Review

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of listeners, even in that uncongenial atmosphere for good music—the drawing-room; and if there were a few amongst the company who preferred the trifling compositions of the day, it must be remembered that it is better to lead your hearers up to you than to play down to them. The Sarabande is scarcely, perhaps, quite so attractive in the theme, but like all Bach's writings, is highly interesting to the student. The Gavotte will perhaps be the most popular of the three works, from the extreme melodiousness of the subject, and the excessive variety in the treatment. As exercises both for the mind and fingers, these Transcriptions are invaluable; and teachers may well introduce them as studies, with the full assurance that few intelligent pupils will practise them long before they will begin to delight in them as pieces.

LAMBORN COCK AND Co.

For Rosabelle. Song. Composed by Arthur O'Leary.

WE select this song, so full of legendary romantic character, from a pile of vocal works with no character at all, in the hope that baritone singers may be led by our favourable notice of it to investigate its merits for themselves. By the simplest means the words are coloured in such perfect sympathy with the feeling of the poet as to lift the composition above the merely graceful effusions of the day. A quiet melody in F major, with an appropriately placid accompaniment, opens the song in the cell of the monk, and contrasts well with the more animated theme, which tells of the deeds of the valiant knight; the return to the original subject, at the commencement of the second verse, being highly dramatic. After the close in F, the short symphony leading to the phrase in D flat has an exceedingly fresh effect; and the lengthening out of the concluding line is happily descriptive of the leading idea of the little poem. Mr. O'Leary should give us more songs of this class, for he has poetical feeling, and throws his heart into his work.

If to thy heart I were as near. Song. The poetry by Motherwell. The music by Frederick Westlake.

A FLOWING subject in $1\frac{2}{4}$ rhythm, with much point in the accompaniment throughout, shows that the composer of this song has no desire to make his name by falling into the beaten track. The change of key introduces a melodious theme, at the end of the first phrase of which an effective instance of the ninth on the dominant occurs. At the return of the leading melody we get a change in the character of the accompaniment, which gives much vitality to the voice part; and an excellent point is made where, whilst the singer holds the dominant for two bars, the subject is introduced in the accompaniment with new harmonies, which (presuming that the engraver has put the natural against the C, instead of the A, in the second bar) are unexceptionable. This is really a good song, and we conscientiously recommend it to vocalists who have got beyond the inane ballads of which the utmost that can be said is that they are harmless.

Over the Crystal Waters. Barcarolle, for Two Voices. The words written by J. L. L. The music composed by Henry James Noble.

AMATEURS will find this an attractive duet, as it has a flowing and agreeable melody, is well harmonised, and contains no vocal difficulties. The change from D major into F is somewhat violent, but when we are fairly in the key the subject sails on pleasantly enough, the effect being much aided by a graceful broken accompaniment of semiquavers, which would have been all the better executed by those young ladies who sing a great deal and play a little, if the composer had marked some of the leading fingers. The short solo for the first voice, afterwards joined by the second, and the lingering on the dominant harmony before the return to the original key, prove that Mr. Noble has well thought out the design of his composition; and, considering the patchy nature of many of the modern vocal pieces, this alone is a merit worth recording.

AUGENER AND Co.

The Hour of Rest. Song. The poetry by Eliza F. Morris. The music composed by Charles Henry Shepherd.

A TRANQUIL subject in accordance with the feeling of the poetry is all that we generally find even in the better class of what may be called "domestic songs"; but we have here in addition appropriate and well written harmonies, and an accompaniment neither weak nor obtrusive. The theme is extremely melodious; but although dedicated to Mr. Sims Reeves, we presume, from the compass, that it is not intended for a tenor. At the close of the song the final line is happily lengthened out, a good effect being gained by the voice commencing on the half bar, for the last two words, after the chord of the dominant seventh has been played.

King of the Sea. Words anon. The music by Fred. C. Atkinson, Mus. Bac., Cantab.

A GOOD bold song, which bass singers may make extremely effective. After a spirited symphony a well marked subject, in B flat major, expresses the words with remarkable fidelity; an energetic and unpretentious accompaniment enriching, without disturbing, the melody. There is a good point in the pianoforte part, to the phrase marked "con anima"; and the ascent of the voice an octave, to the words "I'm King of the Sea," gives much effect to the burden of the song. We do not like the $\frac{4}{4}$ in C minor, which follows the harmony of B flat, in the symphony, and we should have preferred the C sharp to have been written as a diminished 7th (D flat) in the chord which succeeds it; but these are of course matters of opinion.

BELL AND DALDY.

Aunt Judy's Song-Book for Children. By Alfred Scott Gatty.

THIS is a handsome little volume containing twenty-four songs, especially adapted to the minds and voices of young children. It should have been said on the title page that the music is by Mr. Gatty, as although he has written much of the poetry, some of the pieces are contributed by other authors. Many of the songs are extremely well suited for the purposes of musical illustration; such simple words, when allied with simple notes, lingering with irresistible power in the memory of juvenile vocalists. It is for this reason that we should be extremely careful what poetry we put before them; and, although we by no means insist that a moral lesson should be inculcated in every piece, we doubt whether, for instance, in the "Snow-man" it is good to teach children to ridicule "Uncle Ned's" gout, or to knock a hole in papa's new hat and then run and hide from the indignant mamma. We do not say that new hats are not spoiled by children, or that uncles have not the gout; but we question whether the making a good joke of these things should be part of the amusement recommended by their elders for a juvenile holiday in the garden. We have done however with preaching; and there is really much to commend in this collection of pieces. The words of "The Burial of the Linnet," "The Child's Good-night," "The Three Little Pigs," and "The Sparrow on the Tree," are excellent; and we can imagine the applause that would greet a rising nursery vocalist who, to show his intense desire to go to school, sings the following verse:—

"There's Harry returned with a prize,
And Jack with a bat and black eye;
And I think that a boy of my size,
If he cannot take honours, should try."

The music throughout is exactly what it should be—simple, tuneful, well harmonised, and with accompaniments thoroughly within the reach of small hands. From the number, we may select for especial commendation "Robin, Robin," "Past eight o'clock," (which has a sleepy character in perfect sympathy with the words) "Papa, I am weary of home," "Above the Spire," and

"Christmas Voices," the last of which has a chorus at the end of each verse—a never-failing attraction to children. The book is well got up, and is dedicated by the author to some favourite "Little Hilda."

ASHDOWN AND PARRY.

Caprice alla Gigue, for the Pianoforte. By John Abram, Mus. Bac., Oxon.

A SLOW introduction ushers in a spirited subject in C minor, which is so well treated as to induce us to recommend this little piece both for practice and performance. The theme in the tonic major, after the double bar, has much character; and there is some good writing on pages 5 and 6. There is nothing perhaps especially striking in Mr. Abram's *Caprice*, but it is composed on a healthy plan, and does not depend upon mere "prettiness" for success.

C. LONSDALE.

A Dream of Spring. Solo, for Pianoforte. Composed by J. L. Ellerton, Esq.

A GRACEFUL trifle by a composer who has already earned honours in a higher department of the art. The piece opens with a melodious subject, "Andante Religioso," and contains a "Dance of Peasants," a "Dance of Fairies," and a spirited "Finale," all of which are excellently written and highly effective. The Peasant's dance has a merry theme, in which both hands are well employed; and the light subject, in staccato chords, given to the Fairies is extremely characteristic. Amateurs who desire that their "drawing-room" pieces should be good as well as pleasing ought at once to possess themselves of Mr. Ellerton's "Dream of Spring."

METZLER AND CO.

The Convolverus. Four-part song. Words by J. C. Cox. Music by Charles J. Frost.

MR. FROST has written an extremely melodious part-song, easy of execution without being tame, and expressive without being affected. To us it appears that the changes of key, commencing six bars before the double bar, are scarcely satisfactory, especially the close in C, which, after passing through F, sounds somewhat abrupt; but few persons might feel this as we do, and we mention our impression in a friendly spirit to the composer, as we would were we to converse with him on the subject. There can be little doubt that the song, if well sung, will prove highly effective with a general audience.

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Referring to the letter signed P. J., which appeared in your last issue, enquiring as to the methods pursued in obtaining the degrees of "Mus. Bac." and "Mus. Doc.," I beg to enclose an advertisement clipped from the *Daily Telegraph* of yesterday's date, which may possibly throw some light on the subject.

I am, Sir,

Your obedient Servant,

Ryding Hill, June 15, 1871.

A. W. C.

WANTED, a DEGREE, for either Mus. D. or Mus. Bac. (Foreign).—State lowest terms, with name of university, to . . .

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—I should be glad to know, through your paper, the best way to get information respecting the degrees of Bac. and Doc. of Music.

The way I and others have done is to write to the Professor of the University. 'Tis true a very courteous reply followed, but it must be a very long letter that can give every information as regards the subjects, standard, etc.,

required for the degree. Why is it that no prospectuses are sent you on application giving full details?

If you would kindly allow this to appear in your paper, perhaps some gentleman with the degree might enlighten myself as well as others in the same fix.

Yours truly,

June 7, 1871.

AMATEUR.

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.

C. HISLOR.—We believe that Mr. Zullah does not now conduct any public singing classes.

D. THOMAS.—The line through the small note denotes that it is not an appoggiatura but an acciatura, which instead of being at all dwelt upon, is rapidly passed over, the whole weight being given to the principal note. The second example is we think, incorrectly written. Such a sign usually means that the note to which it applies is to be divided into quavers, two lines expressing semiquavers &c.

Brief Summary of Country Debts.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ADELAIDE, AUSTRALIA.—On Thursday evening, the 2nd March, during the interval of the rehearsal of the Philharmonic Society, an address was presented to Mr. E. Spiller, the conductor, with a baton of beautiful and elaborate workmanship. The handle is formed of black ebony, and ornamented with fern leaves wrought in colonial gold. The shaft or blade is of polished sterling silver, elegantly chased, and bearing the following inscription:—"Presented to Mr. E. Spiller by the members of the Adelaide Philharmonic Society, February, 1871." It has been manufactured by Mr. H. Steiner, of Rundle Street. Mr. Leader, in presenting the testimonial, paid a well deserved tribute to the successful exertions of Mr. Spiller in connection with the Society, and mentioned, as an instance, that "he had written with his own hand 700 pages of music." Mr. Spiller made a suitable reply, and concluded by expressing a hope that the Society might maintain its present position, and continue to flourish for many years to come.

ASHFORD, KENT.—The Choir Benevolent Fund Festival at Ashford, on the 1st ult., was the first in connection with this institution held in a parish church, and one of the most successful in a monetary sense, upwards of £74 being the profits realized. The choir consisted of forty voices, selected from the Chapel Royal, St. George's (Windsor), Westminster Abbey, St. Paul's, Canterbury Cathedral, and Eton College. Mr. Legge, organist of St. Mary's Church, was accompanist, and performed his duties admirably, Mr. Shoubridge acting as conductor. The features of the meeting were a morning service at St. Mary's Church, a public luncheon, and an evening concert in the Corn Exchange. At the morning service, the Confession, Preces, &c., were sung to Tallis's music, and the "Te Deum" and "Jubilata" to Cooke, in G. The anthems were—"God is our hope" (Greene), "My God, my God" (Mendelssohn), "O give thanks" (Purcell), "Hear my prayer" (Mendelssohn), (solo, G. Martin Coward), and "Praise the Lord, O my soul" (Goss). The introductory voluntary was extempore, by Mr. Legge, and that at the conclusion, "Deus Tibi" (Mozart). The performance at the service was worthy of all praise, and the new organ was finely played by Mr. Legge. The programme of the concert included some of the most admired productions of English masters, all of which were thoroughly appreciated by the audience. Dr. Wilks and Mr. Legge rendered efficient service as accompanists. There was a very large and aristocratic attendance at both the service and the concert.

BEDFORD.—The second concert of the fifth season was held on the 6th ult. at the Bedford Rooms, before a large audience. The first part of the programme was devoted to Mendelssohn's *First Walpurgis Night*, which was given with much effect throughout, the choruses, especially "Disperse, ye gallant men," being sung with commendable precision. The principal feature in the second