Review

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it has much character, and in spite of a certain amount of thinness in the harmonies, is highly effective. The theme in the relative minor, forms a good contrast. The second piece, "nello stile Napolitano," is by far the better of the two. A melodious Scherzo, in D minor, is followed by a movement, "meno mosso," in the tonic major, which contains some interesting points, a staccato accompaniment being taken against a legato subject, both of which are alternated between the two hands. These compositions may be recommended, not only as musician-like works, but as containing a certain amount of originality which is too rare to be passed over.

DUFF AND STEWART.

Guillaume Tell. Rossini's celebrated Terzetto "Al tuo materno sen," arranged for the Pianoforte by Charles Salaman.

We know not why this piece should be headed "Guillaume Tell," seeing that it is simply an arrangement of the favourite Trio "Al tuo materno sen;" but publishers will do strange things, and, as a rule, we by no means hold composers responsible for the title-pages of their works. Mr. Salaman, as might be anticipated, has acquitted himself well of his task, and written a piece which is likely to find favour with all pianists who delight in reproducing the gems from well-known operas. The passages, although effectively laid out, are never unduly elaborated; and pianists of no extraordinary power will therefore find this transcription thoroughly within their reach.

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Through the columns of your valuable journal I wish to make an appeal to the Clergy of the Church of England to increase the salary of their Organists. "The labourer is worthy of his hire"—and it is a standing shame against the Church of England that those who conduct her music should have to work all their leisure time at teaching the pianoforte, or writing brilliant Fantasias on popular airs to gain a bare subsistence, besides having to teach a choir with three services on Sunday, and, in some cases, daily service, at eighty pounds a year. I am not an organist or professional musician; but I leave your readers to judge whether such treatment is proper for votaries of the highest branch of the classical art.

I am, Sir, yours truly,

AN OBSERVER.

[We wish that the stipend named by our correspondent were anything like the average amount paid to organists. We know many talented musicians who perform all the duties mentioned in the above letter for a salary of twenty-five pounds a year.—*Ed. Musical Times.*]

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.

W. HENRY.—We do not believe in "self-instruction" upon any instrument, even with the aid of the best book ever published. As our correspondent, however, by his enquiry, seems inclined to make the experiment, we beg to refer him to p. 189 in our last number, where he will find a sufficient choice of works on the subject advertised.

ENQUIRER.—The Rhythm of a piece will determine how a group of six notes is to be performed. For instance in 2 rhythm a group of six semiquavers would be played in two threes, but in 6 it would be played in three twos. In the example quoted the time will sufficiently show that the semiquavers must be divided into triplets.

Brief Summary of Country News.

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.

CANTERBURY, NEW ZEALAND.—The first performance in Canterbury of the Oratorio, *Elijah*, was given by the Mendelssohn Society, Christchurch, on Friday, the 19th May, at the Canterbury Music Hall. The whole of the work was rendered in a very creditable manner, the choruses being especially well sung. The important part of the Prophet was undertaken by Mr. G. Palairat, and was well sustained throughout. Amongst the pieces more particularly calling for commendation may be mentioned the duet "Help me, man of God," by Mrs. Digby and Mr. G. Palairat; "Woe unto them," by Mrs. Palairat, and the chorus "Thanks be to God," which was sung in splendid style. The members of this Society and their musical director (Mr. Robert Parker), under whose direction the concert was given, may fairly be congratulated on the successful rendering of this difficult Oratorio. The orchestra, under the leadership of Mr. Bünz, contributed in no small degree to the excellence of the performance. Miss Marshman presided at the pianoforte, and Mr. J. Milner at the harmonium.

CAPE TOWN, CAPE OF GOOD HOPE.—The festival of the Confession of Augsburg was celebrated in the Evangelical Lutheran Church on Sunday, the 25th June, when some choice selections of sacred music were admirably rendered by an efficient and well trained choir, under the able direction of Mr. J. H. Ashley. The first of these was the "Sanctus" from Mozart's *Requiem Mass*. This was followed by a contralto solo from Sir Michael Costa's Oratorio, *Eli*, given with great taste and feeling by Miss Wahl. After the second hymn Dr. Boyce's Anthem "Wherewithal shall a young man" was sung, the verse parts being rendered with good effect, and the final chorus with precision and animation. The concluding selection of the Morning Service was the air "But thou didst not leave," and chorus "Lift up your heads," from Handel's *Messiah*. The former of these was given by Miss Sederstrom with much feeling, and the latter was also most successfully performed. The first of the evening selections was the Anthem, "Lord, who shall abide," in which the duet for soprano and bass, with choral accompaniment, was highly effective; and the contralto solo, "Praise the Lord, O my Soul" (Greene), was most carefully executed. The motet "O Saving Victim" consisting of soprano solo and chorus, was sung in a manner which, taking into consideration the difficulties of the music, reflected great credit on the performers; and the Recitative and Air from Costa's *Eli* was admirably adapted for the display of the talents of the fair vocalist. The grand chorus, "The Heavens are telling," from Haydn's *Creation*, was a fitting musical conclusion to the festival, and was, indeed, the best rendered of the choruses of the day. No small portion of the success of the festival was due to the admirable performance of Mr. Dartar, who kindly came forward at the last moment to supply the place of the regular organist, who was indisposed.

COLNBROOK, NEAR WINDSOR.—Thursday, the 3rd ult., was observed as a Thanksgiving Festival, on the completion of the improvements in the Parish Church, which have been carried out under the direction of Joseph Bland, Esq., trustee to a fund with which the church is endowed for its constant repairs. In the chancel the choir has been repaired, and the east wall of the sanctuary of the altar has been adorned with encaustic tiles, both the offering of R. Percival Daniell, Esq., of Longley House, Slough. The remainder of the east wall to the roof is covered with a beautiful diaper work, terminating in what is called a "Himmel," or heaven, of an intense blue, studded with golden stars, and the Hebrew sacred characters surrounded by a glory in the centre. This is the offering and work of Mr. Robert Sargeant, of St. John's, Uxbridge Moor, late a student of St. Augustine's College, Canterbury, who wished to mark his long and happy connection with Colnbrook Church by this beautiful memorial. The remainder of the adornments were completed under the direction of the churchwardens, Messrs. Jones and Mole. The entrance to the churchyard has been much improved by a Lyth Gate, designed by Mr. Edington, of Windsor: this has been effected by the united labours of a committee of townspeople. A procession was formed at the vicarage at eleven o'clock, under the direction of the vicar, the Rev. W. Grieve, consisting of the choir-boys, Mr. R. Radcliffe, choirmaster, and a number of the principal clergy, who entered the church singing the hymn, "Brightly gleams our Banner. The service was choral throughout. The Anthem, "Praise the Lord, O Jerusalem" (Scott), was well rendered by the choir. Miss M. Ratcliff presided at the organ. After service a cold collation was served to about 250 persons in a spacious marquee in the vicarage grounds. After tea even-song was performed with full choral service, the prayers