Review

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"Sanctus," and the "O Salutaris" (which we should recommend to be sung as a trio, rather than a chorus), will sufficiently speak for themselves to the hearts of the listeners. All we can do is earnestly to commend the composition to the notice of those who have the direction of choirs; and to express a hope that we may shortly hear it in public, with the accompaniment of an orchestra competent to do justice to the charming instrumental colouring which throws such a rich glow over one of the finest of Cherubini's sacred works.

Moses in Egypt. An Oratorio. The English version by Arthur Matthison. The music composed by G. A. Rossini. [Novello, Ewer and Co.]

THIS edition of Rossini's work is published, not as the composer wrote it, but as arranged for performance by the Sacred Harmonic Society, and therefore, of course, with many cuts, and with some alterations which, for representation in the Oratorio form, appear to us extremely judicious. There can be no question that the composition (whether sacred or not) has made its mark as abstract music; and its repetition next season will be anxiously looked forward to. In our notice of the performance of the Oratorio we incidentally mentioned the excellence of the English version, and a closer acquaintance with it has proved the justice of our remarks. The task was an extremely difficult one; and throughout the work Mr. Matthison has shown not only that he is a skilful translator, but a sympathetic artist.

Lyrical Illustrations of Modern English Poets. A Collection of Songs, for Soprano, Contralto, Tenor, and Bass Voices. Composed by John Barnett. [Hutchings and Romer.]

REMEMBERING that when John Francis Barnett first became known as a composer he was mentioned as the "nephew of John Barnett," and that now we hear John Barnett called "the uncle of John Francis Barnett" it seems necessary to remind the present generation of the status in the profession held by the elder artist at a time when English music was but struggling to assert its real power in this country. The republication of these beautiful illustrations of the British poets, therefore, is well timed, for it will prove that, in an age of musical decadence, an English musician had the courage to issue a collection of vocal pieces appealing exclusively to artists and highly educated amateurs; and that, presuming National Opera to be not altogether a myth, we have still living amongst us a composer who is ready, and we hope willing, to continue a career so successfully inaugurated by "The Mountain Sylph," "Fair Rosamond," and "Farinelli." At least, we know of one Opera by this writer, "Kathleen," which has never yet been heard, but which we have every reason to believe is perfectly ready for the stage. In the advertisement to the first edition of the songs before us, Mr. Barnett says that he did not at first publish them, although urgently persuaded to do so by his friends, "because the work abounded in mechanical difficulties;" but since this time the art has so advanced that this objection can, we think, no longer apply. True it is that in every piece the instrument is as important as the voice; but the pianoforte part, although demanding both skill and care, lies well under the hands throughout; and amateurs will, we are certain, feel a pride in overcoming difficulties in so good a cause. The tenor song, "Queen Mab," was scored by the composer for Braham to sing at a Philharmonic Concert (Mr. Barnett tells us, in his "Fore-words"); but although forwarded to the Directors, with a recommendation from the great tenor, "it was returned almost immediately, *unopened*." This was of course disappointing to a young artist endeavouring to make his way; but we regret that it should have made him lock up other compositions which were intended to form a second volume, for he had already received the highest encouragement from musicians quite as competent to judge of his works as the Directors of the Philharmonic, and he had only to await his time for due recognition. Amongst the songs contained in this volume we must especially award praise to the following, not only for their abstract musical value, but for their sympathy with the words they illustrate; the Canzonet for tenor or

soprano, "I arise from dreams of thee" (which, however, we should certainly recommend only for a tenor), the short Canzonet for tenor, "My faint spirit," the Scena for tenor, "Darkness" (a fine composition), the Canzonet for tenor or soprano, "That song again," and the Scena for mezzo-soprano, "The Cloud." All the pieces are, however, the work of a poetical and sympathetic artist; and we earnestly recommend them to the attention of those who do not too deeply sympathise with "Royalty" songs. We accept this volume with additional pleasure because we hope it may be regarded as an earnest that Mr. Barnett is again about to step forth into the world of art, from which he can now but ill be spared.

The Canticles and Psalter, Festival and Ferial. Pointed and adapted to the Gregorian Tones by James B. Gray, B.D., Rector of Crick, Northamptonshire.

The Psalms, Canticles, and the Athanasian Creed. Pointed for chanting by Rev. L. S. Tuckwell, M.A., and J. Stainer, M.A., Mus. Doc.

[Oxford: W. R. Bowden, 59, High Street.]

JUDGING from the number of carefully arranged Psalters which are now available, the Psalm-singing in our churches should be in a fair way to become well-nigh perfect. The two Psalters under notice are very excellent and commendable, though they differ widely in character. Each gives lucid rules for chanting in the preface, which should leave no doubt in the minds of the choristers as to the intentions of the editors. In the former, the Tones are given at the head of each Psalm, being printed in modern notation. This, we think, is a step in the right direction. Nothing whatever is gained by adhering to the old stave and what may be termed black-letter notes. Certainly, to many, the old staves and clefs, &c., are a source of very great perplexity; while the form in which the above tones are printed is understood by all musicians. The general appearance of the pointing is much the same as those of the modern Anglican school; the emphasised words are printed in large capitals, while that part of the verse which is sung to the termination of the chant is clearly divided in the printing.

Of the Magdalen Psalter little need be said, as it does not lay claim to many special characteristics. It has long enjoyed popularity, and is used in many churches where the musical part of the service is carefully rendered. The names of the editors will be sufficient guarantee for the good taste of the accentuation, &c.

Te Deum in E flat. By Henry Gadsby. (No. 36 of the Parish Choir Book.) [Novello, Ewer and Co.]

THIS short and simple setting of the "Te Deum" is evidently designed for choirs of comparatively limited ability. From the first bar to the last there is no polyphonic writing; the voices move together, either in unison or in full harmony, throughout. The music, though very simple, is both interesting and effective; the close being especially good. Mr. Gadsby shows in this "Te Deum" that it is possible for a skilful musician to write what is perfectly easy to sing, without at the same time writing rubbish.

Jerusalem. Solo from "Gallia." Composed by Ch. Gounod. [Novello, Ewer and Co.]

M. GOUNOD's masterly work—written for the opening of the International Exhibition of 1871, and performed at the Royal Albert Hall on that occasion—has been so rarely heard since then in this country that we cordially welcome this highly dramatic song, now published for the first time apart from the Cantata, not only on account of its intrinsic merit, but because it may be the means of directing attention to the composition of which it forms one of the most prominent features. Those who were present when "Gallia" was produced must well recollect the extraordinary effect of the sudden change from minor to major upon the word "Jerusalem" in this solo; the triplet accompaniment of stringed instruments lending an additional charm to the pathetic appeal for his country which seemed to come direct from the heart of the composer. In its present form there can be little doubt that soprano singers will gladly avail themselves of so thoroughly representative a piece; for in the pianoforte accompaniment the effects of the score are as far as possible retained. The wailing