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well-known teachers in that school. The wide ground which this instruction covered—pianoforte, organ, harmony, counterpoint, composition, and singing—laid the foundation of that valuable experience which made her so useful in after life. When the National School of Music was suppressed, and its funds, instruments, library, and buildings were handed over to the Royal College of Music, Emma Mundella was one of the first to secure the diploma A.R.C.M. issued by the new Institution. Her first post was director of the music in St. Elphin's Clergy Daughters' School at Warrington, where her work was carried on with all the zeal and painstaking which always characterised her. On the opening of the Wimbledon High School in 1880, the whole of the curriculum of music was placed in her hands; and there will not be one of the many hundreds of young girls who came within her influence who will hesitate to testify to the benefit they have received from contact with her, not only from her actual teaching, but also from her lofty view of the duties of life and the honour of being a labourer. Not content with the usual amount of musical work which is the requirement of high school study, she inaugurated lectures on musical subjects, pianoforte recitals, started a "music circle" of past and present pupils for the encouragement of composition and vocal and instrumental performances, she also collected the first books for the formation of a musical library. Besides this tolerably large handful of occupation she managed also to perform occasional duty as organist at a London church, she received a large number of private pupils, and also gathered together a ladies' choir, which she herself conducted. Yet more, when the constitution of her classes required her to compose fresh music or make special instrumental or vocal arrangements of standard works, she was ready with them; several have been published by Messrs. Williams and by Messrs. Novello. Not the least among such efforts was the private production of "Antigone," acted and sung by girls only. But the most useful and most lasting monument of her skill and musicianship will probably be the "Day School Hymn-Book," which she undertook, we believe, at the suggestion of Miss Hastings, the well-known head mistress of Wimbledon High School. The first issue of this book contained the modest number of eighty-three hymns. It was remarkably well received and reviewed, and proved her to have such skill in selecting words and music which would win the heart of the young, that her publishers called upon her to enlarge the scope of her work and make the second issue much more comprehensive. The last labours of her too short life were concentrated on the completion of this Hymnal; the final proof-sheets had passed through her hands, and the book was actually being printed when, alas! she succumbed to her fatal illness. The book is now issued, and a copy lies before us. A novelty, for which she deserves great credit, is the introduction of French, German, and Latin words of hymns: these will be of great interest to schools, whether of girls or boys. The wide reading and the musical knowledge it displays are remarkable; here are old German, French, and English tunes, and many too-much neglected tunes of the English middle period; recent writers are represented by Dykes, Turle, Goss, Wesley, Smart, Gounod, and Barnby; while the special contributions of living composers show how many of her friends took a sincere interest in the success of the work. Among the many tunes which here appear for the first time, some of the most remarkable are from her pen. We wish it God-speed! It will no doubt be a source of great edification and pleasure to all those who take it up; but it awakes sad thoughts in those who know that her devotion to duty, her unflagging energy when physically unfit for such exacting labours, had much to do with her sudden collapse. Some of our readers may say that we have, after all, only described a very ordinary musical career, containing nothing of special note. Not so. Emma Mundella might have had only ordinary work to do, but she certainly did not do it in the ordinary way; no counting the minutes and reckoning the fees in her case! The secret of her extraordinary success and influence lay in the fact that she loved always to do her best, because work was to her a privilege as well as a pleasure, and also because she did not teach others from the height of a professional

pedestal; she was down amongst their hearts with a loving penetrating sympathy. May her example be followed by the many who have had the good fortune to know her! Her noble character showed itself to the very last. When fully aware that her life was in jeopardy, and that the latest resources of modern science could offer but little hope of saving her, she met her fate with a courage and a cheerful resignation which crowned her career with a beautiful unity, and proved how deep-set were the sources from which had sprung her every-day impulses of duty, sincerity, and affection.

REVIEWS.

Novello's Parish Choir Book. Nos. 228-233.
[Novello, Ewer and Co.]

THIS excellent series is being carried on with the evident desire to meet the requirements of all conditions and abilities of church choirs worthy of the name. Nos. 228 and 229 are settings of the *Te Deum* and *Jubilate* by Mr. Charles Macpherson, who has avoided repetition of the words and written in a manner that will present no difficulties to ordinary choirs. No. 230 will recommend itself to admirers of Gregorian music, being the *Te Deum* "after Merbecke"; the vocal part is furnished with the plain chant notation, to which is appended appropriate four-part harmonies in staff notation. Mr. Edgar Pettman supplies, in Nos. 231 and 232 respectively, very effective settings in chant form of the *Te Deum* and *Benedicite*. That of the latter may be particularly recommended. No. 233 consists of the *Cantate Domino* and *Deus Misereatur*—portions of the Church Services frequently much neglected—arranged in simple four-part harmony with an organ accompaniment by Mr. Ferris Tozer. The *Cantate* contains a portion for trebles in unison.

Messe Chorale. For Mixed Voices, with Organ Accompaniment. By Charles Gounod. [Alphonse Cary.]

THIS work, which has but recently been published in England, is the fourth *Messe Solennelle* by the renowned French composer, the other three being the *Messe de St. Cécile*, a second *Messe Solennelle*, and the *Messe de Pâques*. The example now under review dates from 1888, and is built upon a plain-song intonation which is not only frequently heard in the various numbers, but has also manifestly dictated the conception and treatment of the music throughout the work. The setting has by this means acquired great cohesion, and in expression a dignity and loftiness at times approaching severity, but admirably in keeping with the spirit of the sacred text. The Mass opens with the phrase already mentioned, which is announced in unison by the organ. After a brief prelude of sixteen bars, the voices begin the *Kyrie* in contrapuntal style, the first vocal appearance of what may be termed the motto phrase being allied with the words "Christe eleison," which are given forth emphatically by the sopranos, who subsequently sing it again, but this time softly and with fine effect, at the close of the number. It is used in a striking manner in augmented form and as a *canto fermo* in the *Gloria*, a vigorous and impressive movement. The setting of the *Credo* is dramatic in conception and contains the most elaborate part-writing in the work. The *Sanctus* is simply treated, but concludes with a fine climax. The *Agnus Dei* is pathetically expressive, and the conclusion unconventional. As a whole, this Mass in G is an excellent example of Gounod's most serious church style. It presents no difficulties beyond the abilities of average well-trained choirs, and is essentially appropriate for church use.

Recitation Music Series. No. 6. *Curfew must not ring to-night.* By R. H. Thorpe. No. 7. *The Raven.* By E. A. Poe. Music by Stanley Hawley.
[Robert Cocks and Co.]

SINCE Schumann set Hebbel's poem "Schön Hedwig" and wrote to Van Bruyck in 1852, "I have not regularly set it to music, but made it more of a recitation with pianoforte accompaniment," and described the result as "a species of composition such as I don't think exists,"

musical accompaniment to spoken monologues has become common; but no one has achieved such perfect union in this form between the text and the music as Mr. Stanley Hawley. Thanks to Mr. Charles Fry the artistic merit of Mr. Hawley's settings have been brought into prominent notice, and the composer has been encouraged to continue the series. The two examples now reviewed are fully as successful as those which preceded them. In "The Raven," indeed, Mr. Hawley may be said to have surpassed his previous efforts. The recurrence of the verbal refrain, and the weird suggestiveness of the poem, naturally lend themselves to musical treatment, which in this case greatly adds to the impressiveness of the words. In "Curfew must not ring to-night" the composer has also used an associative motive with excellent effect, and the swinging and clanging of the fateful bell is illustrated in a most happy manner.

Jenny Lind: her Vocal Art and Cadenze. By W. S. Rockstro and Otto Goldschmidt. [Novello, Ewer and Co.]

THIS little volume consists of an essay by the late Mr. W. S. Rockstro on the vocal method of the famous Swedish songstress, twenty-six pages of examples in music type of the Cadenze, Solfeggi, and Songs (Scandinavian and Italian) sung by her at her performances, and a portrait taken from an engraving by William Holl. The bulk of the musical examples have already appeared in the work "Jenny Lind: the Artist," by the Rev. Canon Scott Holland and Mr. W. S. Rockstro, published in 1891; but students of singing will no doubt be glad to avail themselves of the opportunity now presented of possessing, in convenient and inexpensive form, these interesting illustrations of a style of art so little practised at the present day. Mr. Rockstro's description of the methods by which Jenny Lind developed and improved the voice with which Nature had endowed her, and overcame the difficulties that stood in her way, should be "read, marked, learned, and inwardly digested" by every young aspirant to vocal eminence, whatever may be the quality or compass of his or her voice. The lesson, if properly assimilated, may easily prove the foundation of many a successful career. Mr. Rockstro tells us that "Madame Lind's voice was not by nature a flexible one. The rich sustained tones of the *soprano drammatico* were far more congenial to it than the rapid execution which usually characterises the lighter class of soprano voices. But this she attained also by almost superhuman labour. Her perseverance was indefatigable." Most interesting and valuable are the accounts of her method of teaching the shake, her plan of breathing, and her perfect articulation of every syllable, whatever the language in which she happened to be singing.

Novello's Music Primers and Educational Series. Edited by Sir John Stainer and Dr. C. Hubert H. Parry. *Fifty Three-Part Studies.* By J. E. Vernham. [Novello, Ewer and Co.]

ALL who teach sight-singing classes will welcome this series of vocal exercises in three parts, which admirably supply a distinct want. Part-singing not only rapidly increases independence and self-reliance in reading music, but it arouses and sustains the interest of the singer in a manner that in itself ensures satisfactory progress being made. In order to place these studies well within the compass of all voices, Mr. Vernham has confined his melodic range to an octave from C to C, and with a view of increasing their general utility has added under each stave the Tonic Sol-fa notation. Examples of all the difficulties of various intervals and rhythms commonly met with in choral music are given, and foot-notes supply many useful hints to the teacher.

Schoumka. Mazur. For Violin and Pianoforte. By Félix Borowski. [Laudy and Co.]

THE first of these, dedicated to Lady Hallé, would make an effective piece for the concert-room, where, if played with expression and vivacity, it could scarcely fail to give pleasure. The "Mazur" is inscribed to Mr. Johannes Wolff, to whose style it is well suited and by whom we should like to hear it played.

The Pianoforte Sonata: its Origin and Development. By J. S. Shedlock, B.A. [Methuen and Co.]

WITH the exception of Dr. Parry's article in Grove's "Dictionary of Music and Musicians," no attempt had been made in the English language to deal with the history of the sonata, exhibit its growth and the gradual evolution of its form, and classify the numerous examples available under the headings of names now recognised as typical, until Mr. Shedlock took the work in hand. Of his fitness for such a task no regular reader of THE MUSICAL TIMES will entertain the slightest doubt, Mr. Shedlock's articles in these columns having always been characterised by precisely the qualities needed for work of this kind—namely, care, accuracy, wide knowledge, conscientiousness, and a capacity for organising facts on the lines of modern scientific thought. His history of the sonata is a little masterpiece of condensation, while, on the other hand, nothing essential has been omitted. The volume is divided into eleven chapters. Of these the first is Introductory, and contains a short (so-called) "Sonata" for organ, by Baughieri, published at Venice in 1611, in addition to much information concerning early instrumental writers—Legrenzi, Corelli, Becker, the Gabriellis, and others—and a description of several works in the smaller forms that show the sonata, so to speak, in embryo. This chapter is not only the longest, but one of the most valuable in the book, since not only does it lay bare the roots of the great art form, but it deals with works not generally accessible to students and, therefore, very little known. The remaining chapters are respectively headed "Johann Kuhnau," "Bernardo Pasquini, a contemporary of Kuhnau," "Emanuel Bach and some of his Contemporaries," "Haydn and Mozart," "Predecessors of Beethoven," "Ludwig van Beethoven," "Two Contemporaries of Beethoven" (*i.e.*, Weber and Schubert), "Schumann, Chopin, Brahms, and Liszt," "The Sonata in England," and "Modern Sonatas, Duet Sonatas, Sonatinas, &c."

Berceuse. Slumber song. Words by David Bowen. Music by Madeline Hawtrej.

Impromptu. For the Violin with Pianoforte Accompaniment. By Arthur Le Jeune.

Versailles. Minuet in the old style for the Pianoforte. By Norfolk Megone.

[E. Ascherberg and Co.]

THE "Berceuse" is a brief but tasteful little song, and it is not written in 6-8 time. The "Impromptu" is brightly conceived and neatly written. The accompaniment is effective. Mr. Megone's "Minuet" is a piquant specimen of this old dance form. It is easy to play and pleasant to hear.

Original Compositions for the Organ. Nos. 242 and 243. [Novello, Ewer and Co.]

THE organist who takes in these pieces as they appear will certainly have an excellent and most varied repertory. The two numbers under review have been both composed by Mr. H. S. Irons, and respectively consist of a Reverie in C and a Romance in G. The former is a melodious and smoothly written piece, that the average organ player would find no difficulty in reading correctly at sight, and the latter is a graceful and expressive movement, which also presents no executive difficulties.

FOREIGN NOTES.

ALTENBURG.—Heinrich Hoffmann's new secular oratorio "Prometheus" was performed for the first time here on February 29 by the Sing-Akademie, under Herr Sitt's direction, and was very favourably received.

BAYREUTH.—The sectional rehearsals for the "Nibelungen" performances in August next have been for some time in progress. The part of *Brünnhilde*, it has now been definitely arranged, will be confided to Madame Lilli Lehmann, who was one of the Rhine daughters in the original (1876) performance. She will probably alternate in the part with Madame Sucher. Madame Reuss-Belce, who attracted so much attention as *Cassandra* in the Carlsruhe performances of Berlioz's "La Prise de Troie," is to be the *Sieglinde*. Herr Brucks, the Munich baritone, is