

Review

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work. The Manual comprises all the major and harmonic minor scales in similar and contrary motion; in thirds and sixths in similar motion, and, starting from the third and sixth, in contrary motion; the melodic minor in similar motion; the chromatic scale in precisely the same varied methods, and also in double minor thirds, double minor sixths, double major sixths, in complete chords of the sixth, of the diminished seventh, and in double octaves. The major and minor scales are also given in double thirds and double sixths; and arpeggi on the dominant and diminished sevenths. Many of these Exercises can be picked out of various books; but we know of no Manual so complete as this one. As we have already said, too, it is important as enforcing the necessity of practising the harmonic form of the minor scale, a method not even mentioned in Plaidy's well-known work.

Alfred Day's Treatise on Harmony. Edited, with an Appendix, by G. A. Macfarren, Mus. D., M.A., Cantab., et Mus. D., Oxon. [Harrison and Sons.]

THE original preface to this work, signed by Alfred Day, and dated in 1845, is reprinted in this edition, and adds to the interest of the book, not only as proving the number of years since the author first gave his theory to the world, but as illustrating, by a letter written in approval of the system by Sir George (then Mr.) Macfarren, in the same year, that in spite of the apathy with which the principles enunciated by Dr. Day were received by the majority of the professors of the day, one at least of the most able and conscientious theorists became convinced of their truth at that time, and has nobly shown the courage of his convictions by teaching, writing, and lecturing on the subject whenever and wherever an opportunity offered. Indeed, it may be asserted that the "Day theory" was mainly kept alive by the publication of "The Rudiments of Harmony," and "Six Lectures," of Sir George Macfarren, both of which works found their way into musical circles where Dr. Day's book was unknown. Considering that the Treatise under notice has been attacked and defended for forty years, there can be no reason here for doing more than express our satisfaction that a new edition of the work, so carefully edited, has at length been issued. Sir George Macfarren has written a Preface and an Appendix for the book, in the latter of which he makes some additions, and states a few differences of opinion, the result of the many years' practical experience of the system. The work is most attractively got up, and will assuredly command an extensive sale.

Fantasia for the Organ. In F major. By W. Spark. [Novello, Ewer and Co.]

THIS lengthy work first appeared in instalments in the *Organist's Quarterly Journal*, and is here issued in its complete form. It is virtually a Sonata in scope and in the breadth and dignity of the treatment, although the plan of the movements is somewhat irregular. To a bright and genial *Allegro moderato* succeeds an *Andante espressivo* in A flat, based on a Spohr-like subject. On the other hand, the very energetic *finale* suggests the influence of the corresponding movement of Mendelssohn's Sonata in F, especially the concluding bars. On page 9, bar 11, Dr. Spark has inadvertently written consecutive fifths, and in the fifth bar before the end there is a quaver too much.

Four Christmas Carols. Edited by James Baden Powell. [Novello, Ewer and Co.]

NO. 1 of these seasonable compositions is by Mr. Alfred King, No. 2 by J. E. Vernham, and Nos. 3 and 4 by the editor. We prefer the latter as possessing more of the characteristics of Christmas music than the others. The cadence at the close of the first half of No. 4 is particularly quaint. The first and second are more in the style of ordinary hymn tunes, but bright and therefore suitable enough for the verses.

The Office of the Holy Communion, in B flat. By Cedric Bucknall. [Novello, Ewer and Co.]

THIS extremely fine setting includes every portion of the Communion Service that is usually sung, and also the Benedictus and the Agnus Dei. Mr. Bucknall is evidently a musician of great talent, his ideas being often not only

effective, but even original. Perhaps the best portion is the Nicene Creed, in which the harmonies and the accompaniment are strikingly bold, yet always in keeping with the requirements of the church. No more meritorious version has come under our notice for some time. In the matters of correct accent, phrasing, &c., the composer is also very careful, and choirmasters cannot fail to be pleased with his service.

Lullaby. For violin, with pianoforte accompaniment. Composed by T. E. Gatehouse. [Novello, Ewer and Co.]

THE excessive simplicity of this little piece absolves us from any lengthy criticism upon its merits. The subjects are tuneful, and the Musette, in the subdominant, gives effect to the return of the original theme. We shall be glad to see something of more importance from so modest and unassuming a composer.

Un Rêve de Bonheur. Sketch for the Pianoforte. Composed by Albert Lowe. [Novello, Ewer and Co.]

AS this graceful little Sketch has been played by the pupils of several English Schools of Music, we could wish that the translated title, "A Dream of Happiness," had been the only one on the title-page. It is a musicianlike composition; and apart from its intrinsic merit as a melodious drawing-room piece, will prove useful to young players for the cultivation of touch.

Magnificat and Nunc dimittis, for men's voices, in E flat. By H. Davan Wetton. [Novello, Ewer & Co.]

AS we remarked a few months ago, a demand is arising for service music arranged for men's voices only, and Mr. Wetton's setting, composed for the Westminster Abbey choir, is worthy of commendation. It is written in a smooth, dignified, church-like style, but it is by no means dry or monotonous.

Easy Two-Part Songs for Ladies' or Boys' Voices. By Myles B. Foster. [Novello, Ewer and Co.]

THE composer of these charming little pieces has recognised the fact that music expressly intended for schools need not be puerile or unworthy of consideration from an art standpoint. Though he never forgets the necessity for straightforwardness and simplicity, he has contrived to impart a pleasant feeling of musicianship to his trifles which greatly enhances their abstract merit, and even their general effectiveness. The part-songs are four in number, and all of them are equal in attractive qualities.

FOREIGN NOTES.

HERR WILHELM TAPPERT, the Berlin musical *savant*, has published an interesting *vade mecum* to the seven historical Pianoforte Recitals of Anton Rubinstein, already referred to in these columns. Respecting these Herr Alexander Moszkowski writes in the *Deutsches Montagsblatt*: "There can be no doubt that the demand made by Rubinstein upon the mental endurance of his audience is an enormous one, but then his purpose also is altogether exceptional. He is not concerned about raising a memorial to any individual composer by a unique artistic effort, neither does he make propaganda of any sort for some particular school of the art. His Sonata-evening only forms a link in the chain of Concerts, the object of which is nothing less than an illustration of the historical development of pianoforte music in its entirety; a programme unheard of in its dimensions and which could only have been conceived by the greatest of all pianoforte giants. The Rubinstein series may indeed be looked upon as a music festival on a large scale; as an event which will leave its mark behind it; as an artistic deed of the greatest significance and which will most likely never be equalled. Rubinstein intends to close his career as pianoforte player with this cycle of performances, and although this is not the first time that similar rumours of his retirement have prevailed, we have every reason to believe in their being verified after this truly monumental effort has been finally accomplished."

On the 4th ult., the anniversary of the death of Mendelssohn, a highly effective performance of Sophocles' drama "Antigone" was given at the Leipzig Stadt-