Review

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favourable opinion formed as to his abilities by their perusal is more than confirmed by the composition now before us. The writing is throughout excellent, and the ideas interesting; but what pleases us most in the work is the genuine musical feeling it evinces. The spirit of the words has been well caught, and there is an entire absence of commonplace in the treatment. The anthem is in four movements. It opens with a chorus in E flat, with some excellent vocal writing; the last half of the chorus we particularly like. The second verse of the hymn is set as an unaccompanied choral in G flat, and the third as a solo (for tenor or treble) in B major. This movement is very good, but we think Mr. Iliffe would have improved it by compression. Why was it necessary at the bottom of page 6 to repeat the words of the whole verse? The final chorus is similar in feeling to the opening; a very good effect is produced by the introduction in the tenor of the choral, which forms the second movement. The anthem as a whole can scarcely be called easy, but it contains nothing beyond the reach of a fairly good choir, and it will, we think, repay for the trouble spent in its preparation. We have much pleasure in heartily recommending it.

Harvest Carol: "Holy is the Seed-time." Composed by Albert Lowe.

BUT few words are necessary in noticing this Carol, for the simplicity of Mr. Lowe's setting of the four verses of thanksgiving scarcely provokes criticism. Yet a "Harvest Carol" should be simple; and when we affirm, therefore, that although unpretentious the little composition is sufficiently tuneful, and that the voice parts are written by an evidently practised hand, we hope that we have said enough to recommend it to the many who will be desirous of giving thanks for the abundant harvest which has been gathered in during the present season.

Impromptu, No. 1, in D minor; for the Pianoforte. Composed by Walter Handel Thorley.

MR. THORLEY will scarcely believe us when we say that his *Impromptu* reminds us so strongly of Mendelssohn's "Lied ohne Worte," No. 1, Book 4—although one is in a major and the other in a minor key—that it seems almost a paraphrase. The fact is that the general character of a piece is often reproduced unconsciously by a composer, because the notes differ; in proof of which we may say that we once heard an Overture which recalled throughout that to "Le Nozze di Figaro," although not a single passage in it was identical with any one in Mozart's work. Apart from this, we see much to admire in the Sketch before us, although there is too uniform a colour in the composition to justify its length. The harmonies are good, and the passages lie well under the hands; but a very *legato* touch will be required to do full justice to the author. The second subject contrasts well with the opening theme. The return to the 12-8 rhythm, however, strikes us as somewhat common; and we should like to dispense with the doubled leading-note on the dominant harmony before the double bar. As the *Impromptu* is marked "Op. 2," we may hope to meet with better works from this composer.

Minuetto in C, for the Pianoforte. By J. Baptiste Calkin.

IT is difficult indeed in the present day to write a Minuet which shall strike the hearer as sufficiently original to stand apart from the many musician-like specimens of this form of composition so constantly published; and when we say, therefore, that Mr. Calkin has given us as graceful and melodious a Minuet and Trio as we might expect from so practised a composer, we presume that we have awarded him all the praise he anticipated. The opening subject is flowing, but somewhat monotonous, the "Trio" in F being in our opinion by far the better movement of the two. We may say that the passages lie well under the hands; and as a fair example of artistic workmanship, we can conscientiously recommend it to the notice of those who want good, rather than showy, music for drawing-room performance.

Chanson du Moulin. Caprice, pour Piano.
Gavotte, pour Piano.

Par E. Sauerbrey.

BOTH these pieces, "pour Piano," are composed by (or rather "par") an artist already known well enough in England to justify him in adopting the language of the country. The "Chanson du Moulin" is a slight sketch, easy to play, and melodious, but, both in the first and second subject, recalling compositions bearing a similar title, and written especially for young performers desirous of cultivating music "with a character." The "Gavotte" we like better; the theme, in B flat major, and what is termed the "Trio," in the tonic minor, having some little originality of treatment, although we cannot but think that our stock of such pieces is now ample for present requirements. We shall be glad to find Mr. Sauerbrey employing his talents upon compositions somewhat less conventional than those now before us.

Donce gratus. Ode by Horace. Duet for Soprano and Tenor. The English version by Malcolm Charles Salaman. Music by Charles Salaman.

THE delicate poetical feeling with which Mr. Salaman has musically coloured Horace's Ode should earn for him the earnest praise of every conscientious critic, the more so as it is extremely doubtful whether the general public will fully appreciate his efforts. The refined and melodious theme—first given to the tenor, with an effective syncopated pianoforte part and afterwards to the soprano, with an arpeggio accompaniment—is deeply sympathetic with the words. An appropriate simplicity is preserved where the voices unite, the harmonies throughout seeming to spring up naturally, instead of being, as is too often the case, unduly forced in, for the purpose of displaying the theoretical profundity of the composer. Amongst the many good points in this extremely interesting composition, we may mention the temporary return to the syncopated accompaniment, and the final vocal phrase, to the words "Amem vivere obeam libens," the chromatic descent for the tenor, when the soprano rises to the high G, having an excellent effect. The Ode is difficult to translate; but the spirit of the original has been fairly well preserved by Mr. Malcolm Charles Salaman. Vocalists, however, must remember that they are only half realizing the intention of the composer when they do not sing the Latin words.

The Charge of the Light Brigade. Words by Tennyson. Composed for Chorus, with Orchestral Accompaniment (or pianoforte), by Edward Hecht.

THE power displayed in Miss Thomson's picture on the subject of the Balaclava Charge has recently drawn public attention anew to Tennyson's lines, so forcibly depicting this great military exploit; and Mr. Hecht in the composition before us has employed the powerful aid of music still further to glorify the deed. The piece was originally composed for an unaccompanied chorus, and reviewed by us in that form in January 1873; but so immensely is it strengthened as it now appears that the observations we then made upon it require to be qualified. The full pianoforte accompaniment now added materially enhances the general effect; but the orchestra must be called in perfectly to realize the composer's intention. It is an excellent and stirring piece as it here stands, and amongst the alterations which have been made, we are particularly struck by the effect of the additional eight bars at the conclusion.

CHAPPELL AND CO.

Morning and Evening. Song. Words by Louisa Gray.
At close of day. Song. Words by Cummins O'Brien.
Composed by Amy Compton.

THESE two songs, although simple in construction, are decidedly beyond the average of the compositions of this class which we are unfortunately called upon either to notice or pass over in silence. There is little pretence about the first song, the theme merely melodiously expressing the words, but there are many artistic touches in the accompaniment which show that the composer has