Review

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to be done, for the sequence cannot be guessed. Moreover, the educational advantage is manifest in the fact that all the pieces are in the "first position" for the violin, and lie directly under the hand without shifting. The pianoforte part is no less easy, while the unity of the two musical forces brings an effect which is pleasing and satisfactory. A few more works constructed on the like principles would bring a considerable amount of improvement in the art of teaching in their train.

Twelve Voluntaries for the Organ. By Samuel Wesley. Adapted to the modern organ by W. J. Westbrook. [Weekes and Co.]

THE elder Samuel Wesley lived during the darkest period of our church musical history, and the torch of his genius shone brilliantly amid the surrounding gloom. It is scarcely creditable that so little of his music should be known at the present day, and Dr. Westbrook deserves thanks for having rescued some of his organ works from oblivion. In the days of Wesley organs in this country were far behind those of Germany in wealth of resource, and the full pedal compass was quite unknown. Consequently the present works were written in accordance with the prevailing custom, on two staves only, and for organs of the G or F compass. Dr. Westbrook has accomplished his somewhat difficult task with much tact, making no more alteration than was absolutely necessary. As to the abstract merit of the so-called "Voluntaries" there cannot be two opinions. Each piece is virtually a sonata, or at any rate a fantasia, in several movements, all distinguished by Handelian breadth of style and melodic grace, though the fugal writing bears also the impress of Bach, for whom Wesley entertained such profound veneration. Organists will be delighted to make acquaintance with these masterly works.

Jesu's Psalter. By the Rev. Samuel Heydon Sole. [Burns and Oates.]

THE preface to this work contains a learned and most interesting account of the authorship and of the various editions of this ancient English book now some three hundred years old. The book comprises a reprint of the MS. of 1571, and of the printed version of 1583, and a modern version. The opening words of each contain an explanation of the peculiar title. Taking the text of the earlier work we find "It is to be understand that there be iij. manners of psalters. The first ys called Davyd psalter which conteynithe thries L psalmes. The second is called the psalter of our Ladye conteyninge thries L aves. The third is called the psalter of Jesu or the invocation of Jesu conteyninge xv principall petycions, which x times repetyd make also thries fifty." The modern version is the original divested of its antique garb. A few words have been changed to accommodate the text to sensitive ears. The traditional method of chanting the several petitions is added to the book, first in the old square notation unaccompanied, and at the end with several portions intended for responses, harmonised for voices or the organ. It is an interesting and reverent work.

Seven Pianoforte Pieces. By Henselt. Edited by W. de Pachmann. [Novello, Ewer and Co.]

MORE than one of these elegant pieces have been made popular chiefly through the interpretations given at various Concerts by the well-known pianist whose name appears as Editor. Two numbers have been selected from the Opus 2 of the Composer—namely, No. 6, having for motto "Si oiseau j'étais, à toi je volerais," and No. 11, "Dors tu, ma vie." From Opus 3, we have the "Poème d'Amour," a charming piece of expressive music in B major; from Opus 5, the tenth study "Eutschwundenes Glück," a piece in which delicate and accurate playing with the left hand is a desideratum. The "Toccata" (Op. 25), the Quatrième Improptu (Op. 37), and the "Wiegenlied" (Op. 45), complete the selection. There is happily no need to expatiate upon the beauty of the music, its value has been already long assessed in the minds of musicians. All that is now necessary is to call attention to the work done by the editor. This is, as might be expected, skilful and artistic. The passages have been carefully fingered so that the phrasing is clear and intelligible. The pages are beautifully printed, and the whole edition is most valuable and will doubtless prove acceptable.

The Musical Year-Book of the United States. By G. H. Wilson. Fifth Volume, 1887-8. [Boston, Mass.: Alfred Mudge and Son.]

MR. G. H. WILSON, the musical critic of the *Boston Evening Traveller*, in this admirable little work gives a record of the chief musical events in the principal cities of the United States. It is evidently compiled with much care, patience, and judgment, and it is so well arranged as to be easy for reference. It is a record without criticism, and it gives a list of American compositions and their first performances, which make it not only valuable for present but for future reference. There is an excellent retrospect of the past season, in which mention is made of the great activity of American composers. "No year in the musical history of the United States has been as prolific of good composition, or more encouraging to those who seek substance and worth in results than that which this book celebrates." All who wish well to art will share the congratulations of the compiler of the "Year-Book," and wish him health, courage, and good material to continue his work in a like strain for many years to come.

Shelley Album. Nine Songs, with Music by J. Cliffe Forrester. [Charles Woolhouse.]

IT is a healthy sign to find song composers diving into the treasures of English poetry instead of being content with doggerel "words for music." At the same time, great care has to be exercised in selection; verses may be exquisite as poetry, but quite unsuitable for musical treatment. Mr. Forrester deserves much credit for his judgment in this respect, and still more for his extremely artistic settings. The songs are infinitely superior to ordinary ballads, and indeed are modelled on the best German *Lieder*, with which the composer is evidently familiar. The only defect is an occasional strong accent on an unimportant syllable for the sake of musical effect. This error should be avoided by the composer in future. It should be added that the songs are written for tenor voice, but some of them will also suit soprano.

Compositions for the Organ. By Edmund T. Chipp. [Weekes and Co.]

THE late Organist of Ely Cathedral was one of a numerous band of prolific but unostentatious labourers in the field of composition whose works rarely travel far beyond their own immediate circles. There is a spontaneity and freedom from any sense of labour in Dr. Chipp's music which makes it agreeable, though it may not be original in the strictest sense of the term. In this volume of organ compositions are fourteen pieces in various styles. It is edited by Dr. G. M. Garrett and Mr. J. Higgs, who state that "they believe that the intrinsic merit of these works, and the mastery they show over so many forms of composition, will make them welcome to all who can appreciate true organ music, solid in style, and legitimate in effect." With these remarks we cordially agree.

Twelve Songs. By Robert Schumann (Op. 35). [Novello, Ewer and Co.]

A NEW, elegant, and cheap edition of Schumann's setting of Twelve Songs by Justus Kerner has been added to the list of publications of the house. They are well known to admirers of Schumann by their German titles—(1) "Lust der Sturmnacht," (2) "Stirb, Lieb' und freud'!" (3) "Wanderlust," (4) "Erstes Grün," (5) "Sehnsucht nach der Waldgegend," (6) "Auf das Trinkglas eines verstorbenen Freundes," (7) "Wanderung," (8) "Stille Liebe," (9) "Frage," (10) "Stille Thränen," (11) "Wer machte Dich so krank?" (12) "Alte Laute." The English translation for this edition has been made by Lady Macfarren, with her customary skill. The engraving, the printing, and the price are all that could tend to make the issue popular.

Te Deum Laudamus in D. By Richard King. [Novello, Ewer and Co.]

THE composer of this *Te Deum* has rushed into print somewhat hastily. Had he submitted his setting to any competent musician, he would probably have paused. It is a very crude piece of work, chiefly remarkable for arbitrary transitions of key at frequent intervals, equally numerous

changes of time, and curious treatment of fundamental discords. The homogeneity required in either a simple or an elaborate setting of the grand Ambrosian hymn is here conspicuous by its absence. For the composer's encouragement we may say that an idea here and there suggests natural ability, and he should pursue his studies without expectation of immediate reward.

Selection of Hymns and Anthems. By Eliza Flower.
[Novello, Ewer and Co.]

THIS is part of a complete collection of the musical compositions of one who did good service in promoting a love for music among the people in years gone by. They have all been issued in one form or another beforetime. They consist of forty-seven compositions, the words having been selected from the Scriptures and from the works of poets of many opinions. They are arranged in five sections—(1) Adoration, (2) Aspiration, (3) Belief, (4) Heaven upon Earth, and (5) Life in Death. They were written for congregational use, and are adapted also for the private circle.

Six Melodic Studies for Pianoforte. By J. A. de Orellana.
[Charles Woolhouse.]

THE pianoforte student will find considerable value in these studies as dealing with melodic thoughts in a manner uncommon but not undesirable. The technical ability required in the performance of the pieces is a little more than beginners possess, but their difficulties are well worth the trouble of conquering. It is impossible to conceal the fact that the composer has a leaning towards the modern style of writing for the pianoforte, but he does not forget the claims of melody, and he places his thoughts before the reader in a clever and pleasing way.

Behold, I shew you a mystery; Blessed are the merciful. Anthems. By George Rayleigh Vicars.
[Novello, Ewer and Co.]

THE composer of these anthems is evidently a musician who thinks for himself. The first-named is extremely unconventional, and some might deem it trivial, but this impression could only be derived from the ballad-like accompaniment. There are some curious and clever effects, notably one where a figure announced first in E is repeated in F, F sharp, and G. The other anthem is shorter, less pretentious, and, on the whole, likely to meet with larger acceptance. The closing bars are charming.

The Armada. Lord Macaulay's poem, set to music by the Rev. D. J. J. Barnard, LL.D. [Hull: T. A. Haigh.]

LORD MACAULAY'S unfinished poem on the Armada appeals with particular power at the present time—the tercentenary of the event to which it refers. It is well known as a reciting piece, and this musical setting may find favour with those who desire to perform a work inspired no doubt by Stanford's setting of "The Revenge." The music, which is not difficult, or indicative of original power on the part of the composer, is interesting, and would doubtless be effective when well performed.

Thème et Variations. For Pianoforte. Composed by Margaret de Pachmann. [Novello, Ewer and Co.]

IN a notice of the Concert given by Madame Pachmann last February, which appeared in our March number, a short reference was made to this charming piece of pianoforte music. The theme is simple, and the variations, eight in number, are carried out in a style which is at once indicative of the correct taste and the musicianship of the composer. It is a sterling, though unpretentious work, and may be recommended as an excellent addition to the *répertoire* for the pianoforte.

The Borderers' Song. For a baritone voice. By Charles H. Lloyd. [Joseph Williams.]

THIS is a fine, stirring song, which could be made very effective by a spirited singer with a good cheery voice. The words, relating to the beginning of a border exploit, are peculiar in sentiment, but as the patriotic feelings are somewhat archaic, neither Scotsmen nor Englishmen are

likely to be greatly roused by them, and as songs of the kind are rarely sung now for political purposes, this may gain, as it certainly deserves, a welcome for its musical treatment.

Three Two-part Songs for Female Voices. By Herbert F. Sharpe. [Charles Woolhouse.]

THE titles of these compositions almost indicate their musical character, "The Crocus," "I'll row thee o'er the lea rig" (words by Burns), and "Morning Song." They are each and all very cleverly and thoughtfully treated, the voice parts are good, the accompaniments excellent. The reproduction of the Scottish style of melody in the second song of the group will commend itself greatly to those who appreciate local colouring in musical works, be this great or small.

Ladies versus Gentlemen. Part-song. By A. W. Marchant. [Morley and Co.]

THIS is No. 29 of the *Part-song Journal*, edited by A. J. Caldicott. It is a combination of contrasted sentiments. The upper voices (ladies) declaring that "men were deceivers ever," and the lower (gentlemen) stating that "he who trusts in ladies fair, builds a castle in the air." These are trite opinions, but they are cleverly expressed in music which would produce due effect when carefully prepared and performed in a manner congenial to the words.

A Concise History of Music. By the Rev. H. G. Bonavia Hunt. [Deighton, Bell and Co.]

THIS is the ninth edition of a work which has been well supported by the public. Many of the errors in the former editions have been set right, but there are some corrections still to be made. For instance, each time the name of Bishop is given his dates are put down as 1782-1855. He was born in 1786. It is to be regretted, moreover, that the plan adopted by the compiler did not admit of a little more elegance of style or clearness in stating facts.

Magnificat and Nunc dimittis in E flat. By John E. West.

Magnificat and Nunc dimittis in D. By W. T. Kirkwood Taylor. [Novello, Ewer and Co.]

MR. WEST'S setting is for male voices only, and is likely to be received with favour not only on account of its musicianly qualities but its general effectiveness. That of Mr. Taylor is for mixed voices in plain four-part harmony, and is written with studied simplicity. Though colourless, it is on the whole fairly pleasing.

Original Compositions for the Organ, No. 102, Postlude in C Minor. By Dr. C. S. Heap. [Novello, Ewer & Co.]

THE composer has exhibited modesty in giving this piece the title merely of a Postlude. It is really a symphonic movement of ample proportions and worked out with masterly skill. The general style is somewhat agitated and restless, and there is plenty of work for the pedals. Recital-givers will find Dr. Heap's piece well worth their attention.

O may I join the choir invisible. Part-song. By J. More Smieton. [Novello, Ewer and Co.]

GEORGE ELIOT'S serious lines are here set to appropriate music in the church style, and the organ accompaniment increases the resemblance of the piece to an anthem. Beside the main body of voices, a small choir is required placed out of sight of the audience. The effect of this, we should think, would be charming. The part-song is dedicated to the Dundee Glee Choir.

The Bride's March, from "Rebekah." By J. Barnby. Arranged for the organ by James Shaw. [Novello, Ewer & Co.]

FEW words are necessary to commend this bright and engaging piece to the notice of organists. It is one of the most tuneful numbers in Mr. Barnby's popular Cantata, and it lends itself well to organ treatment. Mr. Shaw has fulfilled his task with care and judgment.