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 conteynit the 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 "Toccatina" (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