Review

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are too prone to wander, and the consequence in their writing is—where indecision and confusion of key are escaped—sentimentalism in feeling and technical weakness. The beginning and end of the piece are in 3-4 time, and are separated by an episodic verse or semi-chorus in common time; seemingly the same quickness should prevail throughout, and the variation of measure and even of idea makes not truly a change of movement. An oversight of the talented composer is the similar motion to 8th—E A in the top part with G♯ A in the bass—page 6, bar 4 from end, which has as bald an effect as that ancient worthy must have felt who made the law against the progression. Again, there is a little inadroitness in the use of the chord of D, the tonic, after that of E minor, the supertonic, at page 9, score 2, bar 4, where the effect would have been clearer, had the chord of E been retained with D, and perhaps F♯ also, as passing notes. The organ part is written, so to speak, for the pianoforte, having notes below the range of the organ key-board, and having full chords (after the manner of old pianoforte arrangements), so low that the goodness of their effect on the pianoforte is questionable, but on the organ cannot be believed in for a moment; doubtless the author intends that the organist should alter, at his discretion, passages wherein such impracticable notes occur, so as, at least, to have the true bass notes at the bottom; but an author should be thankful to have the notes played that he does write, and is injudicious to rely on the discretion of anyone but himself to fit his music for his means. The free and frequent use of the high G and F for the sopranos, and their iteration with syllables, almost restricts the use of this very telling anthem to cathedral choirs, or to those where trained ladies' voices are engaged; for these extreme notes can scarcely be sung, and certainly not with good effect, by ordinary boys; it is to be wished that it may often be heard where it can be heard to best advantage.

The Organist's Journal. Nos. 13 and 14. Arranged by Frederic Archer.

MR. ARCHER is doing organists a kindness by producing in a form suitable for voluntaries, in these two numbers, four movements from the Symphonies of A. Hesse. Those in No. 13 are from the second and third Symphonies. The first of these is an *Andante con moto*, in G, of a somewhat light character, but very pleasing and graceful; the second a *Larghetto*, in G, of a style more likely to be generally acceptable to church organists than that of its predecessor. Those in No. 14 are arrangements of Hesse's fifth and sixth Symphonies. The first is a very beautiful *Larghetto* in A flat, the themes of which are treated most tastefully; the second, an *Andante* in C, which is simple but very effective. The whole of these exhibit Hesse's well-known powers of smooth part-writing and sweetness of melody. It is to be hoped that Mr. Archer will not be tempted (as so many arrangers are) to overload his arrangements with difficulties in an attempt to include simultaneously too large a number of orchestral effects. These numbers are generally free from this fault, and easy; but on p. 176, while the feet are engaged, and the left hand is holding a chord in the centre of the swell manual, a melody is given to the great organ, accompanied by scales on the choir. Organists who do not possess very carefully constructed manuals or very long fingers will be at a loss here, unless indeed Mr. Archer intends a very long nose to come to the rescue.

Sonata in D minor. Originally written as an Organ Duet by Gustav Merkel. Arranged as a Solo by Frederic Archer.

A VERY excellent composition has here been saved from the oblivion which now deservedly shrouds those rumbling concatenations of sounds called organ-duets. The first movement, *Allegro moderato*, is thoroughly classical in style, although relieved, by frequent introduction of *arpeggio* passages, from a classical stiffness. The feet are by no means allowed to lie idle, frequent batches of semi-quavers rousing their energies. The second movement, *Adagio*, is remarkably sweet, and will doubtless be a most useful excerpt for general purposes. The finale, *Allegro con fuoco* is a short introduction, and a very brilliant Fugue, well worthy of careful study. The whole Sonata is in Merkel's best style, and will form an admirable work for either church or concert-room use.

Original Compositions for the Organ. By Frederic Archer. No. 4.

THIS work consists of an Introduction, Air with Variations, and Finale Fugato. The Introduction is well conceived and impressive, and the Air is very melodious, although not of an uncommon type. In the Variations will be found some

excellent part-writing, and every opportunity of displaying the various pleasing combinations or contrasts of registers, of which an organ is capable. The effect produced by giving out the Fugue subject in the relative minor of the key of the Air is fresh and good, and the whole work may be pronounced quite equal to any of the previous numbers.

Si vous n'ouvrez votre fenêtre. Chanson. Paroles d'Alex. Dumas (fils).

Perchè piangi? Cantilene. Words by Corrado Marchese Pavesi.

La Fauvette. Chanson. Paroles de Millevoe.

Composed by Ch. Gounod.

HAD M. GOUNOD a reputation to make, instead of to support, there can be little doubt that these songs would have brought him into notice, even without the kindly aid of any vocalist to introduce them in a public concert-room; for simple as they are, there is an almost indescribable charm about them which cannot fail to render them popular, both with musical and non-musical listeners. The first song commences with an appropriate little symphony, the words being wedded to a bright theme, so delicately and artistically handled, and so thoroughly in sympathy with the refined verses of Dumas, that the music seems almost to have grown spontaneously with the poetry. We can scarcely imagine a more perfect union of words and notes than the concluding two lines:

"Si vous n'ouvrez votre fenêtre

Au dernier mot de ma chanson."

In the *Cantilene*, "*Perchè piangi?*" the accompaniment asserts itself somewhat more, but only to aid and heighten the effect of the melody, for M. Gounod loves the voice, and uses the instrument, not as its enemy, but as its loving and tender friend. A placid subject expresses the verses with remarkable fidelity, the pathos of the phrase, "*Perchè piangi?*" and the repetition of the name, *Ella*, first on the dominant of C minor, and then on the dominant of B flat minor, being points of interest which (as we have remarked in the first song) seem to be naturally evolved from the words. "*La Fauvette*" is a highly characteristic song, the subject, commencing with an effective pedal bass, being so thoroughly tuneful as to ensure its popularity, even with those who are not keenly alive to the many beauties both of harmony and accompaniment, which would render it additionally attractive to an artistic ear. The effect of this little *chanson* is gained by the simplest means, but simplicity is the power of genius. The title-pages inform us that the first two songs on our list are also published with English words. This will be a real boon to many vocalists; but the music so thoroughly reflects the original poetry that we should counsel all who can do so to sing them in the untranslated form.

Six Songs. Written by the Rev. Richard Wilton, M.A. Composed by the Rev. Sir Fredk. A. Gore Ouseley, Bart.

1. <i>Oh where.</i>	4. <i>The Sparrow.</i>
2. <i>Under the snow.</i>	5. <i>The Resting-place.</i>
3. <i>Home.</i>	6. <i>Apple blossoms.</i>

ON the title-page of these songs it is stated that they are "adapted for Sunday use"; and certainly, although not specially applicable to that day, it is impossible to imagine verses more thoroughly in consonance with a purely devotional feeling. As might be expected from the well-earned reputation of the composer, the music appeals more to educated musicians than to that motley assembly of listeners known by the name of a "mixed audience," for it is replete with grace and elegance throughout. That in parts the voice is too much in subjection to the pianoforte is a fact which can scarcely be doubted; and it remains therefore a matter for earnest consideration whether this growing practice of modern composers should or should not be encouraged. In this place, however, we shall not attempt to debate the question, but content ourselves with saying that the six songs before us are highly favourable specimens of this school of composition. No. 1 has a melodious theme, with a flowing arpeggio accompaniment, which is so purely written as never to interfere in any part with the voice. No. 2, commencing in A minor, is in our opinion the best of the set. The music throughout is in true sympathy with the words. The change into the tonic major is extremely effective, and the final phrase, "*Under the snow,*" finishing on the low A, followed by the plagal cadence in the accompaniment, are points of extreme beauty. Vocalists who have acquired the difficult art of throwing true expression into their words may ensure a success for this song. No. 3 is excellently written, and contains some bold modulations, but is somewhat overlaid in the accompaniment, and seems