Review

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are the Recitative and Air "If with all your hearts," the Air "Lord God of Abraham," the Quartet "Cast thy burden," the Arioso "Woe unto them," the Air "Hear ye, Israel," the Recitative and Air "It is enough," the Air "O rest in the Lord," the Recitative and Arioso "For the mountains shall depart," the Air "Then shall the righteous," and the Quartet "O come every one that thirsteth." Mr. Tours's long-proved skill in transcribing vocal parts for instruments is a sufficient guarantee of the manner in which he has performed his task; and it need scarcely be added that although every piece is extremely effective, this effect is never sought to be gained at the expense of the fidelity of the originals.

A Left-Handed Marriage. A Story of Musical Life. By Mrs. Oscar Beringer. [Remington and Co.]

SEEMING that this novel is stated to be a story of "Musical Life," and that it is dedicated to the Abbé Liszt, it might be reasonably imagined that the principal interest of the book would arise from events in some measure connected with the art. Even the authoress herself, however, would scarcely assert that this is the case. Certainly the hero is a musical genius, and he meets and converses with the Abbé; but were Maurice Dettmar a student in any other art, the main incidents of the tale need not be in the slightest degree altered, and the novel might take its place amongst the ordinary works of this class so plentifully supplied to the book market. Apart from this objection—which certainly absolves us from the necessity of giving a detailed notice of the story in these pages—we have much pleasure in bearing testimony to the marked ability of Mrs. Beringer in holding the attention of the reader through two volumes, especially when, as the title implies, the English public would hardly sympathise with the subject upon which the novel is founded, and which, in fact, gives rise to the many complications occurring so constantly in its pages. Some of the characters are exceedingly well drawn, Minna, especially, being a life-like portrait of a pure-minded and trusting girl, and Felicitia Demetzkoï a carefully finished type of a heartless coquette.

Morceau à la Gavotte, for Piano.

Lullaby, for Piano.

Composed by Otto Floersheim.

[Musical Courier Office, New York.]

BOTH these pieces show very decided musical feeling; but Gavottes and Lullabys are so plentiful in the present day that it is difficult to strike out an original train of thought. The first on our list, although somewhat conventional, is extremely melodious; but we prefer the "Lullaby," which is full of character, and, despite the formidable array of double flats, may be safely undertaken by any amateur who can sufficiently sing the theme with the fingers.

Song-Book for Schools. The music arranged and harmonised by C. Villiers Stanford, Mus. Doc.

Sight-Singing for Schools, and Elements of the Theory of Music.

[National Society's Depository: Sanctuary, Westminster.]

It cannot now be said that the teaching of music in schools suffers for want of a supply of books admirably adapted to all the requirements of the day. On all sides professors of high standing are lending valuable aid to the progress of the movement by writing, editing, and harmonising songs suitable, both in words and music, for young pupils. The two books now under notice are important contributions to the store of such educational works; and we cordially commend them to the notice of those engaged in the musical tuition of schools. The songs selected by Dr. Stanford are good, healthy specimens of the English school, well calculated, as he says in his preface, "to develop that responsive sympathy which produces national art, artists, and art lovers." We quite agree with the editor's assertion that genuine folk-songs, which have grown up with the country itself, should be taught to children in the very early stages of their vocal training; and here indeed is a choice collection of such pieces, harmonised and arranged with a skill guaranteed by the name of the eminent artist who has undertaken the task. The book on sight-singing includes a complete and graduated course of Musical Exercises—in which, by the way, we

regret to see the old form of the minor scale adhered to—and an explanation of the elements of musical theory, which will be found extremely useful, although, as the author must know, much of his teaching involves points of dispute.

Catechism on the Rudiments of Music. Enlarged Edition. *Elementary Exercises.* To be used in connection with the above. By E. Ellice Jewell.

[Alfred Hays, for Lamborn Cock.]

THE authoress of this Catechism tells us in her preface that her only motive for publishing it is that "she was unable to find one of recent date in the form of Question and Answer." We can, however, supply her with another reason why it should have been issued, and that is its excessive clearness, and consequent practical value to all young students who desire to make themselves acquainted with the elementary principles of an art of which too many are content merely to skim the surface. It is indeed so simple and lucid in its explanations throughout that any child can thoroughly understand it; and, taken in conjunction with the companion *Elementary Exercises*, a perfect mastery of the subject must be obtained. We may say that a novel feature in the Exercise book is that no manuscript music-book or paper is required, space being left, with ruled staves, for the pupil to write in. Some idea may be formed of the kind of Exercises given by the following quotations:—"Change the following rests into notes of equal value"; "Change the following notes into rests of equal value"; "Change the following triplets into single notes of same value"; "Copy the triplets, and change them into rests of same value"; "Write signatures and keynotes of enharmonically related scales"; "Write all the minor scales in the harmonic form, marking tones, semitones, and augmented second."

The Bridal Day. A Pastoral written by Frederick B. Needham. Composed by Leonard Barnes.

[Novello, Ewer and Co.]

CONCURRENTLY with the striking increase in the number of large and efficient Choral Societies capable of doing justice to the most elaborate works of classical and modern composers, there are constantly forming numbers of smaller bodies of more modest pretensions, for whom music suited to their requirements is needed. Such music need not be wanting in artistic qualities because it is simple, and Mr. Barnes has exactly hit the mark in the above-named Cantata. Nothing could be more unpretentious than the story on which it is founded. A rustic wedding is about to take place, but the bride has a jealous rival who invites an ancient crone with the reputation of being a witch to attend and prophecy coming ill. So dire, however, are the predictions of the beldame that the girl herself is frightened, and, confessing her fault, begs for forgiveness, which is promptly granted, and the festivities are resumed. The music is characterised by an easy flow of melody, and within its limits is expressive and musicianly. The best number is the duet of the bridal pair after the witch has uttered her ominous warning. There is no difficulty whatever in the part writing nor in any one of the five solo parts, and the work may be commended to the notice of singing classes.

Phantoms (Fantásme nell' ombra). Cantata for solo voices and chorus. The words by E. Augusto Berta; English version by the Rev. Dr. Troutbeck. Composed by Ciro Pinsuti. [Novello, Ewer and Co.]

SIGNOR PINSUTI'S vocal pieces are always graceful, refined, and melodious; his most unpretentious songs being so artistically treated as to ensure them a welcome, even with a thoroughly critical audience. But little is attempted in the Cantata before us, yet sufficient dramatic feeling is thrown into the little story he has to tell to awaken the utmost interest in the listeners. There is much individuality in the solos assigned to each phantom; and the choral portions are admirably woven in. The final scene, with the phantom "Love," the soprano solo being accompanied by the chorus *pianissimo*, e quasi a bocca chiusa, is extremely effective, and brings the piece to a happy termination. The pianoforte part is merely a reduction of the vocal score; and in every respect the Cantata is eminently fitted for drawing-room performance.