Review

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C. JEFFERYS.

Three Studies for the Pianoforte. Composed by C. H. Hullett, Lieut. Royal Marine Artillery.

To find an amateur devoting his time to the composition of three pianoforte studies, instead of throwing off waltzes and polkas, is so good a sign of musical progress that we are inclined to devote a few lines to the consideration of Lieut. Hullett's praiseworthy labours. No. 1, Tarantelle, is freely written, but wants contrast, both of character and key. This dance is fatally easy to compose, for anything moving in brisk triplets in a minor key will serve the purpose. No. 2, "Fröhlichkeit," is much better, but too much resembles the first one. Had No. 3, "Elftanz," been more developed, it would have ranked far above the others; but the composer seems to have been tired of his work, and anxious therefore to come to a conclusion, at the expense of its being somewhat abrupt. There is much musical feeling, however, shown in these little pieces, and the harmonies are generally well chosen and written with commendable care.

Beatrice. Morceau de Salon. Companion to "Alice." By Eugen Woycke.

We do not understand exactly what is meant by calling this piece a "Companion to Alice," nor indeed can the general public perhaps be expected to take much interest in the associates of this lady. As a graceful little trifle with the average quantity of arpeggios and scales, it may pass muster with amateurs who affect this kind of composition. The passages are elegantly written, and the theme used as the ground-work for the ornaments is sufficiently melodious.

Remember Love. Song. Written and composed by E. W. Buckingham.

This is a restless song, but by no means deficient in merit. The opening symphony is too long for a vocal piece of such small pretension. The composer has set the words at the commencement very successfully; but the short modulations give a fragmentary effect to the voice part scarcely in accordance with the simple nature of the poetry.

Original Correspondence.

THE VIOLIN AND ITS EMINENT PROFESSORS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I have the honour to forward you copies of a recent correspondence which cannot fail to be interesting to all violinists, as well as to the numerous readers of your journal generally. If you will have the kindness to give the same a space in your valuable pages, additional information may be obtained through some of the numerous Professors who constantly peruse them.

Yours obediently,
J. T.

Feb. 1871.

[COPY.]

"Preston, Lancashire, Jan. 28th, 1871.

"May it please your Royal Highness."

SIR,—That, whereas, your late royal and princely father, of happy memory, was a wise and munificent patron of the arts and *Belles Lettres*, and united, moreover, to his many high accomplishments, a great love and taste for music, in the practice whereof he more particularly excelled as a *dilettante* performer on the violin: of which leading instrument, a foreign master, of great abilities as a player and composer, for the same—Benvenuto Campagnoli by name—has gracefully dedicated his unique "*Method for the Violin*," (Op. 21.) to your Royal Highness's late noble father. My curiosity, Sir, for more than thirty years, has been great to learn how the latter circumstance came about, that Campagnoli should thus dedicate his greatest work to an English nobleman And, secondly: Who was Campagnoli—so consummate an *artist*, and the composer of so elaborate a

work? The violinist himself, indeed, tells us in the preface to the "*Method*"—in words as modest as brief—that he 'studied in the school of the celebrated Nardini.' The latter, who achieved an almost European reputation, was settled at Florence towards the close of last century, where, in his declining years, he opened a school for the study of the violin. Beyond this scant information in the few prefatory remarks in the work named, and a line in its title—"Member of the Royal Academy of Sweden," nothing whatever seems to be known, not even by musicians!

"Would your Royal Highness deign—if the thing be possible—to throw some more light on the subject?—either of your own personal knowledge, or through the instrumentality of the learned Professors, of whom your father was such a princely patron—a bright trait, doubtless, still inherited and remaining to your princely family.

"By so complying, your Royal Highness will enlighten myself and others who take an interest in the subject.

"I am, your Royal Highness's most dutiful and most humble servant,

"JEREMIAH THORNLEY.

"55, Frenchwood Street.

"His Royal Highness the
Duke of Cambridge, K.G. &c., &c."

[COPY.]

"Horse Guards, Jan. 30, 1871.

"SIR,—I am directed by the Duke of Cambridge to acknowledge the receipt of your letter, and to inform you that His Royal Highness remembers very well as a boy, seeing Benvenuto Campagnoli constantly at Hanover, but beyond this he is unable to satisfy your curiosity. He was, he believes, a very fine musician, and had some daughters who played remarkably well.

"Yours most obediently,

"J. MACDONALD, Colonel.

"Jeremiah Thornley, Esq.,

"55, Frenchwood St.,

"Preston, Lancashire."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In reply to H. M. A., I beg to state that the late Lady Callcott, in her *Scripture Herbal* says:—"I have never been able to discover the author of the beautiful lines set to music by Handel, which I have chosen for my motto. They are not Dr. Watts's. But tradition assigns the poem of the "Solomon," as well as some other oratorios, to his friend, Dr. Morell."

Lady Callcott was assisted, I think, in her search by Rogers the poet, Mr. Hallam and others, but without success. Milton has the line, "And ev'ry herb that sips the dew."

Yours, &c.,
W. H. C.

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