Review

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Mr. Eaton Fanning will materially add to his rapidly increasing fame by "The Miller's Wooing," for which he has written orchestral parts, as well as a pianoforte accompaniment. It is a thoroughly descriptive little work, full of good dramatic points, and likely to obtain as much popularity as his "Song of the Vikings." Although no doubt the effect of the piece will be materially aided by the accompaniment of an orchestra, we may say that the pianoforte part is extremely well written. There is but little attempt to do more than colour Moore's words with a sympathetic melody in Mr. Gregory's "When twilight dews," and the same may be said of his "East Indian"; but there is much refinement in his treatment of both these songs, and the excellent manner in which they are harmonised entitles the composer to unqualified praise. Mr. Charles H. Lloyd is his own poet in the five-part Madrigal "When at Corinna's eyes I gaze," and we are bound to say that in both words and music he has proved himself a genuine artist. Apart from the melodious character of his work, the counterpoint throughout is of a very high order; and we earnestly draw the attention of Madrigal Societies to a composition of such exceptional excellence.

The Fays' Frolic. A Cantata for Female Voices. Written by Edward Oxenford. Composed by Franz Abt. [Novello, Ewer and Co.]

THERE can be no question that Franz Abt has a special talent for composing Cantatas for female voices; and the many who have experienced much gratification from hearing such charming little drawing-room Operas as "The Water Fairies," "The Silver Cloud," "The Wishing Stone," &c., will be glad to find that the list has been recently enriched by the publication of the one before us. The argument of the "Fays' Frolic" states that in Fairyland it is the custom for all the Fairies, Fays, and Elves to gather together on a certain day in the Spring of each year, in order to do homage to the Fairy Queen, who, in return, graciously accedes to whatever reasonable requests her subjects may make for the ensuing year. The Queen dwells with her Court on a beautiful island in the Southern Seas, whither the fairies flock and indulge in songs and dances. After a brief introduction the vocal part begins with a melodious chorus, amongst the many beautiful points in which may be mentioned a change from E to C major, which is not only effective in itself, but thoroughly in sympathy with the words. A Recitative and Air for soprano, although appropriately unpretending, have sufficient interest to engage the attention of the audience; and the succeeding Duet, for soprano and mezzo-soprano, "Full often, when the world's at rest," preceded by a Choral Recitative, is a charming composition, which would assuredly take rank even apart from the work in which it appears. After a well-written Chorus, an excellent contralto solo, "Welcome, sisters, here to-day," occurs, the effect of which is much heightened by some extremely refined figures in the accompaniment. The following chorus, "O silv'ry moon, raise up the lamp," accompanied throughout in triplets, and the Trio, Chorus, and Finale, "Across the sea now hasten we," bring to a conclusion one of the most fascinating little Operettas for the family circle we have yet seen, and one the popular character of which must ensure for it an enduring appreciation.

The Hymn Te Deum Laudamus. By the Rev. Francis Pott. [Rivingtons.]

THIS volume commences with an essay on the Te Deum considered in its historical and literary aspects, after which the other canticles are discussed in like manner but more briefly. The practical object in view is to bring about a more correct musical rendering of these portions of the liturgy, and especially of the Ambrosian Hymn, which has suffered not a little in the process of translation. Thus, as the Rev. Mr. Pott observes, "the pronoun Te, Tibi, Tu, which in the Latin stands so emphatically first in every verse where it occurs at all, has been deprived of its force by the translator, who, apparently not seeing the loss incurred thereby, has varied its position much more freely than the English idiom demanded." The writer inclines to the belief in a dual authorship of the Te Deum, not only

from the difference in style of the last eight verses, but from the fact that ancient MSS. exist in which these verses are wanting. The remarks on the principles of true antiphonal singing are valuable and may be commended to the notice of the clergy and organists. The attention of church composers may also be directed to this little volume, which contains much that will be serviceable to them in the task of setting the canticles, and did space permit we might quote many points of interest, not because we agree with everything the author advances, but because he opens up questions the full discussion of which may be fruitful in results. The book is not so well put together as it might be. The superabundance of footnotes makes it tiresome reading, and there is no valid reason why the matter contained in most of them should not have been incorporated in the regular text.

A Festival March for the Organ. By E. C. Bentall. [Conrad Herzog and Co.]

THE composer of this piece has apparently little regard for the dignity of style which should surely characterise music written for the "king of instruments." Festive Marches may be spirited and brilliant of course, but they need not be flippant and trivial, which Mr. Bentall's piece certainly is. At the same time, it is undeniably tuneful, and amateurs of a certain class would pronounce it "sweetly pretty." On page four, line four, the left hand part is erroneously given in the bass clef, the treble being obviously intended.

Magnificat and Nunc dimittis in E flat. By James Langran.

Magnificat and Nunc dimittis in F. By Thomas Adams. [Novello, Ewer and Co.]

MR. LANGRAN'S setting of the evening canticles is intended for parish choirs, and is therefore designedly simple. It flows along in plain four-part harmony without so much as a double bar except at the "Gloria Patri." Mr. Adams's version is, on the contrary, divided into many sections, some of which are for solo voices. The Service cannot, however, be described as elaborate, contrapuntal writing being indulged in to a very limited extent, while the harmonies are, for the most part, diatonic.

Impromptu pour le Violon; avec accompagnement de Piano-forte ou d'Orchestre. [Novello, Ewer and Co.]

Romance, pour le Violon; avec accompagnement de Piano. [Augener and Co.]

Par Christian Ersfeld.

AMONGST the graceful and melodious trifles for drawing-room performance these pieces may be conscientiously recommended to amateur violinists, who are often at a loss for duets with the pianoforte which shall not seriously tax the powers of either performer. Of the two we prefer the Impromptu, in G minor and G major, which, as will be seen, has orchestral accompaniments; but the Romance has decided merit, and is a fair specimen of an unpretending sketch for unpretending players.

La Pluie de Perles. Pour Piano. Par G. A. Osborne.
The Harmonious Blacksmith. Composed by Handel.
Invitation à la Valse. Composed by C. M. von Weber.
[Frederick Pitman.]

WE have selected the above three pianoforte pieces from a large number of popular works lately issued in a collection called the "Paternoster Row Edition." As no notice of such well-known compositions can be expected, our attention is naturally directed to the examination of any new feature in this edition; and finding "Edited and Fingered by Arthur H. Brown" on the title-pages, we can only presume that they are forwarded to us for a review upon the method of fingering adopted. We have, of course, no desire to force any system of our own upon others, but when we see in "The Harmonious Blacksmith" *legato* passages broken by the fingering—as in bar 1, line 3, and in bar 2, line 4, of the first variation, where the fourth finger is taken off E and placed upon the A below it—we are bound to protest against it simply because the music cannot be played as the composer intended. We may say, however, that the pieces are carefully edited and excellently got up.