Review

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possesses acute powers of observation, and who is a master of language in which to express his thoughts. His views are broad and comprehensive, not restricted to the expressions of admiration for matters which have no relation to the advancement of art in general, even though they be of native origin. There is a graphic and interesting account of the successive attempts to establish choral services in New York, and we find many notices of works by resident musicians, which, having some reference to the endeavours made to elevate art, are certainly worthy to be recorded and commented upon. One of the most interesting essays on the history of music in New York, *à propos* of the Washington Centenary, occupying several pages in the record for April, 1888, will be read with eager interest by those (whether English or American) for whom the history of music is most attractive from a personal side. The book contains an admirable retrospect of German opera, a valuable list of first performances in New York during the season, comments upon the recitals of Dr. von Bülow, a survey of choral work in many American cities, and an admirable index to the whole of the pages. Although the character of the record commends itself chiefly to Transatlantic readers, yet in the descriptions of all the works, and in the comments thereupon, English musicians will find much to excite thought and interest.

Twenty Sacred Songs. Composed by Johann Sebastian Bach. Selected from the Schemell Collection, and arranged for Voice and Pianoforte Accompaniment, by Robert Franz. The English version by the Rev. Dr. Troutbeck.

[Novello, Ewer and Co.]

WE have often in our reviewing columns drawn attention to the difference between sacred songs and songs set to sacred words; and those who desire to test the truth of our remarks cannot do better than possess themselves of the work before us, a selection of vocal gems, in each of which the deeply religious feeling of the text is faithfully reflected in the music. Of the twenty songs contained in the volume it would be indeed difficult to do more than record the names of a few which we have especially lingered over. If, therefore, we mention No. 1, "Wherefore, O Saviour, so long in returning"; No. 2, "Come, let us all this day"; No. 5, "Passion-tide"; No. 9, "Blessed is he who thinks on Him"; No. 15, "The third day He rose again"; No. 17, "O spotless Lamb," and No. 19, "I fain would know, ere life shall cease," it is only in the hope that others will share with us the pleasure these beautiful sacred pieces have given us, and will diligently search in this mine of treasure with the conviction that its wealth is not half exhausted. We need only add that the English version, by the Rev. Dr. Troutbeck, is most sympathetic with the original words, and that the pianoforte accompaniments of Robert Franz are such as could only be furnished by so consummate a master of the art.

Six Trios for Female Voices. By Oliver King. Op. 42, Nos. 1—6. (Novello's Collection of Trios, Quartets, &c., for female voices. Nos. 210—215.)

[Novello, Ewer and Co.]

MR. OLIVER KING in these six Trios for female voices displays all the characteristics of an earnest musician and the instincts of the teacher. His music is full of melody and capable of the best expression, while at the same time it is good enough to be able to assert its own value even though it be not performed with all the care which is necessary for its true exposition. The waltz rhythm of "May-Day," the graceful suavity of "Sweet flowers of Spring," and of "Sing, sweet birds," the picturesque style of "Ebb and flow" and of "Fair Luna," and the joyous entrain of "Come, rosy morn," this last being especially effective with its sprightly figure in the accompaniment, are each and all of that quality of music which makes, as it were, its own friendships. The trios appeal with force to all, but particularly to those who bring to their interpretation the qualities of intelligence and sympathy. Singers will delight in the sweetness of the vocal parts; pianists cannot but take pleasure in the beauty of the accompaniment; hearers will not fail to enjoy the combination of musical devices, and teachers will give them hearty welcome as most valuable aids to their own labours.

O perfect love. Wedding Anthem. Composed by Joseph Barnby. [Novello, Ewer and Co.]

THIS beautiful little composition was written expressly for, and was performed at, the wedding of the Duke of Fife with the Princess Louise of Wales. As a musical composition, it possesses charm enough to fit it for general use in the marriage service, and as the words, written by Dorothy Blomfield, emphasise the teaching of the greatest of Christian virtues, it may be used with good result at other times of the Church's seasons. Mr. Barnby has on many occasions in his compositions for the church shown how happily and effectively he can write for voices, and how also his music displays an earnest endeavour to express the meaning and intention of the words by appropriate musical phrases. His anthems, services, and especially his fine hymn-tunes are models of their kind in church music, and form a valued nucleus in the repertory of the several choirs in which they have been adopted. The new Wedding Anthem is distinguished by all those qualities which should ensure its introduction as an adjunct to the Service of Matrimony. There are no difficult passages, the parts flow smoothly, the words are well set, and the character of the whole Anthem may be further described as possessing both sweetness and dignity.

The Pamphonia. Roeckel's Patent, 1888. Manufactured by Henry Brooks and Co.

THE Pamphonia is the name of an instrument invented by Mrs. J. L. Roeckel, of Clifton. It is a wooden model of the great stave of eleven lines, and is so constructed that any line or lines may be easily swung off so as to show from what part of the great stave it or they are taken. It is designed to teach the use of the stave with whatever clef it may be "armed." Therefore it is not only likely to be most helpful to young children (who may use it as a toy), but also to those students who desire to become familiar with the use of the stave of five lines with the C clef at the head. Thus it will serve as a means of preparation for those who, for the purposes of examination or duty, are called upon to make themselves acquainted with the power of the old soprano as well as with the alto and tenor clefs. On this ground it will be useful as an introduction to the mechanical part of the study of harmony. It is so far likely to strengthen the hands of teachers, by agreeably shortening the drudgery of the elementary stages of musical tuition, that it should be employed in all rudimentary classes in public and private schools.

Suite for Violin Solo and Orchestra. By C. Villiers Stanford, Mus. Doc. Arrangement for Violin and Pianoforte. [Novello, Ewer and Co.]

THIS Suite was performed in its original shape, with orchestral accompaniments, at one of the Concerts of the Philharmonic Society during the past season, by Dr. Joachim, to whom it is inscribed. The composer has taken the titles of his movements of the Suite from those variously attached to divisions of like kind in the works of Corelli, Bach, Handel, and others. The first is called an "Overture," and the following movements are distinguished by the titles of an "Allemande," a "Ballade," a "Tambourin," and a "Rondo finale" (Gigue). Unlike the older writers, Dr. Stanford has not written his movements in one key, and in the construction and form of the several portions he has further exhibited independent views. The solo portions of the Suite are full of those technical difficulties which might be expected to appear in a composition written for so great a master of the instrument as Dr. Joachim. If the work is presented in separate movements it is not unlikely that the "Ballade" will be found to possess more of that element which appeals to the popular and uneducated world at large.

Three New Vocal Compositions.

THE first, *Give me thy heart*, by Henry J. Edwards (Novello, Ewer and Co.), was written for, and is dedicated to, the Eglesfield Musical Society, Oxford, a well-known body of male voices. It is well laid out for effective use for equal voices; the melody is pleasing, the harmonies varied and natural, never forced or thrust in, but all most ably devised and thoroughly interesting from first to last.