving instead of taking it easily, which was expressed by the word "Adagio." But when "Andante" acquired the signification of *rather slow* (instead of *rather fast*), its diminutive "Andantino" came to imply, *rather less slow*, instead of *rather less fast*, as heretofore; the sense in which the word was employed depending chiefly upon the knowledge of its history, and of the Italian language possessed by the composer.

This is a very mild example of the confusion and equivocal of which musical terminology is full to repletion. Nothing can possibly surpass these in absurdity, except, perhaps, the attempts which are now and then made, not to explain, but to remove them.

I am, &c,
CLEVELAND WIGAN.

Dover, May 12, 1871.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—A considerable amount of ignorance prevails in this part of the country as to the proper significance of the term "Doctor of Music" affixed to the name of any Professor of Music. Persons are known to dub themselves "Mus. Doc.," whose qualifications are not of the highest possible order. Can the title "Mus. Doc." be legally assumed without a proper diploma from the Universities either of Oxford, Cambridge or Dublin? If it can, what are the other Universities from which a diploma is obtainable? Can a Continental University supply impostors with sham degrees at given prices, say "Mus. Bac.," £8; "Mus. Doc.," £10?

Answers to the questions concluding this note would be the means of enlightening many in this quarter.

I am, Sir,
Your obedient Servant,
P. J.

Perth, May 10, 1871.

TO CORRESPONDENTS.

* * * *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

T. H., W. ST. L.—*The tune was originally composed to German words, and forms one of a set of fugitive pieces published under the title of "Festgesang." The gentleman you name is not organist of Chester or any other cathedral. He resides in London, but we are not able to say where he officiates.*

W. S. S.—*Most histories of Music contain the information required.*

CHARLES TULLOCH.—*Goss's Harmony and Thorough Bass.*

A. C. MOUNSEY.—*We cannot undertake to give the "metronome speed" to fifteen pieces.*