Review

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accompaniment, with an effective *ad libitum* harp part. The melodious and pure vocal writing in this Motet is highly creditable to the composer. The solos express the words with fidelity throughout, and the chorus is used with much judgment. There is a religious tone pervading the entire composition, which makes a worthy termination to the volumes. We may say that the work is beautifully got up, the title-page having an appropriate and elegantly designed illustration.

LAMBORN COCK.

Sterndale Bennett's Pianoforte Works. Vol. 1.

MR. ARTHUR O'LEARY, who edits this attractive edition of the compositions of his lamented master and friend, says in his preface, "It was my privilege to submit him the earlier proofs on the last occasion I had the happiness of seeing him, and hear him express his entire approval of the manner it was proposed to bring out the present collection of his works." It is indeed satisfactory to feel that the form in which the many pieces which this gifted writer has given to the world is now issued, was thoroughly satisfactory to their author; and there can be no question that several of the fugitive sketches which have for years been known only to the profession and the most advanced amateurs will now have a chance of a more extended appreciation. The present volume includes the well-known "Lake," "Millstream" and "Fountain;" an "Introduzione e Pastorale" (a charmingly melodious and graceful piece); Six Studies, Op. 11 (dedicated to G. A. Macfarren); an "Allegro Grazioso," Op. 18, in A major (a well developed sketch, and thoroughly characteristic of the composer's style), besides many works which will be found highly valuable both for practice and performance. The music is clearly printed, and, as might be expected from the editor's interest in the cause, every care has been exercised in the supervision of the proofs. Another volume of so important a work will doubtless be anxiously watched for.

HOPWOOD AND CREW.

Hail to the Chief. Words by Sir Walter Scott. Music by Charles E. Tinney.

A BOLD and effective song, in D minor, which may be conscientiously recommended to baritone singers who desire to venture something less hackneyed than we have latterly been accustomed to hear, both in our concert-rooms and drawing-rooms. There is much character in the octave passages, which occasionally accompany the voice and sometimes form an independent part; and the harmonies are, with one exception, thoroughly satisfactory. This exception is where the accompaniment walks up with the voice part from subdominant to dominant, between the fourth and fifth bars, page 3; a chord of the sixth on B flat, on the last crotchet of the bar, would have been a great relief.

DALDY, ISBISTER AND CO.

Musical Composers and their Works. For the use of schools and students in music. By Sarah Tytler.

Books like these do good, especially when mere facts are related, and readers are allowed to form their own opinions, instead of having them forced upon them by one who, having perhaps much talent for collecting materials, may have but little power in pronouncing a correct judgment upon them. Miss Tytler's work has at least the merit of being carefully put together; the most reliable information has been sought for respecting the career of each composer, and students who begin by reading the lives of those who have shed such lustre upon the art, will probably end by playing and endeavouring to understand the undying compositions which they have bequeathed to us. The authoress need not have apologised in her Preface for devoting so much space to the "sketches of Mozart, Beethoven, Mendelssohn, and Moscheles," for one of the great objects in a book of this kind is to interest readers; and all young persons like to linger over the biographies of

those whose names they are constantly hearing. We are especially pleased with the manner in which the lives of Mozart and Mendelssohn are treated, and quite agree with our authoress that, apart from the right which Moscheles, by virtue of his talent, has to a high place in the history of music, his intimate connection with the first composers, makes the record of his career highly valuable. Strange however is it that in a book so well digested, where space does not allow more than a short catalogue of some of the minor composers who have contributed to preserve, transmit, and make popular in their own way, the gentle science in England, the only names mentioned should be "Chappell, Brinley Richards, D'Albert, and the brothers Godfrey."

SIMPKIN, MARSHALL AND CO.

Plan for Teaching Music to a Child. By Mrs. Frederick Inman.

THE earnestness with which this book is written should obtain for it a ready acceptance were all teachers inclined to endorse every view of its authoress. There can be no question that the subject has been deeply considered by the writer, and we are certainly bound to respect the "practical experience of many years" which she mentions as having had in putting her plan into action; but we cannot help thinking that she must have had exceedingly clever children to teach if she has in the majority of instances obtained the results she so confidently predicts. It is manifest that the attempt "to make the introduction of every fresh truth as gradual as possible" has been strictly attended to throughout the work; but will not the accumulation of these "truths" perplex a young student so much as to make her consider music a dry and uninteresting study, instead of a pleasure? For instance, is it not forcing a child's mental power too much to be told, only in the fifth page of the book, that to avoid using double sharps after the scale of C $\sharp$ major we make what is called an "enharmonic change;" and in the ninth page to have such shadowy scales as D $\sharp$ with twelve flats, mentioned? Surely such knowledge, however necessary afterwards, is hardly to be expected from a little reasoner of tender years, and scarcely accords with our authoress's previously expressed opinion that "to hamper a child's memory with things for which there is no present use is, above all, to be avoided in music." Again, we do not quite agree with the manner in which certain "truths" are enforced. "Tell the child," it is said, "that the first note (or key-note) of any new scale is to be found five notes above the old one." What is the pupil to understand by the words "five notes?" If she be clever enough to arrive at the conclusion that the white keys only are to be counted, she will certainly, on starting from B, find her next key-note on F $\sharp$. Then does this direction to the teacher appear well considered? "Make a point of showing the signature, and asking what scale or key it stands for. The knowledge, later on, of the common chords will tell the child, as soon as she is able to play anything in a minor key, whether the signature is of the major or minor." If the pupil is to wait for a knowledge of the common chords before she can tell what key a piece is in, of what use is it to ask her previously to name the key by merely looking at the signature? This plan of making the major key the rule and the minor key the exception lies at the root of all the false notions on the subject. That the authoress of this book, however, differs from us in this opinion is proved by the words we have quoted "as soon as she is able to play in a minor key." She evidently believes that there is something exceptional and perplexing about a minor key, the mystery of which is to be cleared up in the course of time, whilst we think that a child can play as easily in one as the other, if she were only to dismiss the old-world notion of "relative minor," and be taught from the first that the key-note is her home, from which she departs, and to which she finally returns, and that the signature determines whether the key is major or minor. Apart from such objections as these, we may say that much will be found in the book worthy of warm commendation. The chapter on "Time" is care-