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Choral March; Advance, Britannia! by C. T. West; Heather Bells. Two-Part Song for Ladies' Voices by Frank J. Sawyer; Ye Spotted Snakes. Fairy Song and Lullaby, from Shakespeare's "Midsummer Night's Dream" by B. Lütgen

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Servières lays great stress, is that whereas Wagner's vulgar and pitiful farce, "Une Capitulation," should have excited such boundless animosity, his notorious *brochure* "German art and German politics," in which ten times severer things are said of the French, passed so entirely unnoticed as not to be made the ground of any hostile demonstration against "Rienzi," which was produced soon after its publication. But then the French and Germans had not been at war, as they were when "Une Capitulation" was written. Not the least interesting part of the book is the preface, which contains a great many shrewd remarks on the present opposition to Wagner. He sums up the motives by which many of his fellow-countrymen are actuated, as the pseudo-patriotic, the commercial, and the motive of anxiety or dread of detection—adroitly drawing a parallel between the composers of to-day and the dramatists who would not listen to Shakespeare as interpreted by Henrietta Smithson. We close our account of M. Servières' excellent book with the following spirited passage:—"If French composers were to succeed in keeping in check the invasion of German music, they would stand alone in hindering that intellectual reciprocity which prevails now-a-days between the races of Europe. Is the merit of our *savants* lessened because they have profited by the chemical or physiological discoveries due to the investigations of English science? Are our painters less admired because the annual *salon* opens its doors to many Italian, Spanish, Swedish, or American artists who live in Paris?"

Choral March; Advance, Britannia! Composed for the Grand Colonial Procession in the Dome Entertainment of the Brighton Grammar School, by C. T. West.

Heather Bells. Two-part Song for ladies' voices. Words and music by Frank J. Sawyer, Mus. Doc., Oxon.

Ye Spotted Snakes. Fairy Song and Lullaby, from Shakespeare's "Midsummer Night's Dream." Composed by B. Lütgen.

[Novello, Ewer and Co. Brighton: J. and W. Chester.]

MR. WEST'S Choral March is in every respect excellently suited for its intended purpose. Easy to sing, extremely melodious, and unaffectedly harmonised, we can imagine that it will linger in the memory of the school-boys long after the occasion for which it was written has passed away. "Heather Bells" is a charming little Spring song, with a graceful arpeggio accompaniment. So unpretentious and attractive a composition can scarcely fail to find favour with vocalists who can appreciate simple melody and pure part-writing. It is difficult to avoid reminiscences of the many settings of "Ye spotted snakes"; but the composer of the one before us has not only accomplished this task, but has given a remarkably fresh and sympathetic colouring to Shakespeare's beautiful lines. Commencing with a placid and tuneful solo, the Lullaby is written in two parts, to be sung as a duet or chorus, the accompaniment being aided, when it can be procured, by the toy instrument in imitation of the nightingale. The song will, however, be almost equally effective with the trill upon the pianoforte.

The Song of Jubilee. A Thanksgiving Cantata, for solo voices, chorus, orchestra, and organ. By Jacob Bradford, Mus.D., Oxon. [Novello, Ewer and Co.]

THE multiplication of musical pieces composed to celebrate the fiftieth year of her Majesty's reign may be accepted as a convincing proof of the acknowledged eloquence of the art to express the popular feeling; and it is gratifying to find amongst the names of those who have employed their talents in the cause so many long identified with music of the highest class. Our reviewing pages have for some time given ample evidence of this fact, and an addition to the list is now made by a Doctor of Music already known as the composer, not only of an oratorio, but of numerous cantatas, anthems, and other important works. The music of the Cantata before us is in every respect sympathetic with the subject it illustrates. Commencing with a soprano recitative, followed (after a short instrumental Introduction) by a Te Deum and Choral, to the tune "Gotha," composed by H.R.H. the late Prince Consort, we have a well written and melodious soprano solo "Grant the Queen a long life," the stately movement of which, in 6-4 rhythm, expresses the words with becoming dignity. In the chorus which succeeds this the National

Anthem is effectively used, the theme being treated in fugue form, with some admirable contrapuntal writing. A brief choral recitative, for tenors and basses, is followed by a duet, for soprano and tenor, with quartet "The Queen shall rejoice," which may also be commended for the easy flow of the vocal parts; and the final chorus and fugue, "All praise and thanks to God," forms a worthy climax to a work which shows the result of good training, and an intimate knowledge of the best school of sacred composition. The Cantata is scored for a full orchestra, and a special organ part is used with the instrumental accompaniments.

Liederkreis. Twelve Songs. Poetry by J. von Eichendorff. With pianoforte accompaniment.

Woman's Love and Life. A Cycle of Songs. Written by A. von Chamisso; for voice and pianoforte. Edited and translated by Natalia Macfarren. Composed by Robert Schumann. [Novello, Ewer and Co.]

IN the year 1840 Schumann says, in a letter to a friend, "I am now writing nothing but songs, great and small. I can hardly tell you how delightful it is to write for the voice as compared with instrumental composition, and what a stir and tumult I feel within me when I sit down to it. I have brought forth quite new things in this line." This is the period when the charming vocal pieces contained in these volumes were composed, and all singers should welcome them as in the highest degree reflecting the individuality of their author. In the "Liederkreis" it would be difficult indeed to name any song which deserves to rank above its companions, so earnestly and lovingly has the composer set the many beautiful verses which he has evidently selected as representing his own state of feeling at the time. That we may especially linger over "The Loreley," "The silent one," "Moonlight," "Far from home," "Twilight," "In the wood," and "Night in Spring," is no proof that we do not derive exquisite pleasure from the many other perfect musical pieces comprised in the volume. The Cycle of Songs is indeed a little story, the subject of which is sufficiently indicated by its title. How the various phases of this passionate love-poem are illustrated by the composer need scarcely be enlarged upon, but we may say that a sympathetic pianist as well as a sympathetic vocalist are absolutely essential for the due rendering of these eloquent pieces. Lady Macfarren has shown much poetical and musical feeling in her translation of the words, which certainly have all the effect of being those which originally inspired the composer.

Through murmurous leaves. On the land afar extending. German words by George Scheurlin.

Morning sweet Cuckoos greet. German words by A. von Wentzel.

True life to live. German words by Gries.

Trios for Female Voices. The English translation of the words by Dr. Troutbeck. Composed by G. Bartel.

[Novello, Ewer and Co.]

ALL these Trios are highly favourable specimens of Mr. Bartel's power of writing clearly and melodiously for female voices. No. 1 is a well harmonised and attractive song, with some points of imitation which materially aid its effect; No. 2 is a tranquil and appropriate melody, flowing onward without break; No. 3, with an independent accompaniment, well expresses the words, the temptation to imitate the song of the cuckoo and quail, when these suggestive birds are mentioned, being happily resisted; and No. 4 is a well written and effective song, with an occasional alto solo. All these Trios may be conscientiously recommended to the attention of vocalists in search of novelty in this class of music.

Novello, Ewer and Co.'s Pianoforte Albums. Edited by Berthold Tours. Vol. 7. Compositions by Hermann Goetz. [Novello, Ewer and Co.]

WE are glad to find that the contents of these excellent Pianoforte Albums are not limited to those works which have already been stamped with public approval. The desire to create a taste for compositions but little known, as well as to supply those constantly in demand, should earn the thanks of all who would further the spread of good music; and we cordially welcome, therefore, this