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The end of the lecture left all who were present deep in admiration for Mr. Austin's versatility as critic, *littérateur*, pianist, and vocalist. The songs interpreted were the following :

	Poems by
'Prometheus'	Goethe
'Zum neuen Jahr'	Mörike
'Auf einer Christblume'	Mörike
'Lied vom Winde'	Mörike
'Fühlt meine Seele'	trans. from Michael Angelo
'Auf einer Wanderung'	Mörike
'Das verlassene Mägdlein'	Mörike
'Klinge, klinge, mein Panderö'	Heyse
'Kennst du das Land'	Goethe
'Wächterlied auf der Wartburg'	Scheffel

COMMAND PERFORMANCE BY THE BRISTOL ORPHEUS CHOIR.

On May 30 the Bristol Royal Orpheus Glee Society had the distinguished honour of singing by Royal Command before The King and Queen at Buckingham Palace. At the conclusion of the programme Mr. George Riseley, conductor of the Society, and Mr. A. E. Gough, chairman for the year, had the honour of being presented. The programme was as follows :

'Strike the lyre'	T. Cooke
'Stars of the Summer night'	W. A. Cruickshank
'The Phantom Host'	F. Hegar
'Peace'	C. Lee Williams
'A ballad when at sea'	Dr. A. H. Brewer
'The land o' the leal'	Arr. by H. Elliot Button
'The long day closes'	Sir A. S. Sullivan

This was the second time the celebrated choir had been honoured by a Royal command. The Society sang before Queen Victoria at Windsor Castle on December 2, 1895.

Reviews.

O how amiable are Thy dwellings. Anthem. Composed by William Prendergast.

[Novello & Co., Ltd.]

The important occasion for which this Anthem was composed, viz., the recent visit of their Majesties The King and Queen to Winchester, demands scope and breadth of treatment, and the music contains several points which show Dr. Prendergast's conception of those conditions. The section commencing 'Behold, O God, our Defender' appeals to us as being more logical and clearly defined from a harmonic point of view than much of the rest of the Anthem. Indeed, though we claim to be modern in thought, we feel that simpler harmonic statements would have been preferable to the complex phrases in which the music abounds, and which frequently show restlessness of tonality, and not always faultless writing. We however fully appreciate such a point as that at the phrase 'O Lord, save the King,' where the sudden modulation to A major on the last word should produce a good effect. But the fact of His Majesty having honoured Dr. Prendergast by accepting the dedication of the work disarms our further criticism, and it only remains for us to congratulate the composer upon the distinction so graciously accorded him.

Come away, death. For ladies' voices. By Julius Harrison.
My bonnie lass, she smileth. Sweet day, so cool. For mixed-voices (four-part). By Edward German.

Adieu, sweet Amaryllis. For mixed-voices (four-part). By Charles Macpherson.

[Novello & Co., Ltd.]

As one would expect of a musician so sensitive to poetic meanings and artistically conscientious, Mr. Julius Harrison has given adequate and refined treatment to Shakespeare's well-known verses 'Come away, death.' His setting, which is for unaccompanied ladies' voices in three parts, is simple in outline but distinctive in idea and meaning. It strikes a plaintive rather than a despondent note. Under the latter influence composers are prone to consider rhythmic interest intrusive. Mr. Harrison has not fallen into that error. His Trio certainly deserves the attention of conductors.

It is no disrespect to Mr. German to say that his inspiration, like that of other prominent composers, is apt to halt ; it is more to the point to add that he seems always to have something particularly good in store. He now gives us a setting of 'My bonnie lass, she smileth' that is one of the most charming light part-songs we have seen for some time. Its melody and daintiness—which are much in the manner of the later English madrigal—are supported by a perfection of detail in all the subordinate matter such as a composer of Mr. German's mature musicianship can alone command. This means no scholasticism, as anyone with a keen eye for consecutive fifths will soon discover. 'Sweet day, so cool' is one of the calm and sweetly-expressive movements characteristic of so much of Mr. German's work. Its effect when performed with an insight into phrasing should win ready acceptance.

In 'Adieu, sweet Amaryllis' Mr. Macpherson cleverly combines the contrapuntal and expressive ideals in a way that emphatically recalls Bach. The writing is smooth and, one might say, sleek in its gentle sorrowing accents. In a long section on the words 'Here is for me no biding' the composer sets up an unmistakably appropriate mood with his continuous, sinuous development and a gradual rise and fall ; he then pays a long-drawn adieu to sweet Amaryllis with a gradual dying away of sound and a hovering between major and minor at the close. The method gives ample scope for his fine musicianship. Expressively it is far more telling than those of square melody or of the momentary emotional portraying that leads so often to a musical patchwork. We look forward to hearing a performance of this part-song. It must be a subtle performance, for the work is far too good to be sung casually.

How shall I sing that Majesty. Sacred song. Words by John Mason. Music by John Pointer.

[G. Schirmer, New York.]

The 'sacred song' no longer stirs the multitude as it used to in England, but doubtless it retains much of its power in America. We would have felt the loss more had its type been more often that of the latest example, which comes from a New York publishing house, though written by an English composer. Mr. Pointer gives good effect to the serious stateliness of melody and rhythm that often passes current in itself for artistic salvation, adding to it the more essential qualities of musicianship and inventiveness. His accentuation is good, his harmonization is well balanced, and his sense of proportion is evident. For these reasons 'How shall I sing that Majesty' is a sacred song *hors ligne*.

Canzonet in A. For the Organ. By J. Stuart Archer.

Sonata in F minor. For the Organ. By E. H. Thorne.

[Novello & Co., Ltd.]

Mr. Archer's piece may be described as an example of the lighter form of organ music, in which taking themes and deft workmanship combine to form an agreeable addition to the recitalist's repertoire. The composer shows that it is possible to write in this style without descending to the sentimental character usually associated with it. We recommend the item to all for whom real musicianship has any attraction.

Mr. Thorne's Sonata is distinguished by its strong, manly character, and the result of experience which is evident throughout the work. Effective modulations and commanding points of climax are skilfully employed, while the music is essentially suitable to the organ. We particularly like the slow movement for its graceful theme and musicianly development. The Finale is by no means easy, though the necessary study will be well repaid. The Sonata is a distinctly welcome addition to modern organ music.

Hide not Thou Thy Face. Anthem. Composed by Zingarelli.

I will arise. Anthem. Composed by S. S. Wesley.

[Bosworth & Co.]

These examples have recently been added by Sir Frederick Bridge to the publishers' series of the English Cathedral School, and should find wide acceptance. Such music is doubly welcome in these days of extravagant effort for mere effect, and should encourage the use of unaccompanied singing.