Review

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were—air, "Let the bright Seraphim," Handel; Andante by Dr. S. S. Wesley; choruses, "Worthy is the Lamb" and "Amen," and Mendelssohn's First Grand Organ Sonata, all of which were played by Mr. J. Higgs in his usual masterly style. The collection for the organ, and Church Repair Fund, amounted to £50 11s.

A SERIES of Readings have been given by Mr. Marland Clarke, at Langham Hall, on the 9th, 16th, and 23rd ult. The vocalists on each occasion were Miss Annie Sinclair and Mr. Stedman, whose songs, &c., were highly appreciated. Mr. J. S. Shedlock and Mr. W. Wright presided at the organ and pianoforte respectively.

A CONCERT was given at Trinity Wesleyan Chapel, Hornsey, on Nov. 29, in aid of the funds for the repair of the chapel. The first part was a selection from the "Messiah," in which Miss Withers, Miss M. A. Withers, Miss Hulford, Mr. Rendell, Mr. H. Joyce, and Mr. H. G. Froome were the soloists. The second part consisted of anthems, sacred songs, &c., the Misses Withers and Miss Stevenson being very successful in "Lift thine eyes" ("Elijah"). The choruses were satisfactorily rendered, under the direction of Mr. H. G. Froome. Miss Bent officiated as accompanist.

M. GUILLMANT will give Organ Recitals at the Bow and Bromley Institute on the 5th and 6th inst.

REVIEWS.

NOVELLO, EWER AND CO.

God is the Lord. Full Anthem.
Te Deum laudamus in G major.

By Charles Joseph Frost.

OR these two compositions the anthem is remarkably effective, and well within the capacity of the humblest choirs, the probable excellence of whose performance would, however, be much enhanced if the free organ-part were in the hands of a clever musician. The first portion of the movement being in E flat, there occurs a charming episode in the well-contrasted key of G major, which is introduced after a vigorous unison passage in the same key for the voices, answered by brilliant chords from the organ. The return to the original key of E flat is somewhat sudden, while, with some sacrifice of coherency in the plan, the opening subject is not returned to or even hinted at; and, though we must confess to feeling this to be somewhat unsatisfactory, we cannot complain that the new matter is deficient in merit or character. The *Te Deum* is a short and useful setting, though not entirely free from faults. In both these pieces Mr. Frost has many times given to the basses the interval of an augmented fourth ascending, and followed by another ascending interval, which is not only difficult to sing, but of bad effect musically speaking. This passage

would be improved, both musically and vocally, if written thus—

it being always advisable, nay, even imperative, that such an interval should be (so to speak) resolved within itself, to satisfy the requirements of part-writing as well as the demands of the hearing sense.

Let not your heart be troubled. Anthem. Composed by Emily M. Lawrence.

THERE is decided merit in this, which a careless revision of the proofs prevents us from recommending as heartily as we could wish.

The grass withereth, the flower fadeth. Anthem. Composed by Emily M. Lawrence.

THE authoress evinces a sympathetic insight into the text, and a great deal of freedom in the use of a considerable knowledge of harmonic resource.

Thou didst hide Thy face. Short Anthem for Thanksgiving and other Festival Occasions. By H. C. Bonavia Hunt.

COMMENCING with a tenor solo and quartett in A minor, the composition concludes with a remarkably vigorous chorus in A major, the merit of which is slightly marred by the redundant bars in the coda.

Six Offertory Sentences for Treble Voices. Set to music by G. H. F. Orwin.

MR. ORWIN has managed to set the Sentences to very melodious music without sacrificing the verbal accents—a by no means easy task. Treble voices are not treated in any particular manner, so that a performance of the movements containing full four part harmony will simply give the impression that the lower voices of the choir are absent.

Lay not up for yourselves. A short Anthem or Offertory for treble solo and chorus. Composed by J. Hornsey Casson.

A Processional Hymn. For Parochial Choirs and other Festivals. Words and music by the same.

THE latter is good of its kind; the anthem is a well-written though not remarkable piece, which deserves to be heard.

Missa de Sanctis. A Plain-Song Service for the Holy Communion. Composed by the Rev. Ernest Geldart, with accompanying Harmonies for the Organ, by Charles W. Pearce.

IF a meeting could be effected between Ambrose, Archbishop of Milan, and Herr Wagner, and they were to unite their efforts in the joint composition of a musical work, some curiosity as to the result, and amusement at the singular co-operation, would certainly be excited. Celebrated personages always secure attention even in their vagaries. There could, nevertheless, be no such interest manifested in the resurrection of an obscure Deacon of early Christian times and his association in a similar task with a little-known individual of the nineteenth century. Their efforts would not even be warranted by a probability of collateral interest apart from the certainty of musical failure. The partners in the work before us have, however, undertaken to impersonate these respective characters. The confusion caused by the archaic notation of the one is increased tenfold by its combination with a series of chords, having no reasonable motive, and following one another in a meaningless procession. An undisciplined force without motive for its operations is unworthy of the sword of a great general, or, if attacked, is speedily dispersed. The critic can only direct his attention to works framed upon some principles of construction, or referable to a standard of excellence, it may be, in but one branch of an art: when everything is indefinite and vague, he has no choice but to reserve his ammunition for a more reasonable foe.

Hear me when I call. Full Anthem for four voices. By I. S. Bowen.

AN unpretending short anthem, in which nothing is particularly objectionable, with the exception of the bass fourth, p. 2, score 2, bars 2 and 3.

Southwell School Songs. Words selected from the Poets, and music composed by Rev. R. F. Smith, M.A., Minor Canon of Southwell.

WE can scarcely imagine a better selection of poetry for school use than Mr. Smith has culled from the works of some of our best authors, and can also bear testimony to the sympathetic and musician-like manner in which he has wedded them to melodies which cannot fail to please the