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Klänge," No. 7 of the "Poëms Symphoniques," and "Les Préludes" (both of which were performed at this concert), are fair specimens. Mr. Bache has, however, a right to a hearing; and we are bound to say that he spares neither exertion nor expense in the presentation of the Abbé's works.

THE 149th Festival of the three choirs of Worcester, Hereford, and Gloucester will be held in Worcester on Sept. 10th, and three following days. The services of Mdlle. Titien, Madame Lemmens-Sherrington, Madame Patey, Mr. Santley and Mr. Lewis Thomas, have been secured, and other important engagements are pending. The band and chorus will be in every respect thoroughly efficient. A specially interesting feature of the festival will be the production of Bach's "Passion Music" (S. Matthew); the "Messiah" and "Elijah" will, of course, occupy their usual prominent places in the programme; and on Thursday morning a selection will be given. There are eighty-four stewards, comprising the nobility and gentry of the county. The sermon will be preached by the Rev. Canon Barry. The members of Mr. Done's Festival Choral Society have commenced their rehearsals, under Mr. Done's personal superintendence. For some time before his decease, Dr. Williams had been compelled, on account of failing health, to resign the post of Secretary, the duties of which he has for many years ably and zealously discharged, and the Rev. T. L. Wheeler, senr., has been appointed to that office. From his long connection with the city, his practical knowledge in respect of all matters incident to the Festival, and his well-known business tact and ability, the Rev. Mr. Wheeler is specially qualified to occupy this important and onerous position, and the committee are fortunate in having obtained so worthy a successor to the lamented Dr. Williams.

SIR JOHN GOSS.—At a meeting of professional and amateur musicians, recently held at the College of Organists, it was determined to invite the new Knight to a public banquet at the Albion on the 17th inst., on which occasion Mr. W. H. Gladstone, M.P., will take the chair. In consideration of the long and useful service rendered by the veteran composer to musical art, it has been proposed to raise a fund for the purpose of endowing a musical scholarship, or presenting some suitable testimonial to him on his official retirement from St. Paul's Cathedral. Gentlemen desirous of assisting should communicate with Mr. R. Limpus, hon. secretary, 41, Queen-square, Bloomsbury.

Rebels.

NOVELLO, EWER AND CO.

Te Deum. Composed for Her Majesty's Thanksgiving at St. Paul's Cathedral, by John Goss.

It is but seldom that it falls to the lot of any composer to have such an opportunity of making his art prove herself the handmaid of all that is sacred and devotional, as was offered to the author of this work. At any time, the gratitude of a mother for the mercies vouchsafed to her son, must touch the heart; how then can words describe the feelings of those who were present at the impressive ceremony when a mighty nation like one family, joined its royal head, in thankfulness. When the first notes of this *Te Deum* rang through the fine dome of St. Paul's, thirteen thousand hearts were longing to answer to their echo. But on the other hand, it must not be forgotten that the Muse which inspires musical genius is not always obedient to a sudden call, and may even show a petty perverseness in wilfully absenting herself when hurriedly invoked, and the means of performance may not be adequate to the conceptions of the author. Mr. Goss had but a short notice that he was required to compose this Hymn and an Anthem, and his resources were limited to two hundred voices, accompanied by an unfinished organ, and he was also required to keep its length within small bounds. But we are glad to say that this setting of the great catholic hymn needs no apology. The opening is bold and broad in effect, the modulations being simple but well contrasted. The *Ter Sanctus* is given in the relative minor (B minor), passing at once to a chord of G major, thence to a most effective chord of E flat *fortissimo* at the words "Heaven and earth are full of the majesty of Thy glory," by the end of which sentence the original key D has again asserted itself. The succeeding words are given out on a subject for imitation, and the parts are interwoven and added to each other in the excellent manner which characterizes so many of Mr. Goss's church compositions. A charming contrast to the previous score of music is given at the words, "Also the Holy Ghost

the Comforter." Some cleverly handled discords at the words "the sharpness of death" lead into the key of B major at the words "Thou didst open the kingdom of heaven." The return to the key of D from that of B, at "Thou sittest at the right hand of God," is one of the finest effects in the work. From the entry of the words "We believe that Thou shalt come to be our judge," a continuous flow of thoroughly sweet melodies leads to the bolder rendering of "day by day." The prayer "Vouchsafe, O Lord," leads by a *crescendo* to a *forte* passage, "O Lord, in Thee have I trusted," the remaining few words bring the *Te Deum* to a close—*piano*. As a whole this setting must be pronounced well worthy of its author's reputation; as in his other works, the vocal part-writing is of the smoothest kind, the use of the Antiphonal singing well chosen, and the modulations are carefully contrasted. It must be a matter of regret to all church musicians, first—that Mr. Goss was limited to a length of 12 or 13 minutes; next, that a full orchestra was not placed at his disposal. Under such circumstances, no doubt a more important work would have come from Mr. Goss's pen; but with all the disadvantages which surrounded the author, he has produced a composition which will doubtless for many centuries be used not only as a special, but ordinary, embodiment of the thanks of devout worshippers.

"*The Lord is my strength and my song.*" Anthem, composed for Her Majesty's Thanksgiving at St. Paul's, by John Goss.

THIS work, the fellow-production of the one above reviewed, is full of bright and cheerful themes, many of which are given out by the voices in unison, some being afterwards used as foils to other equally pleasing counter-melodies. Short solo passages are given to a bass voice from time to time. The re-entry of the main theme is preceded by a most effective, though not strikingly novel use of the chord of the diminished seventh; and the imitation towards the close of the first movement to the words "Open me the gates of righteousness," is beautifully written. After this, a short *Largo*, of the choral-recitative type, leads to the tune "Gotha," with an organ-bass moving in counterpoint, to which a few bars are attached as a *coda* to the words, "Hallelujah. Amen." This Anthem, as a whole, is more noticeable for its brightness than its depth; and if it does not add largely to its writer's fame, it will at least show that his pen has not forgotten its power and need not cease its labours, although its master is about to retire from the more fatiguing physical work of his profession, laden with the good-wishes and respect of all his brother labourers.

I cried unto the Lord. Anthem, for five voices, by C. Swinnerton Heap, Mus. Doc., Cantab.

THIS is a charming piece of music in which the effects are divided between the voices, the organ, and the combination of both. The harmony is fresh and pure, and the voice parts are all melodious. There are some admirable instances of the use of the augmented 5th on the 3rd of the minor key, sometimes accompanied with the 3rd only, sometimes with the 7th also—the inversion of the suspended 9th—a combination as unhackneyed as it is beautiful. The unexpected introduction of the chord of D $\flat$ at page 8 on the word "heard," gives it appropriate force in the sentence "and He heard me," and by the simplest means, induces a bold and very striking modulation into the key of A $\flat$. In more than one place, the voices are left without accompaniment, in some of which the organ gradually enters, first with the pedals only, then with the duplication of an inner part in a higher octave, and in others the organ has alternate phrases with the singers. It might be wished that the figure of arpeggios, that accompanies the opening strain for tenors only, had been alluded to in the course of the piece, since it would have formed a pleasant relief to the uniformity of the motion, and would have seemed to embrace the whole in one prevalent idea; the figure is resumed however towards the end, and happily reminds us there of its good effect at the beginning. The anthem is dedicated to Dr. Monk of York, of whom, it is said the young Cambridge doctor was once a pupil, and it reflects equal credit on master and scholar.

Praise the Lord, and call upon His Name. An Anthem, composed by Sir George Elvey, Mus. Doc., Oxon.

HERE is a broad, bold, brilliant, and dashing specimen of vocal writing, to which the organ part gives support, and, in some felicitous places, contrasts, the latter especially, in the setting of the word "Hallelujah" towards the end. Its fresh frank effect springs mainly from its generally diatonic character, a style from which the youngest writers of the day

are too prone to wander, and the consequence in their writing is—where indecision and confusion of key are escaped—sentimentalism in feeling and technical weakness. The beginning and end of the piece are in 3-4 time, and are separated by an episodic verse or semi-chorus in common time; seemingly the same quickness should prevail throughout, and the variation of measure and even of idea makes not truly a change of movement. An oversight of the talented composer is the similar motion to 8th—E A in the top part with G♯ A in the bass—page 6, bar 4 from end, which has as bald an effect as that ancient worthy must have felt who made the law against the progression. Again, there is a little inadroitness in the use of the chord of D, the tonic, after that of E minor, the supertonic, at page 9, score 2, bar 4, where the effect would have been clearer, had the chord of E been retained with D, and perhaps F♯ also, as passing notes. The organ part is written, so to speak, for the pianoforte, having notes below the range of the organ key-board, and having full chords (after the manner of old pianoforte arrangements), so low that the goodness of their effect on the pianoforte is questionable, but on the organ cannot be believed in for a moment; doubtless the author intends that the organist should alter, at his discretion, passages wherein such impracticable notes occur, so as, at least, to have the true bass notes at the bottom; but an author should be thankful to have the notes played that he does write, and is injudicious to rely on the discretion of anyone but himself to fit his music for his means. The free and frequent use of the high G and F for the sopranos, and their iteration with syllables, almost restricts the use of this very telling anthem to cathedral choirs, or to those where trained ladies' voices are engaged; for these extreme notes can scarcely be sung, and certainly not with good effect, by ordinary boys; it is to be wished that it may often be heard where it can be heard to best advantage.

The Organist's Journal. Nos. 13 and 14. Arranged by Frederic Archer.

MR. ARCHER is doing organists a kindness by producing in a form suitable for voluntaries, in these two numbers, four movements from the Symphonies of A. Hesse. Those in No. 13 are from the second and third Symphonies. The first of these is an *Andante con moto*, in G, of a somewhat light character, but very pleasing and graceful; the second a *Larghetto*, in G, of a style more likely to be generally acceptable to church organists than that of its predecessor. Those in No. 14 are arrangements of Hesse's fifth and sixth Symphonies. The first is a very beautiful *Larghetto* in A flat, the themes of which are treated most tastefully; the second, an *Andante* in C, which is simple but very effective. The whole of these exhibit Hesse's well-known powers of smooth part-writing and sweetness of melody. It is to be hoped that Mr. Archer will not be tempted (as so many arrangers are) to overload his arrangements with difficulties in an attempt to include simultaneously too large a number of orchestral effects. These numbers are generally free from this fault, and easy; but on p. 176, while the feet are engaged, and the left hand is holding a chord in the centre of the swell manual, a melody is given to the great organ, accompanied by scales on the choir. Organists who do not possess very carefully constructed manuals or very long fingers will be at a loss here, unless indeed Mr. Archer intends a very long nose to come to the rescue.

Sonata in D minor. Originally written as an Organ Duet by Gustav Merkel. Arranged as a Solo by Frederic Archer.

A VERY excellent composition has here been saved from the oblivion which now deservedly shrouds those rumbling concatenations of sounds called organ-duets. The first movement, *Allegro moderato*, is thoroughly classical in style, although relieved, by frequent introduction of *arpeggio* passages, from a classical stiffness. The feet are by no means allowed to lie idle, frequent batches of semi-quavers rousing their energies. The second movement, *Adagio*, is remarkably sweet, and will doubtless be a most useful excerpt for general purposes. The finale, *Allegro con fuoco* is a short introduction, and a very brilliant Fugue, well worthy of careful study. The whole Sonata is in Merkel's best style, and will form an admirable work for either church or concert-room use.

Original Compositions for the Organ. By Frederic Archer. No. 4.

This work consists of an Introduction, Air with Variations, and Finale Fugato. The Introduction is well conceived and impressive, and the Air is very melodious, although not of an uncommon type. In the Variations will be found some

excellent part-writing, and every opportunity of displaying the various pleasing combinations or contrasts of registers, of which an organ is capable. The effect produced by giving out the Fugue subject in the relative minor of the key of the Air is fresh and good, and the whole work may be pronounced quite equal to any of the previous numbers.

Si vous n'ouvrez votre fenêtre. Chanson. Paroles d'Alex. Dumas (fils).

Perchè piangi? Cantilene. Words by Corrado Marchese Pavesi.

La Fauvette. Chanson. Paroles de Millevoe. Composed by Ch. Gounod.

HAD M. GOUNOD a reputation to make, instead of to support, there can be little doubt that these songs would have brought him into notice, even without the kindly aid of any vocalist to introduce them in a public concert-room; for simple as they are, there is an almost indescribable charm about them which cannot fail to render them popular, both with musical and non-musical listeners. The first song commences with an appropriate little symphony, the words being wedded to a bright theme, so delicately and artistically handled, and so thoroughly in sympathy with the refined verses of Dumas, that the music seems almost to have grown spontaneously with the poetry. We can scarcely imagine a more perfect union of words and notes than the concluding two lines:

"Si vous n'ouvrez votre fenêtre
Au dernier mot de ma chanson."

In the *Cantilene*, "*Perchè piangi?*" the accompaniment asserts itself somewhat more, but only to aid and heighten the effect of the melody, for M. Gounod loves the voice, and uses the instrument, not as its enemy, but as its loving and tender friend. A placid subject expresses the verses with remarkable fidelity, the pathos of the phrase, "*Perchè piangi?*" and the repetition of the name, *Ella*, first on the dominant of C minor, and then on the dominant of B flat minor, being points of interest which (as we have remarked in the first song) seem to be naturally evolved from the words. "*La Fauvette*" is a highly characteristic song, the subject, commencing with an effective pedal bass, being so thoroughly tuneful as to ensure its popularity, even with those who are not keenly alive to the many beauties both of harmony and accompaniment, which would render it additionally attractive to an artistic ear. The effect of this little *chanson* is gained by the simplest means, but simplicity is the power of genius. The title-pages inform us that the first two songs on our list are also published with English words. This will be a real boon to many vocalists; but the music so thoroughly reflects the original poetry that we should counsel all who can do so to sing them in the untranslated form.

Six Songs. Written by the Rev. Richard Wilton, M.A. Composed by the Rev. Sir Fredk. A. Gore Ouseley, Bart.

1. <i>Oh where.</i>	4. <i>The Sparrow.</i>
2. <i>Under the snow.</i>	5. <i>The Resting-place.</i>
3. <i>Home.</i>	6. <i>Apple blossoms.</i>

ON the title-page of these songs it is stated that they are "adapted for Sunday use"; and certainly, although not specially applicable to that day, it is impossible to imagine verses more thoroughly in consonance with a purely devotional feeling. As might be expected from the well-earned reputation of the composer, the music appeals more to educated musicians than to that motley assembly of listeners known by the name of a "mixed audience," for it is replete with grace and elegance throughout. That in parts the voice is too much in subjection to the pianoforte is a fact which can scarcely be doubted; and it remains therefore a matter for earnest consideration whether this growing practice of modern composers should or should not be encouraged. In this place, however, we shall not attempt to debate the question, but content ourselves with saying that the six songs before us are highly favourable specimens of this school of composition. No. 1 has a melodious theme, with a flowing arpeggio accompaniment, which is so purely written as never to interfere in any part with the voice. No. 2, commencing in A minor, is in our opinion the best of the set. The music throughout is in true sympathy with the words. The change into the tonic major is extremely effective, and the final phrase, "*Under the snow,*" finishing on the low A, followed by the plagal cadence in the accompaniment, are points of extreme beauty. Vocalists who have acquired the difficult art of throwing true expression into their words may ensure a success for this song. No. 3 is excellently written, and contains some bold modulations, but is somewhat overlaid in the accompaniment, and seems