Review

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and dead, British and foreign. The amount of painstaking research which the work suggests is highly creditable, and the number of facts brought together shows an amount of perseverance and industry rarely found in works of this kind. The composers whose music is found in the several books are of all shades of theological opinion, for many of the tunes in the well-known books in use in Scottish Churches are popular with religious communities of all grades. The biographical notices exhibit no bias of opinion, therefore the book will be acceptable to all interested in the subject of Hymnology. There is an Appendix containing a list of the chief books of Psalmody published in Scotland, from the early part of the eighteenth century, which adds largely to the value of the book.

The Silver Star. A Cantata for Female Voices. Music composed by N. Kilburn. [Novello, Ewer and Co.]

THE story and the words of this Cantata, furnished by Mr. E. Oxenford, are well fitted for musical purposes, even though the legend has escaped the notice of those who find places in the records for such things. The music itself—for soprano and contralto soli voices, with two-part chorus—is most attractive, and is withal most cleverly constructed. The melodies are full of those engaging qualities which help the attractiveness of a work to singers and to hearers, and the art of the musician is displayed to the best advantage in the treatment. Altogether it may be confidently recommended to those female voice choirs which are desirous of adding to their *répertoires* music which is pleasing and interesting, and well worth the trouble of studying.

Vier Clavierstücke. Von Nicolai von Wilm. No. 1, Sarabande; No. 2, Courante; No. 3, Gavotte; No. 4, Ländler. [Forsyth Brothers.]

NO. 1 in this collection is, perhaps, scarcely sufficiently stately to satisfy us as a model Sarabande; but, apart from this objection, it may be recommended as a well-written piece, and as a fair specimen of the composer's facile style. No. 2, a melodious and flowing Courante, in C minor, should become a favourite with nimble pianists, if only as a good exercise. No. 3 stands out as a genuine Gavotte—not only in the form, but in the spirit, of this old dance—and No. 4 has all the grace of a true Styrian melody. The composer of these unpretentious sketches may very probably win success in more important pieces, but what he has done he has done well.

The Return of Israel to Palestine. A Sacred Cantata. By John M. W. Young, Organist of Lincoln Cathedral. [Novello, Ewer and Co.]

IN an ingenious compilation of Scriptural texts and portions of the Prayer Book, the author of Mr. Young's libretto has foreshadowed the effect of the realisation of the dream of the Children of Israel. The music associated with these words is ably written, and is indicative of much reverent feeling. The voice parts, as might be expected from one who has had a long experience, are well laid out for effect. The solos are fully expressive, and the choruses are excellent. The lovers of the old English school of Church music will find much to admire in the Cantata, and will doubtless commend the composer for adherence to a style which has many merits.

Short Settings of the Holy Communion. No. 17, by Alfred Redhead; and No. 18, by Hugh Blair. [Novello, Ewer and Co.]

SIMPLICITY has obviously been carefully studied by the composers of these Communion Services. The setting in D of Mr. Redhead is in unison throughout, and it may therefore be sung by trebles only or by all the voices in octaves. That of Mr. Hugh Blair, in F, is partly in unison and partly in four-part harmony of the easiest character. The style of both is uniformly chaste and unpretentious. It need scarcely be added that the settings include the Benedictus and the Agnus Dei.

The Office of the Holy Communion, set to music in the key of E flat, and Anthem, "Give peace in our time, O Lord." By C. E. Miller. [Novello, Ewer and Co.]

MR. MILLER has in this composition added to the store of thoughtful yet straightforward settings of the Service. The student of composition will admire the ingenuity shown in the construction of the numbers, and choirs and

congregations will be pleased with the melodious and reverent character of the music. There are two settings of the Benedictus and Agnus Dei which may with propriety be sung as anthems or introits. Attention may also be directed to a devotional setting of the words "Give peace in our time, O Lord," by the same composer, who has introduced an example of quadruple counterpoint without in any way sacrificing the melodiousness of the music.

Une nocte Villageoise. Six morceaux de genre. Composée par Graham P. Moore. [Pitt and Hatzfeld.]

UNDER the title of a village wedding the composer has arranged six tolerably easy and attractive little pianoforte pieces each complete in itself, and the whole making an interesting series. They are written in modern style and display much musicianlike ability, which will commend them to the taste of those who would use them as an introduction to more elaborate works. These the composer has supplied in his artistically written "Fünf Klavierstücke," Op. 22 (Breitkopf und Härtel). These are admirable concert pieces, bright and original in style, and effective in their several themes. They are inscribed to Herr Paderewski.

The Boy's Voice. By J. Spencer Curwen. [Curwen and Sons.]

THIS is a prettily printed book of the opinions of those who have had some experience in dealing with the voices of boys "in choirs and places where they sing." The compiler, in his preface, acknowledges the help he has obtained, and states that "some of the most useful suggestions for ordinary Church Choir work will be found to proceed from writers holding no great appointment, but seeking quietly and unostentatiously to produce good results from poor material."

The Musical Year Book of the United States. By G. H. Wilson, of Boston. [Hamilton, Worcester, U.S.A.]

THE eighth volume of this useful and valuable little publication has appeared. It gives details of the new and important musical works presented in America, either for the first time or otherwise, during the course of the year 1890-91, and a quantity of interesting particulars concerning the progress of music in the States. The present volume, with the seven which have preceded it, forms an epitome of musical history in the cities whose doings are therein recorded, told in a brief yet lucid form.

FOREIGN NOTES.

THE programme of the celebration of the centenary of Mozart's death, to be held in Salzburg on the 15th, 16th, and 17th inst., has now been definitely arranged. On the first day the Master's Requiem will be performed in the Dom, the Archbishop celebrating Mass. In the evening there will be a torchlight procession to Mozart's monument. A poem by Grillparzer will be recited on the occasion. On Thursday, the 16th inst., the first Concert takes place in the Aula Academica, when the Overture and other numbers from the "Zauberflöte," and the Symphony in G minor, will be performed, and Madame Essipoff will play the Pianoforte Concerto in D minor. In the afternoon a visit will be paid to the little summer house in which Mozart composed the "Magic Flute," situated on the Mount of the Capucines, with a beautiful view over the city. On the third day the second great Concert will be given, comprising a string quartet, airs from "Così fan tutte" and "Die Entführung aus dem Serail," a number of songs, and the "Jupiter" Symphony. The day will end with a performance of "Le Nozze di Figaro" in the theatre, with an epilogue written and spoken by Baron Berger. There will be an excursion to the Königssee, on the following day, by those who take part in the Festival, and who are expected to include Mesdames Marie Wilt, Bianca Bianchi, Herr Gustav Walter, and other prominent members of the Vienna Opera; the members of the Vienna Philharmonic Society, the Cathedral Choir and Choral Societies of Salzburg, and the Helmesberger Quartet.

After the termination of the eleventh Silesian Musical Festival last month, a Concert was given at the Görlitz Festhalle, before a crowded audience, *in memoriam* of Ludwig Deppe, the former Conductor of these annual gatherings. The programme included several compositions