NOTICES OF NEW MUSIC.

would detract from its value at the present time. The "Hope Pearl," 1830. The late Mr. Henry Hope, of Piccadilly and Betchworth, took great pleasure in collecting pearls. The largest was a baroque, a very fine specimen on an Oriental pearl of a teardrop shape measuring two inches in length, four inches and a half in circumference, and weighing three ounces or 1800 grains. It was detached from the shell, but it was deemed necessary to leave a small portion of the shell adhering to it, but which is of so fine an orient and so well polished that it is not distinctly perceived to be of the nature of shell. This mass of pearl must surpass in size the fish which formed it.

The "Russian Pearl" has a peculiar story attached to it, related by the traveller Mr. G. Kohl, and which occurred about fifty years ago. He says, "There died a convent, whither he had retreated after the manner of the wealthy pious ones of his nation, a rich merchant. Feeling the approach of age he had by degrees given up the toils of business to his sons. His wife was dead and beloved object which even in the cloister was not divided from him was one large beautiful Oriental pearl. It had been purchased for him at a high price, and so enchanted was by its water, magnificent size and colour, its perfect shape and lustre, he would never part with it however large a sum was offered for it. He fairly worshipped the costly globule. While he himself inhabited an ordinary cell in the convent, this object of his love was bedded on silk in a golden casket. It required very powerful recommendations to obtain a sight of it. No one ever dared touch this pearl of pearls. During the last illness of the old man he never let his pearl out of his hand, and after death it was with difficulty removed from his stiffened fingers. It found its way afterwards to the Imperial Treasury. The "Southern Cross Pearl" is perhaps the most remarkable production of its kind that nature has ever produced, and it is by Mr. Street's kindness I am able to give an account of it. It consists of a group of nine pearls; seven compose the shaft, one and a half inch long, and the two arms of the cross are formed by one pearl on each side. The pearls are of fine orient, and would be of good shape if they had not become slightly flattened at the back. This cross of pearls was discovered by a man named Clark while fishing anywhere in Western Australia. The owner of the boat was a Roman Catholic, and both owner and finder were struck with awe and amazement, looking upon it as a heaven-wrought marvel, and with superstitious dread they buried it for, how long it is not known. It was discovered in 1874, since which date it has changed hands many times, and was exhibited in the Western Australian Court of the Indian Exhibition of 1886. It is valued at £10,000.

No one has been able satisfactorily to explain the regular grouping of these pearls; but it has been suggested by Dr. MacSamy that a fragment of serrated seaweed may have gained access to the shell, and that the succession of teeth along the margin of the foal may have determined the deposits of nacre at regular intervals so as to form a string of pearls running in a straight line. As this curious form of pearls was found in the Southern Hemisphere it has received the name of the southern cross, from the famous constellation so called.

The necklace of the Empress Eugenie contains a row of matchless black pearls. There was in the market lately a round black pearl of surpassing lustre weighing sixty-seven grains;* the value of this has been increased by finding another exactly like it. It is computed that out of twenty million oysters four million or one-fifth contain pearls.

The medicinal qualities of pearls will be shown later.

* Over twenty grains the pearl is equal to the diamond in value.

NOTICES OF NEW MUSIC.

In connection with two events of great interest—one especially to Europe and the Old World, the other to the New World of America—we have received several musical compositions. The enthusiasm and pleasure with which the Royal Wedding was greeted has brought forth much musical production, good, bad, and indifferent, and there is scarcely a musician in England who has not produced his Princess May Valse, or Duke of York March, or Royal Wedding Galop. It is but a faint reflection of the national expression of joy and good feeling.

From the Chicago Exhibition we have received a very charming collection of children's songs, well got up, and published by Novello & Co. It is called The Children's Souvenir Song-Book. Anyone desiring to make their little friends a tasteful, useful present should purchase a copy. Half the composers are American, and half are English, such well-known names as Macfarland, Stanford, Hubert Parry, Barnby, Rendegger, Fanning, Tours, and Myles B. Foster, representing this side of the Atlantic; a very interesting part of the enormous Exhibition at Chicago.

SONGS.

My Heart is set on My Lassie (R. Coaks), is a pretty Scotch ballad; the words by Robert Gillhorn, the music by Madame Conroy. It is a very popular Irish type, by Angelo Mascheroni.

A Question is the title of a very graceful song, by George F. Horne, to words by Dr. Emmens (J. Williams). This is likely to be very popular.

PART-SONGS AND CANTATAS.

Popular Trios for Ladies' Voices (R. Coaks), Nos. 38 to 43, contain six charming compositions by Theo. Marsalis, who is also responsible for the words. Where all six are so good it is difficult to make selection; but especially pleasant are No. 38, May-Day and No. 39, Silent Night, a Christmas Cantata. Love's Nest (Forsyth) is an effective, if not very powerful, madrigal, composed in four parts by J. Clippingdale.

Robert's Mudlwer, a humorous trio for ladies' voices, by J. W. Hartley. This is really a humorous trio, and just the thing for Christmas amusement.

Rose Riding-Hood, an operaetta for children, by Arthur Page. This little work for quite young children may either be acted or simply sung as a little cantata. For the former arrangement, it is perhaps as well as in Western Australia of a simple nature are given. It is a pity that the melodic interest is not more varied and graceful in design. Monotony for children is fatal, however accomplished the work. A Christmas Christmas, by Alfred Moffat, and Christmas Holidays, by H. W. Scharian, are new issues of Novello's School Music, and are capable of little cantatas for the younger children, who will get much fun out of the preparation of the acting, and they are printed in both notations.

Internal Arrangement of the Singing Classes, by Florence A. Marshall, will be found so very useful to teachers and sight-readers alike. The design of the book is excellent and the instruction is complete and ample.

Floresto, music by Agnes Bartlett (J. Williams), is a rather ambitious but interesting operaetta for treble voices, founded on Grimm's tale of the goose-girl St. Cecilia (Fifth Series). Some very good new numbers appear in this collection of two-part songs for treble voices; amongst others, 8 two-part canons in unison, by A. E. Horrocks; 12 two-part songs by Joachim Raff; and Glee, a two-part canon by Myles Foster.

Union School Songs include some of the graceful and original melodies by Florian Fawcett in words by such excellent writers as M. C. Gillington and Adelaide Procter. The originality and beauty of Miss Horrocks's music to Miss Gillington's words were never more exquisitely shown than in two Fairy songs for treble voices. These dainty part songs will delight ladies' choirs where good music is preferred to easy trash.

PIANO.

A Complete Scale and Arpeggio Tutor, by Adolphe Schiessen (Coaks), includes all the accompaniments in this department for candidates preparing for Trinity College, London, and the Associated Board, the two representative English Examinations.

Serenade, by Leo Stern, transcribed for the piano by Benno Schönberger, is an effective arrangement of the favourite piece for violin and piano forte.

Donchka (J. Williams), a polka-mazurka, composed by Frances Alliston, is a superior teaching piece.

The same type is Chopiniana, a hommage to Chopin's memory (Patey & Willis), by Myles Foster, and a Mazurka (Williams), in A minor, by Miss Horrocks, in A minor, and in B minor, and in C minor.

Boat Song, by Miss Horrocks, is an excellent composition.
NOTICES OF NEW MUSIC.

FOR THE VOICE.

Love and Summer (Eacoh and Sons), a song for mezzo-soprano or contralto voices by F. H. Cowen, is simple and effective.

Two new songs by Caminade (Eacoh), with French and English words, the latter by Eugene Oudin, will give great pleasure to the singer. The titles are Captive Love and Berceuse. Angelus, a duet for mezzo-soprano and baritone by the same lady-composer, will be very welcome. It is such a dearth of good duets for these voices.

Sofreggi, by the late Samuel Webbe (Forsyth Brothers), have been added to, arranged, and transposed by W. Henry Thomas for the students of the Guildhall School. They will prove useful in many ways to school classes.

The Silent Land (Forsyth), a sympathetic setting by Nicolai P. Thamsen of Longfellow’s well-known poem. The copy before us is greatly marred by misprints.

Drawing-room Operas (Wickins), The Bohemian Girl by Bale. This is an ingenious way of introducing opera music, by means of the most popular excerpts and a narrator, to the notice of hundreds who either cannot afford or do not think it desirable to visit the theatre. In many cases the narrator will prove infinitely more interesting and sensible than the original libretto.

for the piano.

Mazurka in B minor (Forsyth), by H. Whitehead, and Berceuse and Scherzo by Dr. Horton Albson, are two teaching pieces above the average in grace and novelty.

Favourite Pieces (Hammond), by Henselt, form volume 35 of the Academic Edition. Our old friends, the Frühlingstod and Wiegenlied, will be found amongst them.

We have received some numbers of Progressive Studies (Novello), collected and edited by Franklin Taylor. Each number deals with a separate part of pianoforte technique, and is illustrated by the studies, rare and well-known, of the world’s greatest teachers.

Five Miniatures, by S. B. Schlesinger (Novello), will appeal to those who prefer music to display, and warm expression to cold execution.

FOR STRINGED INSTRUMENTS.

Practical Violin School (Forsyth), a good, practical work from first lessons onwards, by Edgar Haddock. Instructions are clear and to the point.

Romance for Violin and Pianoforte (Hammond), is a charming, musically work by Albert W. Ketelhey.

Albums for Pianoforte and Stringed Instruments (Novello). No. 1. Pieces by Dolmetsch, the editor of the series; No. 2. Pieces by Purcell, commence what promises to be an interesting collection.

Ten Sketches (Novello) for Violin and Pianoforte, by J. B. Ponzianski, are attractive and by no means difficult little pieces. The same remark applies to six pieces by J. L. Rokebel for violin and piano.

FOR THE ORGAN.

Organ Studies (Hammond), No. 38 of the Academic Edition. These excellent books containing studies by old English and foreign masters at the instrument are collected and edited by Dr. Pearce, who also contributes a few good specimens of his own work. The studies are divided into three books—Preparatory, Intermediate, and Advanced, and will be found suitable preparation for examination upon the organ of the four hands.

Benedictus, by Dr. Mackenzie (Novello), arranged by J. B. Lott and C. C. Palmer. This beautiful violin piece will doubtless be effective as a voluntary, but is naturally best, as originally written, for violin.

Organ Arrangements (Novello), by Dr. G. C. Martin. The organist of our cathedral has arranged many fine movements from the great composers’ works in a masterly way, and without presenting unsurmountable difficulties to the amateur organist.