Review

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'An Idyll,' we have a shepherd asking a nymph 'Where is thy liking?' and she, with nymph-like directness of expression, answers 'On thee! my dainty dear life! my love is fixed.' The second song, 'Amongst the willows,' would seem to be the sequel to the incident related in the first, for it ends with a 'kiss among the willows'; and the concluding ditty, a 'Morris dance,' might be supposed to form part of the festivities consequent on the question and answer in the first song. These pastorals were sung for the first time by Mr. John Coates at the recent Hereford festival where their acceptance testified to the composer's success. The 'Morris dance,' with its dainty and rhythmic accompaniment, so greatly pleased that it was repeated, and doubtless the like will happen when Mr. Coates sings it in London and elsewhere.

CHURCH MUSIC.

O Lord, Thou art my God. Composed by C. Lee Williams.

Look, ye saints, the sight is glorious. Composed by Myles B. Foster.

[Novello & Co., Ltd.]

The anthem by Mr. Williams, composed for the Festival of the Sons of the Clergy at St. Paul's Cathedral in May last, while being eminently suitable for special celebrations is also well adapted for general use in churches where a musical service prevails. A short but impressive introduction for organ leads into a brief but emphatic chorus in four parts. This is followed by a passage for the sopranos, the tenors entering at the eighth bar and the full choir seven bars later. This ends impressively *pianissimo*, and is followed by a section which may be sung as a soprano solo or by the sopranos in unison, thus providing an excellent preparation for the *Finale* which is preceded by a choral recitative. The *Finale* itself is of vigorous character, but the work ends *pianissimo* and *adagio* with the words 'A strength to the needy in his distress.'

Mr. Foster's anthem opens with a four-part chorus *allegretto non troppo*, followed by a recitative passage for sopranos which leads to the delivery, by the tenors and basses in unison, of Christ's command to His Disciples to go forth and teach all nations. A short chorus and tenor solo lead the way to a *Finale* of diatonic and emphatic character which concludes with a double Amen.

Benedictus in F. By Charles Macpherson.

Magnificat and Nunc dimittis in E flat. By G. F. Cobb.

[Novello & Co., Ltd.]

The setting of the *Benedictus* by Mr. Charles Macpherson is of a solid and direct character which makes it peculiarly suitable for large churches. The composer is sparing in his use of the organ, the voices frequently singing unaccompanied, with the result that when the king of instruments does speak it is with impressive effect. The music contains several bold harmonic transitions, but it is diatonic in character and will present few difficulties to the average choir.

The evening service by the late Mr. Gerard Cobb is very simple but dignified and devotional. The choral writing is in two parts, severally for boys and men respectively in unison. The *Magnificat* opens with the delivery by the men of the opening sentence to a familiar Gregorian intonation, which is answered by the boys with excellent effect. This method is pursued, varied only by the men and boys occasionally singing together in unison. In the *Nunc dimittis* an antiphonal method (boys and men) is employed until the Gloria is reached, when the setting used in the *Magnificat* is repeated.

NEW PART-SONGS.

Come to me, gentle sleep. Words by Mrs. Hemans. Music by Frederic H. Cowen.

Morning. Words and music by G. Molyneux Palmer.

[Novello & Co., Ltd.]

The above are two graceful and expressive part-songs for S.A.T.B., which may well merit the attention of conductors of choral societies. Dr. Cowen's music is as inviting as the lines by Mrs. Hemans. Melody and harmony are alike

gracious and soothing, and although they are little calculated to induce sleep, will certainly produce a tranquil frame of mind in the listener.

Mr. Palmer's music, if more contrapuntal in character, will provide excellent practice for independence and delicacy of part-singing. The *tempo* is too slow for the music to be difficult to read, and the effect will well repay careful rehearsal.

BOOKS RECEIVED.

Modern Music and Musicians. By R. A. Streatfeild. With twenty-four illustrations. Pp. xi. + 355; 7s. 6d. net. (Methuen & Co.).

The Cathedrals of England. By T. Francis Bumpus. Third series. Illustrated. Pp. viii. + 328; 6s. net. (T. Werner Laurie.).

Annals of Covent Garden Theatre. From 1732 to 1897. By Henry Saxe Wyndham. With forty-five illustrations. In two volumes. Vol. i., pp. xi. + 383, vol. ii., pp. 388; 21s. net. (Chatto & Windus.).

A Supplement to the Biographical Dictionary of Musicians. By Theodore Baker, Ph.D. Pp. 46; 1s. 6d. net. (Charles Woolhouse.) A very welcome addition to a useful book of reference—one that contains the names of many modern musicians not to be found elsewhere.

Primer of Pianoforte Playing. By Franklin Taylor. Pp. 126; 1s. (Macmillan & Co., Ltd.). A new and revised edition of an excellent treatise, in which the numerous musical examples are printed with Continental fingering.

Messrs. Breitkopf & Haertel have issued books of words, with analytical and descriptive notes by Mr. Ernest Newman, of Mr. Granville Bantock's 'Omar Khayyám' and Mr. Joseph Holbrooke's 'The Bells,' both of which works are to be produced at the approaching Birmingham musical festival. Price of each book, 1s. net.

Correspondence.

THE AMERICAN REINAGLE.

DEAR SIR,—On p. 617 of your esteemed publication Mr. Frank Kidson is puzzled by a certain A. Reinagle. This certainly is Alexander, the 'American' Reinagle. Mr. Kidson will find a few biographical data in my 'Bibliography of Early Secular American Music'—a copy is at the British Museum. Alexander was quite an able musician. It was he who accompanied the 'cellist Hugh Reinagle, his brother, to Lisbon in 1784. Hugh died there of consumption on March 19, 1785, and Alexander returned to Portsmouth (where he was born, 1756). One year later—1786, not 1757!—Alexander appears in America. He died at Baltimore, Ind., on September 21, 1809.

Hoping that my hasty memorandum has not added to the puzzle of the Reinagle genealogy:

I am, yours respectfully,

O. G. SONNECK.

Library of Congress, Music Division,
Washington, D. C.

September 10, 1906.

PETER CORNELIUS.

DEAR SIR,—I have been reading your very interesting article upon Peter Cornelius and his works. Referring to his 'Old soldier's dream,' I noted the statement that several male-voice societies had included it in their programmes. Allow me to say that the Bristol Royal Orpheus Glee Society placed it in their programme in February last. The composition was taken up *con amore* by the members of the Society, and it proved to be such a favourite with the audience that in all probability we shall include it in the programme of our annual concert in February next. May I also add that Mr. George Riseley, the conductor of this Society, thinks very highly of this composition, and we fully intend to give it a rendering that shall be worthy of the music.

Yours sincerely,

20-21, Broad Quay, Bristol.

September 3, 1906.

J. F. W. TRATMAN
(Hon. Secretary).