Review

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music for their instrument, and they will therefore assuredly thank us for drawing their attention to this excellent concerto, which, although thoroughly within the powers of tolerably advanced amateurs, is of a sufficiently high character to prove most attractive to professional performers. The first movement, in D minor, is based upon an exceedingly melodious subject, which, though not very amply developed, is treated with much skill, the passages being throughout extremely graceful and well written. The "Andante" follows without a break, and it is effectively contrasted by a "Scherzo" movement with which it is interwoven. The "Rondo à la Cosaque" forms a spirited conclusion to the concerto, the theme being both tuneful and vigorous. There is much character in this movement, which more than any other in the work, requires the full instrumentation for its due effect. We should much like to hear this concerto in public.

The Stormy Petrel. Glee. Poetry by Barry Cornwall. Composed by W. W. Pearson.

We scarcely know why Mr. Pearson should call this vocal piece a "Glee" on the title-page and a "Part-song" inside. The fact is that it is merely a melody harmonised in four parts, with tenor and bass solos; but the theme is pleasing, and the writing for the voices is easy and flowing throughout. The conclusion where the four parts unite, after the solos, is exceedingly spirited and effective.

Six Choral Songs. Composed by Robert Jackson.

1. *The Mariners.* Words by Park Benjamin.
2. *The Voice of Spring.* Words by Mrs. Hemans.
3. *Come when the Dawn.* Words by F. Bennock.
4. *The Meadow Gate.* Words by Charles Swain.
5. *Lilian.* Words by George Smith.
6. *The Homes of England.* Words by Mrs. Hemans.

ALL these songs evince both musical feeling and culture on the part of their composer, but they are unequal in merit. No. 1 has a bold and appropriate theme, well harmonised, although we do not like the effect of the first treble rising from the low B to its octave, and then to E and G, 2nd and 3rd bars from the first pause. No. 2 is melodious, but not very original. There is some effective part-writing, however, in various parts of the song which redeems it from sounding common-place. No. 3 we like least of all. Some of the harmonies, although not wrong, are unpleasant to our ears, as, for instance, the two chords between the 3rd and 4th bars of page 3, which do not mix agreeably. Nos. 4 and 5 are good, especially the former, which, well sung, could not fail to prove effective. The subject is charmingly sympathetic with the words. No. 6 also deserves a good word, for although little is attempted in it, the result is in every respect satisfactory. With earnest study and reverence for the best models, we think Mr. Jackson likely to take rank as a choral writer.

CHAPPELL AND CO.

Suite de Pièces; composed, as Pianoforte Duets. By Berthold Tours.

- No. 1. *La Prière du Soir.*
- " 2. *Le Cortège.*
- " 3. *La Fête Champêtre.*
- " 4. *La Fin du Bal.*

EVERYBODY who knows anything of German pianoforte music must be thoroughly aware that even those compositions not written for advanced artists are at least intended for those who are following in their footsteps. Although the training of youthful pianists in this country has latterly changed very much for the better, it is sadly behind the system pursued in Germany, and composers like Mr. Tours, therefore, must either write downwards for present fame and profit, or be content to wait, with the consciousness of having helped forward the good cause by a temporary personal sacrifice. The duets now before us are excellent specimens of clear and intelligible thought; but, like all good music composed for four hands, the parts are equal, and so artistically woven together as to demand not only accurate fingers, but sympathetic minds. No. 1 has a placid subject in C major—12-8 rhythm—with some appropriate modulations, which afford sufficient relief for so simple a piece. No. 2 is a march in A minor, boldly written and carefully harmonised. The semiquaver passages in the tonic major contrast well with the marked theme given to the second performer, and the return to the original subject is highly effective. No. 3 is a graceful minuet in G major, with an attractive episode in the subdominant. This is, perhaps, the simplest of the four duets, and will be found most valuable for teaching. No. 4 is a vivacious

movement in the Tarantella form. The subject is extremely melodious, and the interest is kept alive by the phrases being constantly divided between the two players. To those performers who have already acquired a classical taste, these compositions will sufficiently recommend themselves; and we are much mistaken if even the majority of young pianists who are ever on the look out for "something pretty," do not become fascinated with Mr. Tours's duets, if they will only give them a fair trial.

DUFF AND STEWART.

The Rippling Rill. A Pastoral, for Piano. By E. L. Hime.

THE only apology that composers of light pianoforte pieces can offer for giving fantastic titles to their compositions is that music, unless moulded in the purely classical form, must call up some definite chain of feeling in the mind of the listener. It is true that Mendelssohn composed "Songs without words," but Mendelssohn's are by no means plentiful; and it must be conceded that to write music and then find an idea for it, is much easier than to find an idea and then write music for it. The "Rippling Rill," therefore, will do quite as well for Mr. Hime's little sketch, as any other name we could think of; although we should, perhaps, be inclined to ask whether the rill ceases to ripple during the placid theme in the relative minor. As a slight piece, written with the care of a musician, it may be recommended to amateurs; but we cannot but believe that, even in a commercial point of view, this "water music" is somewhat overdone.

Beautiful Dreams. Song. Written by E. L. Blanchard. Composed by W. C. Levey.

MR. LEVEY has here written a pleasing, though not strikingly original, melody, in waltz rhythm, to some attractive verses by Mr. Blanchard. The theme is so catching, that the song cannot fail to become popular; and it has the merit of being well harmonised and carefully accompanied throughout. We may particularly call attention to the manner in which the voice lingers upon the dominant, before the return to the subject.

ENOCH AND SONS.

The Musical Monthly. A Magazine of new copyright music. Edition A—Pianoforte pieces. Edition B—Songs. Edited by Sir Julius Benedict.

THERE is a continental air about this work which, considering that it is published in this country, somewhat puzzles us. In the first place, the engraving is not the work of English people; the titles and dedications of nearly all the pianoforte pieces are in French; and, stranger still, the foreign fingering is used throughout, even in Walter Macfarren's "Canzonetta." The "Saltarello," by J. Duprato, is lively and well written; Renaud de Vilbac's Gavotte, "Pompadour," has a flavour of the period it represents, which should ensure for it a welcome with amateurs; Walter Macfarren's "Canzonetta" is just such an artistic sketch as we might expect from so accomplished a writer; and "Les Bavardes du Village," by Ignace Gibsons, has a pleasing subject aptly illustrative of the title of the piece. Francis Thomé's "Caprice," and J. B. Rongé's "L'Etoile où l'on s'aime," are somewhat laboured; the latter, especially, —a "Berceuse"—having too much modulation to suggest the faintest thought of a quiet slumber. In the book of Songs, Henry Smart's "Good bye" takes the lead—so decisively, indeed, that it throws some carefully written vocal pieces, by foreign composers, into the shade. It is a trite observation, that scarcely any thing done "to order" is good; but Mr. Smart bestows his best powers upon even his smallest works; and this is certainly one of the most charming songs we have seen from this most charming of song writers. From the others we may select J. B. Rongé's "Sleep, baby, sleep" (an appropriately placid melody skilfully accompanied), and Franz Abt's "I never speak thy name aloud," for special commendation. "Roses and Buttercups," by Cesar Franck, and "Yonder fades the daylight," by Richard Metzendorf, are to us by no means attractive. It must be added, that English verses to those songs by foreigners are written by Mr. W. J. Westbrook with a due regard to the feeling of the music.

LONGMANS, GREEN AND CO.

Musical Criticism and Biography; from the published and unpublished writings of Thomas Damant Eaton, late President of the Norwich Choral Society. Selected and edited by his Sons.

This volume contains many criticisms upon music and