Review

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preface in which he advocates the restoration of the Kyrie proper, and dwells upon points which composers often stumble over whose musicianship is superior to their knowledge of church history and tradition. In this he follows the example set by other writers lately, notably Mr. Gerard Cobb. We have spoken favourably of Mr. Agutter's church music on several occasions, and the present service demands at least equal commendation. The endeavour throughout has evidently been to illustrate the meaning of the words as clearly as possible without sacrificing simplicity, and this is a point that will tell in favour of the composition with the clergy and precentors.

Jubilee March. Primroses, Gavotte. Composed by John Wrigley. [Forsyth Brothers.]

THE name of this composer has already come before us; and allied, if we mistake not, with a work of classical form. The pianoforte pieces now submitted for notice, although appealing to the popular taste, are deserving of much praise; the first—an excellent specimen of a jubilant March—seeming to require the resources of a military band for its due effect. The Gavotte, in A minor, is melodious, well harmonised, and thoroughly worth the attention of the many who affect this style of music in the present day.

When the ungodly; Try me, O God. Anthems. [Novello, Ewer and Co.]

I am the Lord. Anthem. [Weekes and Co.]
Composed by John Heywood.

THERE is evidence of talent in these compositions, although they are not entirely free from a suspicion of crudeness. The actual grammatical errors are very few, but the writing is sometimes vague and inconsequent, particularly in the solos, which, by the way, are too numerous. The choruses are better, that in the first anthem being an admirable little piece of church music, not unlike the chaste and dignified compositions of Goss. Mr. Heywood is not always happy in his treatment of the words. The reiteration of such a sentence as "I will sup with him, and he shall sup with Me," in the third anthem, has an unintentionally ludicrous effect. We have spoken candidly, as the composer has ability and will probably do better with experience.

Six Caractéristiques, for the Pianoforte.
Novelette, for the Pianoforte.

Twilight Music. Song. Words by Margaret Elenora Tupper. Composed by Richard Rickard.
[E. H. Heinke, Holborn Viaduct.]

In all Mr. Rickard's music we see a very decided feeling for melody, and a refinement of treatment which cannot fail to win the attention both of musical and unmusical listeners. The six pianoforte pieces (strangely enough termed "Caractéristiques") are well written and unaffected Sketches which pianists will thank us for calling attention to. From the half-dozen, we may select for especial praise No. 3, "Caprice"; No. 5, "Norwegian Danse"; and No. 6, "Polish Danse," the two last-named being full of character. No. 1, "Coquette," will also, no doubt, be a decided favourite with young players who are looking out for an attractive, and not too difficult, piece for the approaching festive season. The "Novelette" is a spirited and effective Allegro, in G, written throughout with an evident knowledge of the instrument, and sufficiently varied to interest all hearers. The Song is scarcely so much to our mind, the moving chromatic accompaniment against the voice-part containing many harsh intervals which, in a second edition, we think it would be well to re-consider.

Year after Year. Song. Words by the author of John Halifax.

I love thee. Song. Words by Tom Hood. Composed by Frederic H. Cowen. [E. Ascherberg and Co.]

EVEN the simple songs of Mr. Cowen are so attractive to musical ears, from their artistic treatment, that they are always received with a cordial welcome. Of the two now before us we infinitely prefer the first, which has all the elements of popularity, both from the melodiousness of the

theme, and the charmingly sympathetic manner in which it is accompanied. "I love thee," although flowing spontaneously from a study of Hood's musical verses, is scarcely, we think, as successful as the preceding song. One great merit, however, in all the vocal pieces of this composer, is that he never unduly displays his knowledge at the expense of the music, a reticence not always characterising the smaller works of accomplished artists like Mr. Cowen.

The Iron Horse. Chorus for S.A.T.B. Words by J. Lewton Brain.

Off to Sea. Part-song for Soprano, Alto, Tenor, and Bass. Poetry by Edward Oxenford.

Composed by W. W. Pearson.

[Novello, Ewer and Co.]

MR. PEARSON has already earned much fame as a writer of Part-songs, and certainly those before us are fully worthy of his reputation. Of the two, we prefer "The Iron Horse," which is bold, effective, and happily descriptive of the words. "Off to sea," with its inevitable "Yeave ho," is somewhat more conventional; but it is a good song, and will no doubt find favour with choral societies in search of novelty.

FOREIGN NOTES.

As had been foreshadowed in the leading article on the subject, published in our last number, the Eutin celebration of the centenary of the birth of Carl Maria von Weber, has been of an "almost purely local" character. The following is an extract from an account of the festivities, contained in the *Neue Berliner Musikzeitung*: "From an early hour in the morning the streets of Eutin were crowded with spectators eager to inspect the decorations with which the whole town was ablaze. At eleven o'clock there was a festive gathering at Köpke's Hôtel, where the world-famed 'Oberon' Overture ushered in an appropriate prologue (from the pen of Dr. Gesky) spoken by one of the senior scholars of the Eutin Grammar School, which was followed by an able oration, delivered by Dr. Bader, wherein the merits of Weber, as a specifically German composer, were discussed at length. The musical programme of this early gathering was completed with the performance, by the Eutin Gesangverein, of Weber's setting of Körner's poem, 'Hör uns Allmächtiger,' and a rendering of the 'Preciosa' Overture. The assembled members of the municipality and their guests then proceeded to the house where the composer of 'Der Freischütz' first saw the light, and where, thirty-three years ago, a brass tablet, commemorating the fact, had been affixed, which latter was then gaily decorated with flowers and evergreens. The festivities culminated in the performance of the music of the immortal 'Freischütz,' in which the parts of *Max* and of the *Hermit* were executed by artists from the Lubeck opera, the remaining parts being well-sustained by local amateurs. Herr Heinsen, the Eutin organist, conducted. A festive banquet concluded the proceedings." These, then, are the moderate proportions which the long-anticipated festivities have assumed in his native town, in honour of the centenary of the birth of "the most truly German musician that ever lived," and which, from their very insignificance, deserve a record in these columns. Creditable enough though they were to the miniature town in Holstein, with its exceedingly scanty resources, from a national point of view, they were a distinct failure. We add the following to the number of Weber celebrations already recorded:—At Cassel (Hof-Theater), "Euryanthe," and the Cantata "Kampf und Sieg"; at Quedlinburg (Kohlischer Gesangverein), music to "Der Freischütz"; at Diedenhofen, in Alsace (Stadt-Theater), scenes from "Freischütz," "Preciosa," and "Silvana," Overture "Oberon"; at Znaym (Austria), "Jubel" Overture, Concertstück in F minor, Polonaise, arranged for orchestra by Liszt, male quartets, and numbers from "Preciosa" and "Der Freischütz"; at Barmen (Stadt-Theater), "Euryanthe"; at Lubeck (Philharmonic Society), Overtures "Ruler of the Spirits" and "Euryanthe"; at Leipzig (Stadt-Theater), cyclus of operas, from "Silvana" to "Oberon."

The sum of one thousand marks (not ten thousand, as our Belgian contemporary, *Le Guide Musical*, munificently