Review

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pianoforte. Byron's poetry has tempted many composers before, but the setting now before us is one of the most sympathetic we have seen. Commencing with a symphony in D minor, the arpeggios which accompany the melody are carried on when the voice begins, an unexpected change of key giving much effect to the text. The long holding D for the voice (treated as the fifth of the chord of G minor), with the final phrase in the original key, on the words "and the lulled winds seem dreaming," may be cited as really beautiful points in a highly meritorious song.

Flow down, cold rivulet. Trio for female voices. Poetry by Lord Tennyson. Composed by Luard Selby.

Morning Hymn. Chorus of Priestesses from the Opera "La Vestale," English version by the Rev. Dr. Troutbeck. Music by Spontini.

Quiet Hours. Trio for female voices. Poetry by E. Saxby. Composed by R. B. Addison.

[Novello, Ewer and Co.]

THESE three pieces are published in Novello's Collection of Trios, Quartets, &c., for female voices, and will be welcome additions to the store of such compositions especially suited for drawing-room performance. Mr. Selby's Trio, if somewhat overlaid in the accompaniment, is well written, effective, and sympathetic with the words in the voice parts. Spontini's Chorus from "La Vestale" is so full of dramatic feeling as to need no recommendation on our part. A good pianist will be required to do full justice to the intention of the composer; and something more than the correct singing of the notes is demanded from the singers. In its way, it is a perfect little gem. "Quiet Hours" is a good specimen of an unpretentious Trio. The words are happily expressed throughout, and the flowing accompaniment brightens, without interfering with, the voices. Mr. Addison has evidently been trained in a good school.

Barcarole. From the Fourth Concerto of Sterndale Bennett. Arranged for the organ by E. M. Lott.

[E. Ashdown.]

THIS lovely movement has long been a favourite with organists, and no doubt Mr. Lott thinks there is room for another arrangement. He has carried out his task in an artistic spirit on the whole, though in a few matters of detail there is room for question. The use of the high F on the pedals (a note not always to be found) in the principal subject is objectionable, and on how many organs will Mr. Lott find an 8-foot trumpet on the pedals?

Ten Songs for Children. Written by Edward Oxenford and Henry Hersee. Composed by Carl Reinecke.

[Forsyth Brothers.]

THE melodious flow of the verses of these songs fits them admirably for simple musical setting, and it need scarcely be said that Herr Reinecke, in contributing his share to this "Children's Offering," has proved himself a true friend to the little vocalists for whom he writes. No. 2, "The Five"; No. 3, "Where are you going, my pretty maid?" No. 6, "Ding dong, bell"; No. 9, "The Birthday congratulations"; and No. 10, "The Sleigh Ride in the Room"—with the attractive *glissando* passages for pianoforte—may be especially commended. The accompaniments offer no difficulties, even to very young pianists.

Queen of the May. Cantata for ladies' voices. Composed by Alfred J. Caldicott, Mus. Bac., Cantab.

[Weekes and Co.]

THE subject of this Cantata is sufficiently explained by its title; and although the incident has so often been treated both by poets and musicians, Mr. Caldicott's setting has every right to take a high place, not only by its simple melodiousness, but by the truly artistic feeling which asserts itself, without obtrusion, throughout the work. We do not know whether the composer is responsible for the words, but we may say that they flow smoothly enough for the unpretending music to which they are wedded, although we could wish that in some parts they were a little less conventional. Neither in the vocal nor the instrumental part will the powers of the executants be much taxed; but in drawing-room Cantatas, especially for ladies' voices, this can be scarcely considered an objection; and in proof that

the composer has endeavoured to meet any difficulty which may stand in the way of a performance of the Cantata by amateurs, he tells us that if, in the opening chorus, three voice parts cannot be procured, the lower part may be omitted. The little song "'Tis even so," the duet "How quickly doth the daylight fade," the Processional March and Chorus, and the Finale, "Round the Maypole," may be cited as good specimens of the simple and pleasing style of the work, which we conscientiously recommend for small gatherings, where there may be some desire to escape the gushingly sentimental or mournful vocal effusions which too often form the *répertoire* of a "musical evening."

O Lady, leave thy silken thread. Trio for female voices. Words by Thomas Hood. Music by Stephen Kemp.

[Stanley Lucas, Weber and Co.]

THIS is one of the most graceful little part-songs we have seen for some time, and will certainly prove most acceptable to female singers who can do justice to its merits. The melodious flow of the voice parts (with here and there some effective passages of imitation) most sympathetically colours Hood's charming verses, which indeed are in themselves instinct with musical feeling. The change from E into C major at the *poco meno mosso* may be cited as one amongst many points worthy of praise.

Album of Six Songs. Composed by Whewall Bowling. [Marriott and Williams.]

THESE six songs so evidently evince not only a decided feeling for melody in their composer (whose name is new to us), but a desire to escape from the ordinary groove of pretty song writing, that we may conscientiously recommend them to the attention of vocalists. We cannot altogether acquit Mr. Bowling from the charge of occasionally degenerating into ungraceful phrasing in the voice part in order to persevere with a figure in the accompaniment, but these figures are generally abstractedly attractive; and it is by no means easy to write a perfect song for voice and pianoforte where both shall be indissolubly united. No. 1, "Come thou to me" (words by Elizabeth H. Whiteman); No. 2, "From afar" (words by "A. M. H."); No. 4, "My tears are mine alone" (words by Aubrey de Vere), and No. 6, "Farewell" (words by Heber) are, in our opinion, the most spontaneous compositions of the set; Nos. 1 and 4 being especially sympathetic with the verses.

Over the sea our galleys went. Chorus for Male Voices. Words by Robert Browning. Music by Ethel Harraden. [C. Jefferys.]

IF well sung, this composition could not fail to prove successful; but Miss Harraden has been somewhat unmerciful in her vocal writing, and should not, therefore, complain if her very clever musical ideas are not satisfactorily realised. We are, indeed, very much pleased with many points in this work, and shall be glad again to meet with so promising a composer in choral music somewhat more grateful to the singers.

Evening Service in D. By Matthew Kingston. [Birmingham: Rogers and Priestley.]

THIS is an extremely meritorious setting of the Magnificat and Nunc dimittis, being at once musically, pleasing, and unpretentious. Though some of the progressions, both of melody and harmony, have a modern flavour, the general style is church-like and refined. The service is within the means of parish choirs, and at the same time quite worthy of performance in a cathedral.

In Shadowland. Song. Poetry by Rea.

Don't forget me. Song. Written by Helen Marion Burnside. Composed by Ciro Pinsuti.

[Robert Cocks and Co.]

WE know not why these songs are sent to us for review, as for years they have been favourites; but it is never too late to say a word of praise upon really good music; and certainly to both the compositions we can accord unqualified commendation. The first one, "Shadowland," is somewhat gloomy; but drawing-room audiences like gloominess in vocal music, and this quality, therefore, will be no bar to the popularity of an attractive and thoroughly artistic song. "Don't forget me" is just one of those