Review

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thoughtfully executed in regard to technical details, from the familiar gamut, or system of scales, to the more abstruse signs of accent, rhythms, and expressions comprehended in the general term *neumes*; and in this latter regard the work of M. Pothier will be found of great value to those specially interested in the subject. The typography of the work, including valuable tables of neumes, cleffs, &c., is simply excellent, and worthy of its origin, the "Imprimerie Liturgique de St. Jean l'Evangéliste" at Tournay.

Fourth Mass (in C). Composed by L. Cherubini. Edited, and the pianoforte accompaniment arranged, by Berthold Tours. [Novello, Ewer and Co.]

In the "Memorials of the Life of Cherubini," by E. Bellasis, the author states that the numbering of the composer's masses is incorrect, and that the one now before us should be No. 6, instead of No. 4. As the work, however, in full score, was published for the author in Paris bearing on the title-page "Quatrième Messe Solennelle," we think that Mr. Berthold Tours, who has with his accustomed care edited the Mass, is perfectly justified in retaining the composer's own numbering. The great interest excited by the performance of the Mass in D minor at the recent Worcester Festival has once more drawn attention to Cherubini's works; and the appearance of the Mass in C (whatever may be its number) in the familiar octavo edition which has popularised so many of the standard sacred works, will most certainly be greeted with pleasure by the numerous choral Societies now arranging their programmes for the coming season. The work contains an Offertorium and "O Salutaris" in place of a Benedictus. All the movements are extremely melodious; and for a well-trained choir the music throughout presents no remarkable difficulties. The indications of the score are, as usual, an important feature in this edition; and the pianoforte accompaniment reflects much credit upon the editor. We may add that the Mass was performed at Manchester, by Mr. C. Hallé, on the 3rd ult.

Notes of a Pianist. By Louis Moreau Gottschalk. Edited by his sister, Clara Gottschalk. Translated from the French by Robert E. Peterson, M.D.

[Philadelphia: J. B. Lippincott and Co.]

THERE can be no doubt that it is as difficult a matter to make a popular book artistic as to make an artistic book popular; and if we say therefore that "Notes of a Pianist" confirms this assertion, it by no means proves that, apart from any such intention, we do not believe that the author has been successful. As a pleasant work of travelling gossip we may conscientiously recommend it; and all who take interest in the career of a pianist and composer whose individuality was strikingly apparent both in his playing and writing, will assuredly accompany him on his many long journeys with much pleasure. Born in New Orleans, Gottschalk was on his mother's side a Creole, his father being an Englishman; and it is truly stated in the biographical sketch which precedes these "Notes" that what rendered this artist so attractive "was due to the two natures which he thus inherited, for he possessed the warmth of heart which characterises the Creole and the dignity of manner so peculiar to the English." It would be impossible to give any idea of the varied contents of the bulky volume before us—the substance of a diary kept by Gottschalk for very many years—but we may say that, in addition to a faithful—perhaps even too minute—record of his own artistic life, we have many highly interesting anecdotes of the numerous artists with whom he was professionally associated; and we can assure our readers that, however they may desire that music should have been made more prominent, the book is never dull.

Bostanai. A Sacred Cantata. Composed and dedicated to the memory of several late lamented illustrious members of his community. By the Rev. M. Hast, First Minister of the Great Synagogue, London.

No publisher's name appears on the title-page of this work, and we may presume, therefore, that it is not intended for circulation beyond the members of the author's community. But then why send it for review? Sacred

Cantatas, written by composers whose names are sufficient guarantee for at least skilful workmanship in all they attempt, are quite plentiful enough to engage the critic's attention; and amateurs, therefore, who merely write a few smooth vocal pieces and term the collection a "Cantata," should be frankly told that there is no room for them in the busy world of real art. Having taken up Mr. Hast's composition, however, as a specimen of its class, we may say that, although simple in construction, the writing throughout is careful and generally grammatically correct—the setting indeed of the text in many parts showing much sympathetic feeling—but the dead level of commonplace harmonies becomes often tiresome; and we can scarcely admit the good motive which called the Cantata into existence as an excuse for its publication. The "Chœur des Dames à deux voix," which concludes the first part, and the Andante in A minor, beginning with the words "If man's life but for one year endures," may be cited as amongst the best numbers in the work; but at page 57 what can be the meaning of writing the part for a Bass voice in the Treble clef?

Stars of the Summer Night. Serenade. Chorus for S.A.T.B. Words by Longfellow. Music by J. Marshall.

[Huddersfield and Bradford: Wood and Marshall.]

IN spite of some rather abrupt changes of key, this composition is extremely effective—in parts indeed giving indication that the composer is capable of better things. The melodiousness of the principal subject and the careful manner in which the voices are written for throughout will doubtless make it a favourite with choral Societies; and that it will be warmly received by a mixed audience was proved by the applause bestowed upon it at the recent Huddersfield Musical Festival, for which we believe it was expressly written.

The Starlings. Song. Words by Charles Kingsley. Composed by John More Smieton. [Howard and Co.]

THERE is some feeling for melody in this song; but the wearisome effect of the tonic and dominant harmonies of G minor is but partially compensated for by the repetition of the same harmonies in the tonic major. Change of key—especially that from major to minor—is too often mistaken by inexperienced writers for change of thought; and Mr. Smieton has yet to learn that simple songs need not be monotonous. Let him study even the small vocal works of the great writers, and he will find in each a genuine idea, treated with a master's touch.

Out of the Deep. Anthem for solo and chorus. By Francis Edward Gladstone, Mus. Doc.

[Novello, Ewer and Co.]

THIS anthem, as the title-page informs us, was composed expressly for the Choir Benevolent Fund, and is especially suited for the Church's penitential seasons, Lent and Advent. It opens with an expressive subject in F minor, to the words "Out of the deep have I cried unto Thee O Lord, Lord, hear my voice." This is treated contrapuntally, as is also the next phrase to the words "O let Thine ears consider well the voice of my complaint." Then follow a short bass solo and a "verse" of the choral type; the latter, though also short, being an important feature in the composition. The concluding movement, in F major, possesses little individuality, and therefore calls for no special comment; but on the whole, the anthem is a good specimen of vocal composition.

Hosanna! A short, easy, full Anthem for Parish Choirs. By Albert Lowe. [Novello, Ewer and Co.]

NO doubt this anthem will become widely known, for the composer is fortunate in having adopted what may be termed the popular and picturesque style of anthem writing, which, by the way, has much in it to be commended. The plan of this composition is by no means original, neither does the author display much musicianly skill in the manner of writing down what in many instances are very attractive ideas. Notwithstanding this, however, the anthem, upon the whole, is a bright and pleasant composition, and suited, as the title sets forth, for parish choirs, while its joyous character fits it well for the forthcoming Christmas season.