Review

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Magnificat and Nunc Dimittis in E♭. Composed by Dr. Stainer.

ANOTHER setting of the Evening Canticles by the same clever Composer, displaying the same boldness and originality as above, but in a modified form; the whole being much quieter and more sober in tone. One or two verse passages are remarkable for the admirable effect produced by the inner parts, the Tutti being agreeably varied by bold phrases sung by all the voices in unison. The repertory of Church Services is considerably enriched by these excerpts from the pen of Dr. Stainer.

Cantate Domino and Deus Misereatur, in C. For Voices in Unison, with Accompaniment for the Organ or Piano-forte. By John Goss.

THE fault very rightly laid to the charge of many unison settings of the Canticles, is that the basses are perpetually straining at high notes. Where there is but a small organ, and a large number of basses who joy in singing flat, such a fault must shut out from use any setting where it is found. Mr. Goss has here with great judgment so limited the compass of the voice parts, that this service may safely be attempted by any choir. It is needless to praise the solidity of character and general excellence of a work coming, as this does, from the pen of one of our greatest living Church composers.

Lord, who shall abide in Thy Tabernacle? Anthem for Treble and Bass Solos, with Chorus. Composed by King Hall.

AN Anthem evidently written by a sound musician; and though the phrasing of the solos is perhaps devoid of sufficient variety, the composition as a whole is unquestionably good.

Rebekah. A Sacred Idyll. Set to Music by J. Barnby.

THE title, style, and length of this work, alike point out the fact that it is not brought before the public as something great. Bearing this in mind, it is not difficult to award to it the praise it justly deserves. The music throughout is most pleasing, and from its thoroughly modern texture, will offer to Choral Societies which are longing, after repeated musical solids, for some musical sweets, a source of real gratification. It is moderately long, moderately difficult, and perhaps we ought to add, moderately sacred. After the opening hymn, the entry of the Fugue is exceedingly effective, and increases in interest as it proceeds, thus satisfying the real test of fugal merit. Eliezer's Prayer, No. 3, is melodious, and forms a capital contrast in key to the Chorus of Damsels which follows it. This chorus ("Who shall be fleetest") is already thoroughly appreciated by the public, for the elegance of the vocal melodies, and the gracefulness of the accompaniment. The introduction to Scene 2 (No. 7) is a most charming piece of writing, and those who have heard it well performed can vouch for the excellence of the instrumentation. Isaac's warmly-poetical meditation ("The soft southern breeze,") is deserving of lasting popularity; every light tenor voice will welcome it. The Bride's March (No. 10) will be a useful addition to the stock of music (always prematurely used up) with which organists attempt to while away the weary waiting for the fashionable bride. The duet, "Oh, flower of the verdant lea" (No. 12) is ingenious and effective. A reminiscence of the first number, followed by an excellent final Fugue, closes a work which will, from the smoothness and refinement of its construction, be sung with pleasure and listened to with interest.

My Little Pet. Song for Soprano or Tenor. Words by W. A. Barrett. Music by John Stainer.

THE portrait of a pretty little "Pet" on the title-page leads you to expect that this is a song in her praise; and when we affirm that it is the tribute of a musician to his household idol, we have said enough to attract the lovers of simple words set to appropriate music towards this composition. The melody is pleasing, and harmonised with that skill which lifts it above the ordinary ballads of the day.

Parted. Song. Composed by George Garrett.

THE spirit of the words of this song, which are from the "Dublin University Magazine," has been most sympathetically caught by the composer. A plaintive melody, in G minor, feelingly expresses the thoughts of the maiden who "look'd across the sea;" and there is much poetry thrown into the last verse, where the girl bends over the dead knight upon the battle-field. A good contralto singer could not fail to make this eloquent little story—so appropriate to the present time—highly effective with an appreciative audience; and as we hear that Miss Julia Elton has already introduced it at public concerts, there can be little doubt of its attaining the popularity it deserves.

La Joyeuse. Valse Brillante. By Walter Macfarren.

A WALTZ overflowing with joyfulness, melodious enough to please the lovers of "tune," brilliant enough to delight passage players, and written with such careful consideration for the position of the hands as to make it an excellent study for the acquisition of varieties of touch. The principal subject is extremely graceful, and there is sufficient contrast in the piece to keep the attention alive. During the coming festive season we can scarcely doubt that Mr. Macfarren's spirited waltz will become a favourite, for although giving some work for nimble fingers, it is by no means difficult.

Six Preludes and Fugues for the Organ. Composed by William Sidney Pratten.

PRELUDES and Fugues are so much the exception to the rule in these days that the first feeling is that such abnormal matters should be treated with some show of consideration. In other words if a Composer have gone out of his way to produce such classic morsels they should be thankfully accepted by a grateful musical public and not too carefully looked into. Should these compositions be approached with any such feelings, then will all that extra delicacy and consideration be entirely thrown away, for we had almost said that they might be placed by the side of any Fugues that were ever written and stand the test. But bearing in mind that the sublime genius of Bach, Handel and Cherubini—not to mention others—was brought to bear in the production of Fugues we will not go so far. Truth, however, compels us to state that these six works display the very highest talent, and whether in the conception of subject or of the working out thereof a masterly hand is everywhere apparent. Fugues appeal to but few: therefore it would be hardly wise in a Journal like this to occupy a great amount of space in an analytical review such as these works deserve. It is perhaps enough to say that to all who are interested in this class of music they will be a mine of wealth.

HUTCHINGS AND ROMER.

The Promise; for the Pianoforte.

Holidays; Ditto.

Composed by Albert W. Borst.

WITHOUT stopping to determine whether, if the titles of these were reversed, anybody but the composer would discover it, we may say that Mr. Borst has written some music which may fairly pass muster amongst the better class of compositions, especially intended for those amateurs who are always on the look out for something "pretty." There is character in the first piece, which is well preserved throughout, the melody flowing with much effect, in spite of the constant crossing of the hands. This little sketch will be found useful for the cultivation of touch. "Holidays" is based on an unpretentious theme, carefully accompanied with placid *arpeggios*. The phrase in the subdominant, after the double bar, is somewhat common, and there is a feebleness in the treatment of the left hand part; but the conclusion of the piece is effective; and as "all's well that ends well," Mr. Borst has a right to our good word.