Review

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—and we may say, that on the whole, this idea is well carried out. A good effect is gained where, on the return to the original key, the theme is given to the left hand.

The Gipsies. A Cantata. Words by Marmaduke E. Browne. Music by Edwin Aspa.

THIS bright little composition comes to us in pianoforte score, adapted of course for drawing-room performance; but although we are inclined to look favourably upon it in this shape, there can be no question that it wants the colouring of the instrumentation to give it due effect, the work being so exceedingly simple and unpretentious in design as to be occasionally somewhat feeble with the mere pianoforte accompaniment, more especially in the choral parts. The composer has evidently much feeling for that important element in a Cantata obviously written to catch the public ear, which we should perhaps rather call “tune” than “melody;” and throughout his composition he has so liberally used this power, that we have little doubt of future representations of the work being as successful as we are apprised that the first performance of it was, a short time back, at a concert given by the South Warwickshire Harmonic Society, at Leamington. The opening chorus is based upon a pretty subject which cannot fail to please, and includes an effective modulation at the words “Merry, merry are we,” the whole piece well expressing the popular notion of the light and joyful character of Gipsy life. The duet which follows, opens with a graceful melody for the soprano, succeeded by an extremely vocal theme for the tenor; and where the voices are afterwards united, we have some better writing than is to be found in any other part of the Cantata. The mezzo-soprano solo, “When stars are bright,” and the unaccompanied quartett are, perhaps, scarcely as good as the following bass song, “What cares the Gipsy,” which commences with a bold subject, in D minor, full of character, and excellently adapted to the words. The concluding quartett has a theme, in waltz measure, the latter portion of the opening chorus being repeated to conclude the composition. On the whole, we consider that the Cantata, although laying no claim to much depth of thought, successfully fulfils its composer’s object; and its light and cheerful character will unquestionably secure for it a favourable reception with many Choral Societies.

CHAPPELL AND CO.

Ireland. Grand Fantasia on Irish Melodies.

By Brinley Richards.

As this Fantasia is dedicated to Madame Arabella Goddard, it may be expected that the majority of amateurs will have some considerable amount of hard work before them if they desire to give due effect to the piece. The “Last Rose of Summer” and “St. Patrick’s day,” are the melodies chosen by Mr. Richards; and we need scarcely say that the embellishments are refined and graceful throughout. There is much variety in the treatment of the airs; and some effective changes of key prevent any undue monotony in the variations.

By the way of the Sea. Ballad. Words by the Earl Cathcart. Music by R. Sloman, Mus. Doc., Oxon.

DR. SLOMAN has written a graceful and musicianlike ballad, sufficiently simple to ensure favour with vocalists who are more ambitious to display expression than execution. We are not sure whether the mournful phrase at the end will not rather mar the effect of the song in performance; but the words inexorably demand such music.

A. DIMOLINE, BRISTOL.

The Angels’ Song (Der Engel Gesang). By Goethe.

Composed by E. G. Whately.

THERE is merit in this sacred song; but the composer does not quite know what to do with his materials, and the consequence is that it is too fragmentary in character to be accepted as a musicianlike setting of the words

Frequent changes of key will not compensate for want of creative power, nor will rapid arpeggios conceal the poverty of a melody. The modulation which flows on most agreeably is that on the fourth page; and the return to the original key is also well effected. We must protest, however, in the interest of purity of writing, against the triad of G sharp leaping down to the $\sharp$ on C, which so often occurs as to lead us to imagine that Mr. Whately likes it; and also to the G in the accompaniment for the left hand, at the end of the 7th bar; this should assuredly be E.

ASHDOWN AND PARRY.

The Streamlet. Sketch for the Pianoforte.

By T. Albion Alderson.

THE recollection of Mendelssohn’s graceful little piece, illustrative of the same idea as that selected by Mr. Alderson, will not interfere with the success of this sketch; for, although to a certain extent all pianoforte “Streamlets” must resemble each other, the one before us is neither a copy nor a paraphrase of its predecessor. The melodious subject in the left hand flows calmly on against the triplets in the upper part; and the composer may be congratulated on resisting the excessive modulations which are so continually seized upon to give “character” to a piece, which would often have none without them. This little composition may be fairly recommended to those who do not select music merely on account of its difficulty.

LAMBORN COCK AND CO.

Golden Dreams. Song. Words by E. C. D.

Music by Francesco Berger.

A well-written song, evidently the production of a skilled musician and a thoughtful composer. We should have preferred it, however, if the harmonies had been laid on with a more sparing hand: the chromatic chords interfere with the boldness of the melody in some places—as, for instance, where the F is sharpened, in the first bar of the third line, page 3, upon the dominant harmony of E flat (the D in which, by the way, should evidently be marked natural)—but a good contralto singer and a good accompanist may unite their powers with much effect in this composition.

What we have loved, we love for ever. Song. Words from “The Afterglow.” Music by Ciro Pinsuti.

SIGNOR PINSUTI always writes in that charmingly melodious and unaffected style which many more ambitious but less talented composers would do well to imitate. The song before us is, in every respect, one of the most fascinating trifles we have lately seen from the pen of this composer.

The Bird at Sea. Song. Written by Mrs. Hemans.

Composed by Daniel Middleton.

MRS. HEMANS’S pretty words have been wedded to an appropriately simple melody by Mr. Middleton; and the result is a song with which unassuming young vocalists may please both themselves and their listeners. We think it would have been better if the composer had written his chord of the dominant seventh in the accompaniment lower down, where the F is chromatically raised in the voice part, but generally the harmonies are carefully considered; and a happy use of what is technically called the “augmented triad” deserves mention.

The Syren. Song. Poetry by Robert Buchanan (from “Undertones”). Music by Francesco Berger.

THERE is so much character in this composition as to make it stand apart from the conventional songs of the day. The opening is extremely graceful, the voice having a melodious theme, accompanied with a light arpeggio in the right hand, and a monotonous legato bass. The excessive variety obtained by the most legitimate means, after the first double bar, deserves the warmest commendation, the change into G major, with the placid accompaniment, contrasting excellently with the phrase to the

words "Call me Love or call me Fame." The 'sudden *Agitato* in A flat, too, shows that the composer has deeply sympathised with the poet; and we must also give unqualified praise to the conclusion of the composition where the voice sustains the key-note, the accompaniment gradually dying away with broken *arpeggios*. This is a really good song, and worthy of really good singing.

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.

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.

ABERDEEN.—A very excellent performance of Mendelssohn's Oratorio, *St. Paul*, was given by the Choral Union on the 29th April, before a large and thoroughly appreciative audience. Madame Corri was eminently successful in the air, "Jerusalem;" Miss Harrison gave "But the Lord is mindful" with such good feeling and expression as to elicit an encore; and Messrs. Parkinson, Haydn Corri and Henry Corri did every justice to the trying solos allotted to them. The choruses were given with the utmost precision and effect. The band was complete and efficient; and a good word must be said for Mr. Adlington's organ accompaniment, which was judiciously played throughout. Mr. Justice, jun., led the band with much ability; and every credit is due to him for the careful manner in which he has trained the choir.

AYLESBURY.—The members of the Vale of Aylesbury Sacred Harmonic Society gave their second and last concert of the season at the Corn Exchange on the 17th ult. Beethoven's Mass in C, and selections from *Eljah* were performed with much success, the principal vocalists being Mrs. Parslow, Miss Terry, M.s. Taylor, Mrs. S. G. Payne, Mr. Wootton, Mr. Ingram, Mr. C. Butler, and Mr. Smith. The choruses were excellently rendered throughout; and Mr. R. P. C. Corfe conducted the concert with much ability.

BANGOR.—The Bangor Choral Society gave its last Concert of the season on the 26th April, under distinguished patronage. Two professional vocalists were engaged for the occasion—Madame Billinie Porter and Mr. J. Halliday, principal tenor of Chester Cathedral. Madame Billinie Porter was highly successful in "Softly sighs" (Weber) and "Little Willie," the latter song being encored. In her duet with Mr. Halliday, "Sound of harps angelical" (Donizetti), also encored, her voice was displayed to much advantage. Mr. Halliday and the Misses Hopson must likewise be commended for their rendering of the solo music allotted to them. The Choral Society sang several glees and part-songs, amongst the most effective of which were Bishop's "Allegiance we swear." Miss Swainson gave a pianoforte solo (encored); and an overture was performed as a duet by Mr. Hayward and Mr. Binns. Miss Swainson ably accompanied, and Mr. T. S. Binns, Organist of St. James's, Upper Bangor, conducted.

BEDFORD.—The members of the Bedford Amateur Musical Society recently gave the first Concert of the fourth season in the Assembly Rooms, with much effect. The work selected was Haydn's *Creation*, the principal vocalists in which were Miss Sofia Vista, Mr. E. Lloyd, and Mr. Lewis Thomas, all of whom were highly efficient in the exacting solo music with which they were entrusted. Mr. P. H. Diemer, R.A.M., conducted the work with much skill; and to his intelligence a great portion of the success of the performance is to be attributed.

BESSIES-O'-TH'-BARN, NEAR PRESTWICH.—Mr. W. T. Best (organist of St. George's Hall, Liverpool) gave two highly interesting Organ Recitals on Monday afternoon and evening, the 23rd ult. The programme was selected from the works of the most eminent masters, and included the names of Bach, Beethoven, Mendelssohn, Handel, &c. The performance was listened to with much attention by a large audience. In the evening Mr. Best was assisted by an efficient choir.

BISHOP STORTFORD.—On Thursday evening, the 5th ult., a concert was given by Miss Amy Perry, pupil of Mr. Lansdowne Cottell, who conducted. Miss Perry proved herself a pianist of much intelligence; and she was received with flattering marks of approval from her patrons. The vocalists were Miss Alexandrina Dwight, Mdle. Marie D'Elise, Mr. J. H. Sutcliffe, Mr. F. Childerstone, and Mr. C. J. Bishenden; solo violinist, Master W. Parker. Speaking generally, the performers rendered their music with much ability. The lady singers were most popular, both being encored with enthusiasm, and Mr. Sutcliffe's solos were also highly effective. The part-songs and duets were much applauded, and several of them re-demanded.

BROOKLYN, NEW YORK.—The fifth concert of the twelfth season of the Philharmonic Society was given in the Academy of Music, to an audience as crowded and fashionable as is usually attracted by these performances. Beethoven's Symphony in C minor was played with a degree of accuracy and finish seldom equalled at the concerts of the Brooklyn Society. Most of the vocal solos were well rendered; and "O rest in the Lord," by Miss Adelaide Phillips, succeeded in calling forth a very enthusiastic encore. The pianoforte playing of Mr. Richard Hoffman was not the least enjoyable part of the programme, being marked by great delicacy of expression and a total freedom from meretricious ornament. Mr. Carl Bergmann occupied his usual position as conductor.

BURSLER.—A most successful performance of Handel's Oratorio, *Samson*, was given by the Potteries Tonic Sol-fa Chorus, on the 27th April, at the Town Hall. The principal vocalists were Miss Empsall, Miss Franklin, Mr. Nelson Varley and Mr. Brandon. The choruses were on the whole well executed, especially "Awake the trumpet's lofty sound," "Fixed in His everlasting seat," and "Weep Israel." Mr. J. W. Powell conducted the work with his usual ability. The performance was given in aid of the funds of the Wedgwood Institute.

BURY ST. EDMUNDS.—The members of the St. Mary's Choir Glee and Madrigal Society gave their last Concert of the season, on Thursday, the 5th ult., at the Athenæum, before a large audience. An excellently varied programme was provided, consisting of glees, part-songs, trios and solos, all of which were rendered by the choir in a most effective manner. Haydn's Symphony in D, and the overture to *Il Barbiere* were capably played by a band of amateur instrumentalists; and a selection from the compositions of Mozart, arranged as a duet for the pianoforte (with instrumental accompaniment) was effectively rendered by Mr. T. B. Richardson and his little daughter, who is only eight years of age. The concert was conducted by Mr. T. B. Richardson (Organist of St. Mary's Church), who was much complimented for the high state of efficiency to which he has brought his choir.

CANTERBURY.—Mr. Gough's annual "Popular" Concert took place on Monday evening, the 25th April, under distinguished patronage. The principal vocalists were Miss Blanche Reeves, Master Willie Gough, Mr. Plant, Mr. J. Harvey, Mr. W. C. Gough, and Mr. E. W. Mackney; instrumentalists, Mr. G. Nicholson and Mr. John Harrison. The programme, which was rather a long one, was well given, Miss Reeves in "The Mocking Bird," and Master Willie Gough, in "Bid me discourse," gaining much applause. Mr. W. Gough sang "Rocked in the cradle of the deep" in effective style; and Messrs. Plant and Mackney were also highly successful. Mr. John Harrison kindly gave his services as accompanist to some of the songs.

CIRENCESTER.—The Choral Society gave a performance on the 28th April, in the Corn Hall, consisting of selections from *St. Paul* and the *Creation*. The principal vocalists were Madame Ritas, Mr. W. H. Cummings, and Mr. Orlando Christian. Mr. E. S. Cockton was the conductor, Mr. J. K. Pyne pianist, and Mr. Bradshaw presided at the harmonium. The concert was a decided success.

COBHAM.—The Cobham Choral Society's last Concert of the second season took place on the 28th April. The Society has greatly improved and increased in numbers (having fifty members) since the appointment of the new conductor, Mr. H. P. G. Brooke. The first part of the performance consisted of Locke's music to *Macbeth*, the music of the witches being entrusted to Mrs. Angel Thomas, Mrs. Rowland Smith and Miss Cooke; and the part of Hecate being undertaken by the Rev. Gerard Bancks, President of the Society, who has a very powerful and rich bass voice. The choruses were rendered with excellent precision, a proof of the care and pains taken by the conductor. The second part was miscellaneous, and included several vocal pieces, and a pianoforte duet, well played by Mr. R. Smith and Mr. H. P. G. Brooke. The concert was highly satisfactory, and reflected the utmost credit upon the conductor.

CHESTER.—On Friday evening, the 22nd April, a Concert was given by the Voluntary Choir of St. John's Church, in aid of a fund towards establishing a Sunday School Library. Several glees were sung with much effect; and amongst the principal solos we may mention "Cleansing Fires," by the Rev. W. F. Giles; "The brave old oak," by Mr. John E. Haswell (both encored); a duet, "The moon of merry May" (Smart), by Miss Wood and Miss Hooks (which was also re-demanded); "Maggie's Secret," by Miss Hooks; and "Bonnie Allene," by Miss Hughes. A pianoforte duet by Miss Gerrard and Mr. Munns was played with much taste and precision, as was also a duet by Miss Weaver and Miss Marsden, which received an unanimous encore. The singing of the glees