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cludes the whole. We like the anthem less than the majority of its author's music, and it is for this reason that we wish it may be a fruit of his more youthful time.

A Song of Victory, for Soprano Solo, Chorus and Orchestra. Composed by Ferdinand Hiller. Op 151.

THE great struggle which but lately was going on between two of the most warlike nations existing, has, with all its carnage and destruction, been the means of producing two works, each a perfect reflex of the sentiments of the nation which owns its respective composer—Ch. Gounod, the chief representative of the French romantic school, and Ferdinand Hiller, the head of the classical school of Germany. It was natural that the French composer should give vent to his sorrow in a bitter lamentation, it was equally to be expected that the German would sing a psalm of triumph at the great and—if somewhat unexpected—certainly unexampled victories gained by his countrymen. Of these two compositions it may be said in one word, they are the masterpieces of their respective composers. Gounod has in no composition known to us thrown his heart into his work with such success as in the “Gallia.” Nor can it be said that Hiller has ever attained greater breadth and dignity, combined with charm of melody than in the “Victory Song.” From the first bar to the last—if we except a soprano solo and chorus (No. 5)—it is strikingly, even daringly, original. Of this exception we shall have somewhat more to say further on. The work is divided into eight movements. In the first, a chorus in C major, the voices commence without any instrumental introduction, as though to indicate the intensity of their desire to render at once the thanks due to God for His mighty deliverance, and this idea is further indicated by a change of time, after the first two phrases, to *animato*, again followed at the distance of a few bars by *allegro con fuoco*, when the voices settle down to work, the basses leading off with a subject of much dignity, which is treated in imitation to the end of the movement.

No. 2, “Praise the Lord, O Jerusalem,” a soprano solo with chorus, is broad and exultant, but of no great development. No. 3 chorus, “The Heathen are fallen in the pit,” is altogether remarkable, first for a singular accompaniment, which gives a strange sinister effect to the otherwise merely lugubrious subject allotted to the voices, and afterwards for the bright transition at the words “We are risen and stand upright.” The development of this fine chorus is most masterly, and the movement altogether is perhaps the finest in the work.

A recitative lamenting their losses, “How are the mighty fallen,” leads on to the soprano solo and chorus (No. 5) already mentioned, which if not quite as original as the rest of the work, is without doubt one of the loveliest movements of the kind ever written. Mendelssohn's “Lift thine eyes,” “Hearts feel that love thee,” and Spohr's “Though all thy friends,” better known as “As pants the hart,” being fairly rivalled by this charming piece. The refined beauty of No. 5 is effectively contrasted by the rugged grandeur of No. 6 chorus, “Mighty is our God,” which serves as an introduction to No. 7, soprano solo with chorus, “Praise ye the Lord,” containing some florid passages for the solo voice. This in its turn leads into the final movement “Praise the Lord for His great wonders,” which returns to the key of the opening movement, and whilst giving unity to the design, brings the work to an effective conclusion.

To indicate all the fine points in this Cantata would be impossible within the limits of an ordinary notice; but enough has been said to show that a work has been called into being by a disastrous war, which to some minds will reflect more honour upon Germany than a hardly earned victory. The English adaptation by the Rev. J. Troutbeck is admirable.

Four Sacred Melodies. Composed by Berthold Tours. Arranged for the Organ by George Calkin.

THOSE organists who have not acquired the requisite dexterity of finger, or a sufficient mastery over the pedals to permit of their attacking with any chance of success, the greater Fugues of Bach, the Sonatas of Mendelssohn, or the Arrangements of Best, will welcome these transcriptions as presenting good music in an easy and attractive form. The compositions here transcribed were already well and favourably known, but in their new form they promise to obtain a much wider circulation, for Mr. Calkin has displayed the same discrimination in selection and taste in arrangement, as characterized his well-known transcriptions from the works of Mendelssohn. Each piece is marked with indications of the stops to be used, many of the “combinations” being exceptionally skilful and suggestive of pleasant

effects. In mentioning this, however, it should be noted that as no two organs present quite the same relative feature of tone and power, the “combinations” should always be considered as approximate rather than definite, and consequently open to occasional modification.

Two-Part Anthems for small choirs, composed by G. A. Macfarren.

THESE Anthems have been avowedly composed for choirs consisting of boys or females, and are in the form of duets for equal voices. The principal subjects in each anthem are of a more or less robust kind, so as to admit of their being sung by a large number of voices. That they are musically, the name of the composer is in the highest degree a guarantee, as also that they are melodious—of a genuine English kind of melodiousness, untinged by German elaboration or French glitter, but possibly more or less an insular development of the Italian school of the 17th and 18th centuries. The freedom of the accompaniments may serve as a useful lesson to those composers whose timidity prevents their leaving the voice parts free from the cumbersome assistance of full chords, and as a rebuke to others who deny the possibility of running or even flowing passages being made effective on the organ. Of the five anthems sent for review No. 3, “Behold, the tabernacle of God,” appears to contain the chief elements of popularity. But looking to the fact, that in all churches where anthems are performed there appears to be no difficulty in procuring the requisite number of tenors and basses, it would seem as though the secondary intention of their composer, *i.e.*, that they shall be available as duets for private use, is likely to turn out the principal means of their becoming known, and certainly no more pleasant method could be devised for spending a portion of the Sunday than by the performance of such music as this.

La Napolitaine; second Tarantelle, for the Piano. Composed by Mrs. Mounsey Bartholomew.

DIFFICULT as it is to imagine a Tarantella with even the slightest novelty, Mrs. Bartholomew has here given us a light and graceful theme, which so far from striking us as faded and trite, is not only fresh, but somewhat original. This in a great measure arises from the fact of the subject not being confined to those unceasing triplets which are supposed to give the “Tarantella” character, without undue effort on the part of the composer. The principal theme, in F sharp minor, is melodious and spirited; and, as a contrast, the second subject, in D major, has an excellent effect. It may be a question whether the ear will not become weary of the original key, as the opening motive returns without any alteration; but the coda is vigorous and in keeping with the general simplicity of the piece.

La Regata. 5^{me} Impromptu pour Piano. Par Wilhelm Schulthes.

THE compositions of Herr Schulthes which have from time to time come before us have the rare merit of appealing to popular as well as artistic sympathies; and “La Regata” is no exception to this rule. In parts, perhaps, the harmonies are more complicated than need be (so many perplexing enharmonic changes occurring), but where the subject is allowed to flow on, the phrases are extremely graceful and winning. The passages are by no means easy (the use of the fourth finger upon the black keys in the rapid semiquaver passages being somewhat tiresome), but any practice it requires will be amply repaid, for it is a piece which can scarcely fail to please.

Gavotte, for the Pianoforte. Composed by Agnes Zimmermann.

THAT the age for “brilliant” pieces is rapidly on the decline may be proved not only by the fact of classical compositions being constantly re-published, but by the still more startling truth (of which the piece before us is a notable example) that modern writers are now composing in the forms of a bygone time, and that such works are eagerly asked for. No artist more thoroughly understands the true spirit of the old dance tunes, upon which the greatest men have exercised their talents, than Miss Zimmermann; and this Gavotte will thoroughly sustain the fame she has already acquired. The subject, in D major, is exceedingly spirited and full of character, and No. 2, in B minor, is well contrasted with it. The piece will prove excellent practice for amateurs, as in this kind of music the left hand is not allowed to become a lazy attendant upon the right.

Concert für das Violoncello; mit begleitung des Pianoforte; von Carl Eckert.

VIOLONCELLO players have but a limited stock of good