Review

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collection is intended to accompany, nothing need be said concerning the secular character of many of these imported popular tunes, or of those apparently written for the work. There are, however, many fine melodies supplied from various sources which give the book a value apart from its particular design. The merit of several of these has been well brought out by the experienced hand of Mr. Joseph Barnby, to whom has been entrusted the revision of the harmonies of the book, a work which he has accomplished with his customary skill and good taste.

O be joyful in the Lord (Jubilate Deo), an Anthem specially suitable for Choral Festivals, and *Magnify His Name*. Anthem. By George C. Martin, Organist of St. Paul's Cathedral. [Novello, Ewer and Co.]

THE first of these beautifully written Anthems is composed, by request, for the Festival of the London Church Choir Association, to be held in St. Paul's Cathedral, on the 5th inst. It is printed with an organ accompaniment only, but it is stated on the title-page that it is scored for orchestra; also for cornets, trombones, and drums. The vocal parts are written in a broad massive style, and the ending of the Anthem with the melody of the Old Hundredth Psalm has a particularly dignified effect. The art of the musician is exhibited in the clever device of imitation introduced in the middle movement, and the heart of the poet is to be traced in the reverent and expressive setting of the words. The organ part is independent and original, and contributes largely to the festal effect of the setting of the Psalm.

The second Anthem, "Magnify His Name," written for the London Gregorian Association, opens with a phrase for the organ founded on one Gregorian tone, another being employed with varied harmonies each time it appears, the words "For He is a most high God," associated with the phrase, serving as comment and as exhortation to praise. The free organ accompaniment supplied in places is conceived in the happiest vein; the part writing for voices is extremely clear and interesting, a fine effect being created near the conclusion by the long dominant pedal before the *Coda*, in which the themes previously used are ingeniously set forth. The whole is a very noble example of earnest work.

Six Songs. The words by Heinrich Heine. Set to music by W. Wallace. [Augener and Co.]

IT is in no hypercritical spirit that the wish is here expressed that these songs with an English title should have been given with an English version of the original German words. Such an addition would have greatly enhanced the value of the songs for English singers, inasmuch as the songs themselves are so cleverly written that they ought to become popular with native vocalists, to whom the beauty of the music will certainly make a strong appeal. Those who understand and can sing the words as the poet wrote them will gain much, such words as "Ein Jüngling liebt ein Mädchen," "Wenn zwei von einander scheiden," "Ich hab' ein Traum geweinet," "Du bist wie eine Blume," "Mädchen mit den rothen Mündchen," and "Und wüssten's die Blumen," all of which are well known to the readers of Heine, who will commend the felicitous manner in which the musician has sought to illustrate in song the sentiments they contain. But many vocalists might not have been unthankful to be able to convey those sentiments through the medium of a translation to ears unacquainted with the meaning of German words.

Solemn March in E flat minor. For the organ. By T. Tertius Noble. [Novello, Ewer and Co.]

THE composer of this piece evinces the possession of talent above the average, but his laudable intention to avoid commonplace methods of expression has led him into the paths of eccentricity. In the first place, it is impossible to understand why the key of six flats should have been chosen for his March. E minor or D minor would have done just as well, and the difficulty of playing *legato* on the raised notes of the pedals would have been avoided. Then the harsh transitions of key in the middle section or trio are decidedly objectionable. We have eight bars in G sharp minor, eight in G major, and sixteen in E major, followed by an abrupt return to the original tonic, the effect of the entire episode being very unsatisfactory. On

the other hand, the principal theme of the March is extremely impressive, and the writing throughout is that of a clever musician. Mr. Noble may be encouraged to persevere, and in his next effort to allow his ideas to flow in a more easy and natural manner.

Magnificat and Nunc dimittis, set to music in the key of E flat. By John E. West. [Novello, Ewer and Co.]

THE clever way in which certain melodic phrases are employed in this setting of the Canticles for Evening Service (composed, like Dr. Martin's Anthem, for the Festival of the London Church Choir Association) will not fail to strike the observer. The art which conceals art, and does not lose sight of the necessity and purpose for which certain work is undertaken, is also present, and the effect to the ear is as marked as the effect to the eye. The musical sentences are distinguished by vigour and appropriateness combined with a perfect fitness of character conversant with the words. The Gloria, used for both Canticles, is especially bold and bright, the *quasi* barbaric theme of the first phrase being novel and striking. The opening of the Nunc dimittis for tenor solo is a happy idea well carried out. The points mentioned are only a few among those which the musician will find in Mr. West's music, while the general appropriateness and joyous style commend it to approval.

Five Songs from Seville (Fünf Lieder aus Sevilla). By Günther Walling. English adaptation by Harry Brett.) Composed by Maximilian Heidrich, for four solo voices and pianoforte duet. [Leipzig: Alfred Dörfel.]

THE somewhat novel arrangement of these vocal pieces will doubtless prove attractive. The songs are written after the style of the teaching of the modern German school; but they are not without occasional glimpses of melody. Doubtless, when carefully performed, they will prove attractive; but the style of the harmonies employed are to a considerable extent not always productive of an unmixed joy to the ears of an English audience. The aim of the composer seems to have been to imitate the Gipsy Songs of Brahms. He has not, however, achieved all his intention, if he desired to equal them in excellence. The pleasure procured for the ear may be greater than the delight to the eye, by the extraordinary and often far-fetched sequences of melodic forms which appear to be the distinguishing characteristics of the compositions.

Ode to the West Wind. Set to music for Tenor Solo, Chorus, and Orchestra. By Charles Wood. Op. 3. [Novello, Ewer and Co.]

MR. WOOD in selecting Shelley's noble poem for musical setting could scarcely have chosen anything more capable of varied and vigorous treatment. That the self-imposed task has been approached with "spirit conformable" is patent in every bar of the music. There is a leaning towards a Wagnerian mode of expression, but this is to be expected from the generality of earnest students of the rising generation, and is not inconsistent in its treatment. The part-writing for the chorus is bold and vigorous, the solos are melodious, and, as far as can be judged from the pianoforte part, the scoring would appear to be full of picturesque character.

Suite in D major, for Two Violins, Viola, Violoncello, and Pianoforte. By Alex. S. Beaumont. [Charles Woolhouse.]

IN the majority of the works bearing the title which Mr. Beaumont has given to his work, the older composers wrote their several movements in the same key. There are five movements in varied tonalities in the present work—namely, a March in D, with movements in F sharp major and B flat major; a Canzonetta in G, a Piacevole in E flat, a Serenata in G minor, and a Gavotte Caractéristique, "Le Contraste," as a *Finale*. These several movements are ably written and distinguished by no little originality of idea and a refreshing independence of treatment, which all tend to show that while the composer possesses considerable facility in writing melodiously, he has, also, sufficient strength of mind and fixity of purpose to assert his right to express his thoughts in a manner indicative of perfect reliance upon his own judgment.