Review

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phrases gives a force to the burden of the song, which cannot fail to excite the most apathetic audience. The "Gipsy Song" we have not yet heard in public, but can imagine that it would prove extremely attractive in performance. The treatment of the piece is exceedingly dramatic, the first tenors and basses giving out a subject, in G minor, unharmonised, the other voices answering in short phrases of a quaint and rugged character, in admirable sympathy with the words. The last verse starts in full four-part harmony, an unexpected major chord at the conclusion giving additional interest to a composition which requires but to be known to be thoroughly appreciated. These songs will indeed prove a most welcome addition to our rapidly accumulating stock of part-music.

ASHDOWN AND PARRY.

Album pour Piano; Dédié à la Jeunesse. Par Stephen Heller. Books 1, 2, 3, and 4.

THESE charming little pieces, although dedicated to the young, require a trained mind and a trained hand for their due interpretation. With German composers there is no writing down to the pupil—the pupil must be educated up to the music; and by thus shadowing forth the classical style, students are taught to think in the early stages of their progress, and to prepare themselves gradually for the more advanced works of the great writers. In Book 1 we scarcely know where to commence or where to end our praise. "Doux Reproches," a graceful little *Allegretto*, tells its story with a fidelity which fully warrants the author in affixing to it so suggestive a title: the phrases are extremely eloquent and refined, and an excellent effect is gained by the plagal cadence at the conclusion. "Chasseur en Herbe," is a spirited little sketch in A major, somewhat reminding us of Mendelssohn's "Hunting Song" (as it is called), in the same key, but having a distinct character of its own. The "Barcarolle," too, in B minor, is very original and melodious throughout, and, if well played, cannot fail to become a favourite. Book 2 contains two short sketches, remarkable for character and meaning, the first called "Curieuse Histoire," and the second "Enfant qui pleure," both, however, demanding something beyond mere note-playing from the executant. "La Muette" may also be cited as an excellent little piece, though not equal to the two already mentioned. Book 3 consists of five pieces entitled "Tzigany" (Bohémiens), Nos. 2 and 4 being in our opinion the best, the latter, especially, having an exceedingly attractive subject, the effect of which is aided by the obstinate syncopated bass. From the fourth Book we are inclined to select "Le Cor d'Oberon," and No. 1 of three pieces entitled "Elfes," as being the most effective, although the others are thoroughly worthy of their companions. As we have already indicated, the first Book can scarcely be overpraised: but there is so much real merit in the entire work that we earnestly counsel all who are not wedded to the school of vapid commonplace to possess themselves of the four books, which, as we see by the title-page complete the series.

LAMBORN COCK.

Allegro Grazioso (in G.) From a Sonata, for the Piano-forte. By Stephen B. Kemp.

KNOWING that young composers have to feel their way in publishing Sonatas, we cannot be surprised that Mr. Kemp modestly puts forward an "Allegro Grazioso" as a letter of introduction, with an intimation that something of more importance remains behind. His writing in this piece shows that he has every reason to expect a cordial welcome amongst the fast increasing number of classical English composers, for his thoughts flow clearly, and his style is evidently based on good models. His principal subject is attractive, and is treated throughout with a tenderness which proves that he respects it. The harmonies are good, the modulations natural and well conducted, and the passages lie sufficiently well under the hands to

show that the composer is a trained pianist. We especially like the concluding portion of the piece, where the theme, first given, accompanied by *arpeggios*, to the right hand, dies off in fragments for the left hand. We shall be glad again to meet with Mr. Kemp, and next time we hope in a work of more pretension.

Deuxième Impromptu, pour le Piano-forte. Par Charles Gardner.

THIS Impromptu is a favourable specimen of melodious and careful writing. We like the first subject, with its *arpeggio* accompaniment, but scarcely see the reason for the constant changing of hands; surely it would be better if the right hand were to play every note of the melody—at least to the half of the fourth bar. The second theme is tuneful, but somewhat trifling; and the return to the opening subject seems rather abrupt. The piece is however graceful and elegant throughout, and does infinite credit to its composer. Mr. Gardner is so good a writer that we shall be glad if he will follow the lead of many of his countrymen who are now printing the title-pages of their compositions in the English language.

The Call of Spring. A Song for Children. Melody and Words by Eleanora Louisa Hervey.

THIS unpretentious little musical poem—modestly styled a "Song for Children"—is much better than many songs for grown people daily manufactured by those who have so gained the ear of the public as to defy the ordeal of criticism. Mrs. Hervey is her own composer; but in the skill with which the accompaniments move with the air, we seem to be conscious of the supervision, at least, of a practised musician. The song is simplicity itself—the harmony indeed merely delicately colouring the melody—yet there is a freshness in both the poetry and music which cannot fail to recommend the composition to refined listeners. The compass of the voice part is sufficiently limited to be sung easily by children, with whom the song will doubtless become a favourite.

Evensong. Song. Words by Mrs. Harriet Parr. Music by T. Ridley Prentice.

THIS song, written for a contralto voice, has a melody in good sympathy with the words, although from the want of contrast, it will require very good singing to make it effective. The low key-note pedal gives a sombre tone to the commencing bars; but a fresh effect is gained by the unexpected change of key, on the words "Far outweighs them every one." The harmonies are well written and musician-like throughout. Mr. Prentice has been lucky in securing the services of an excellent artist for the rendering of his composition in public, for we find that the song has already been sung by Madame Patey.

CHAPPELL AND CO.

Rolando. Brilliant March, for the Piano-forte. Composed by G. A. Osborne.

THIS is scarcely perhaps what aspiring amateurs would term a "brilliant" piece, but it is nevertheless an excellent March, and one which can scarcely fail to please. The principal subject, in E flat major, is bold and well marked, the second theme, in B major, from its quiescent and melodious character, forming a good contrast. The B natural enharmonically changing to C flat re-introduces the March with much effect; but we think a short and vigorous coda would have concluded the piece more satisfactorily.

The Bridal Lay. A Cantata, with Piano-forte accompaniment. The Libretto by H. Piercy Watson. Composed by Edward Rogers.

ALTHOUGH this Cantata is dedicated (by permission) to H.R.H. the Duke of Edinburgh, and written in commemoration of his recent marriage, there is nothing whatever in the libretto especially allusive to the event, so that it would be equally available as a celebration of any other wedding, where the parties concerned are sufficiently musically inclined. Mr. Rogers has evidently studied the requirements of amateurs, and perhaps even presumed