Review

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verse by the Dean of Rochester. In No. 774 will be found a graceful and expressive lullaby entitled "Rest thee, my little one," by Thomas Facer, and No. 777 is a clever and expressive setting, by Arthur Berridge, of Edmund Spencer's philosophical lines "Every sweet with sour is tempered."

Six Pastoral Part-Songs. By Edward Bunnett.

Gauzy Wings. Part-song for S.A.T.B. Words by Florence Hoare. Music by Richard Richards.

The Milking Song. Words by Jean Ingelow. Music by J. Jobling.

Nymphs of the Ocean. Words by Florence Hoare. Music by W. W. Pearson.

Serenade. For Male Chorus. By Frank Davidson.
[Novello, Ewer and Co.]

DR. BUNNETT'S church music is widely known to choir-masters by reason of its melodiousness and simple but effective part-writing. These qualities are conspicuous in the "Six Pastoral Part-Songs," or at least in the four of them severally named "O'er silvery waters," "Day is dawning," "Sing on, sweet birds," and "Lo, autumn leaves." They are specially suited to small amateur choral societies.

"Wings" in the musical firmament always beat in 6-8 time, and Mr. Richards's "Gauzy" specimens obey the unwritten law. The measure lends itself to graceful melodiousness, which is the chief characteristic of this part-song.

"The Milking Song" is taken from the ballad entitled "The high tide on the coast of Lincolnshire, 1571," and in the poem the song is supposed to be sung by a solo voice, but musicians, as well as poets, have their licenses, and Mr. Jobling has set it for four voices. The music is pretty, but the *forte* and *piano* effects have no rational basis and have been inserted merely for the sake of effect, and consequently fail to be convincing.

In "Nymphs of the Ocean" the spirit of the words has been neatly caught by the composer, and the part-song is distinctly bright and pleasing.

Mr. Davidson's *Serenade* is a cleverly written piece, such as a well trained quartet party would find much interest in singing. It merits the attention of male-voice choirs and glee singers.

If only my lover knew. Song. Words by Maude Hammond. Music by James R. Dear.
[Robert Cocks and Co.]

THE above is a sympathetic little song which may be recommended to mezzo-soprano vocalists of average attainments. The heroine has said "No" when she ought to have said Yes," not an uncommon procedure; and the plaintive nature of her regrets make one hope that her lover may have had sufficient experience to know that "maids in modesty say 'No' to that which they would have the profferer construe 'Aye.'" The music is unpretentious but melodious, and the vocal part is grateful to the singer.

Novello's Octavo Anthems. Nos. 568-573, 578, 579.
[Novello, Ewer and Co.]

RECENT additions to this valuable series show the usual variety and style. In No. 568 the Gloria from the Twelfth Mass, commonly attributed to Mozart, has been furnished with English words of thanksgiving. No. 569, "O come, let us sing," composed by Myles B. Foster, is described as "An easy Easter anthem for bass solo and chorus," which indicates the character of the music. The bass solo is well laid out for that voice and occupies two pages of the anthem. Mr. Foster has also provided Nos. 571 and 573, respectively entitled "Is it nothing to you" and "The eyes of all wait upon Thee." The first composition is appropriate for Holy Week and the second is a Harvest anthem for soprano solo and chorus. Both are excellent examples of this musician's genial style, and may be recommended to the attention of choir-masters. No. 570 is the anthem "Blessed be the Lord thy God which delighted in thee," specially composed by Sir Frederick Bridge for the fiftieth anniversary of the Queen's Accession, and sung at the Jubilee service in Westminster Abbey on June 21, 1887. The festival Te Deum, together

with the Antiphon written by Sir George C. Martin for the memorable Thanksgiving service at St. Paul's Cathedral on June 22 last, forms No. 572. Criticism of this is unnecessary, for its artistic value has been widely recognised; but choir-masters who have not seen the music will do well to make its acquaintance, for the setting of the Te Deum is admirably suited for festival services and presents no difficulties beyond the abilities of a well-trained choir. Nos. 578 and 579 are Harvest anthems, the former composed by Bruce Steane and the latter by Bertram Luard Selby. Mr. Steane's anthem opens with a brief bass solo and contains another short passage for this voice, but with these exceptions the anthem is written in the usual four vocal parts, which are extremely flowing and melodious. Mr. Selby's contribution contains a duet or semi-chorus for soprano and tenor of considerable musical interest, and the anthem throughout shows the hand of an accomplished musician.

Ye Jacobites by Name. Words by Robert Burns.

The Farewell. Words by Robert Burns.

Hymn before Action. Words by Rudyard Kipling.

The Lawlands o' Holland. Old Ballad.

A Song of Innocence. Words by William Blake.

Music by H. Walford Davies.

[Novello, Ewer and Co.]

MR. WALFORD DAVIES is one of the most promising of our young composers. There is a healthy manliness in his music, which is at once inspiring and uninspiring, and his sentiment is free from all traces of maudlin sentimentality. These characteristics distinguish his settings of "Ye Jacobites by name" and "The Farewell," and the words of the Scotch poet have rarely been allied to more sympathetic music. Both of these compositions are suitable for a bass or baritone voice. The "Hymn before Action" is also written for a baritone, but in a note the composer says: "This hymn is intended to be sung by many male voices in unison, except in the second verse, which may well be sung as a solo." However rendered, if delivered with due spirit, the hymn would have a most stirring effect. "The Lawlands o' Holland" may be recommended to the attention of contralto singers. The words of devotion to a lost love are set in a simple but expressive style which accentuates their pathos, and a sympathetic vocalist could make this song very charming. "A Song of Innocence" gives proof of the composer's versatility, the simple nature of the lines being allied to music which happily illustrates their character. It would be most effectively sung by a mezzo-soprano vocalist.

WEEKES AND CO.—Pianists who take delight in studies for their instrument will find good employment for their fingers in *A Concert Study in C minor*, by Arthur Somervell.—Appealing to a larger number of players are *Three Characteristic Pieces in dance form*, by H. J. Taylor, severally named "Egyptian," "Grecian," and "Roman." To what kind of music the Egyptians danced would doubtless exercise the ingenuity of antiquaries to describe, but Mr. Taylor seems to have no doubt on the subject, and although the "Egyptian Dance" might surprise the East it will prove acceptable in the West. The inhabitants of Greece are represented by a graceful measure, and "*ff*" and "*sf*" are prominent in the Roman Dance.—*Six Bagatelles for the Pianoforte*, by Mrs. Robert Bruce, are well named. They are trifles, but pleasing.—*Ten short Sketches for the Pianoforte*, by C. A. Ehrenfechter, are somewhat similar in character to the preceding, but require a more advanced player.—A brilliant little piece will be found in an *Impromptu in D flat*, by Julian Pascal.—*An Ode to Music.* For tenor solo, voices, and orchestra. Words by Florence Hoare. Music by Myles B. Foster. The text of this work is somewhat ambitious in conception but it is poetic in character, and the lines afford admirable opportunities for variety of musical illustration. Mr. Foster has not failed to note these, and his setting is consequently free from the monotony which sometimes makes itself unpleasantly felt in compositions for male voices. The music also combines geniality with the touch of dignity called for by the subject.—*No Land like England.* Chorus for soprano, alto, tenor, and bass, from the music to "The Foresters"

(Tennyson). Composed by Courtenay Gale. Tennyson's optimistic lines are set in this part-song with a directness and vigour which are calculated to stir the patriotic pulse of the most pessimistic listener.—*I love my Love in the morning*. Words anonymous. Music by J. Varley Roberts. This is a melodious and smoothly written part-song wherein the smitten one gives his reasons why he loves his sweetheart in the morning, in the afternoon, and in the evening, the said reasons being flattering to the lady and manifestly satisfactory to himself.

METZLER AND CO.—*Prison*. Song. Written by Paul Verlaine. English translation by Adela Maddison. *Evening*. Song. Written by Albert Samain. English words by Adela Maddison. Composed by Gabriel Fauré. These two songs are a good example of M. Fauré's graceful and finished style. In both, however, the shades of evening seem to have caused the composer to indulge in vagueness of tonality, and this has resulted in such a bountiful sprinkling of accidentals that at first sight the music suggests the reverse of the repose which is commonly associated with the close of the day, and the accompanist who, without mishap, gets through the "Evening" ditty, will doubtless feel that there has been "something attempted, something done."—*Smiles and Tears*. Written by Julien Houba. English words by Paul England. Composed by Edmund Depret. This is a good specimen of the modern French amorous lyric. It is essentially a tenor song, but, doubtless, will be sung by ladies.—*Menuet de la Reine*. By Benjamin Godard. The characteristics of the famed dance are pleasantly set forth in this piece by the late French composer.—*Serenade and Barcarolle*. For Violin and Pianoforte. By André Messager. The difference in character between a Serenade and Barcarolle might be described as that which exists between the sentiment of the timid lover and the one who commands. This definition will at least serve to indicate the nature of the above two pieces, both of which are effectively laid out for the violin, and also contain some interesting passages for the pianoforte.

EDWIN ASHDOWN.—*Beanstalk Suite*. For the pianoforte. By Arthur Somervell. This consists of five short pieces in old dance form, severally an Allemande, Sarabande, Gavotte, Musette, and Gigue, which are preceded by a Prelude. They are dedicated "To all my pupils not yet in their teens," and are slightly progressive in executive demands. The title "Beanstalk" must not be taken as a poetic basis for Mr. Somervell's work, it being merely suggestive of the continuous effort necessary alike to the young student and Jack the Giant-killer to ensure success.—Under the title of *Irish Pictures*, Mr. Barry M. Gilholy has written for the pianoforte, in simple but effective manner, four pieces based on Irish subjects.—*A Nocturno in C minor*, by Mr. Edward E. Harper, is a graceful and expressive example of its class.—Vocalists who like a song with a story in it will find a pathetic little ditty in *The Torn Flag*, words by Marian Burnside, music by Mary Augusta Salmond; and Mr. Arthur Cecil has set with some skill Bret Harte's ballad "The Wind in the Chimney."—*Cyril's Song*, from "The silence of Dean Maitland," has been allied to graceful music by John Hill, who also has provided a setting of considerable merit of Shelley's well known lines "Music, when soft voices die."

History of the Birmingham Festival Choral Society. By Andrew Deakin (Birmingham: Cornish Brothers). A very interesting pamphlet of fifty-two pages by the veteran musical critic, written in the pleasing and attractive style for which he has been so long and so favourably known. The booklet also contains some notices of the rise and progress of chorus singing in Midland towns.—*Choral Associations: their aims and objects*. By T. Roylands-Smith (Plymouth: "Church in the West" Office). This contains the substance of a paper read at the annual conference of the Incorporated Society of Musicians at Edinburgh in January last. Mr. Roylands-Smith speaks with all the authority of long experience as a diocesan choir-master, fired with a zeal which is truly commendable. There are some capital hints and reflections in this little brochure.

—*L'Organo della Cattedrale di Cremona*. By Federico Sacchi (Ricordi). An interesting reprint of some articles, which recently appeared in the *Gazzetta Musicale* of Milan, giving a history of the organ in the Cathedral of Cremona, a place which is so eminently associated with the great masters of violin makers. Those who can read Italian will doubtless enjoy perusing these instructive pages.—*Some leading Organists* (Church Newspaper Co., Ltd.). Like the foregoing, this pamphlet, in its bright red cover, is also a reprint. In this case the articles originally appeared in *Church Bells*. Here are biographical sketches, with portraits, of twenty church organists more or less known to fame, headed by the veteran Dr. W. H. Longhurst, organist of Canterbury Cathedral. The sketches, if slight, are written in a pleasant manner, and will doubtless prove of interest to many "chief musicians" in "quires and places where they sing" and play.—*Richard Wagner's Prose Works*. Translated by W. Ashton Ellis. Vol. VI., Part 2. (Kegan Paul). This instalment of a valuable contribution to musical literature contains the following essays: "The public in time and space," "The Festivals of 1876" (when Bayreuth was inaugurated), and an instalment of "Shall we hope?" Of these the second-named is of special interest, considering that so many pilgrims now resort to the shrine of Wagner. It need scarcely be said that the difficult task of translating Wagner's diction is, as heretofore, admirably discharged by the indefatigable Mr. Ashton Ellis.

CHRISTMAS MUSIC.—*Four Christmas Carols*. By Herbert C. Morris. (Novello, Ewer and Co.) Those who prefer new carols to old may be recommended this collection. The music is melodious, and albeit some of the dissonances are extreme, having regard to the subject-matter, the harmonies will be acceptable to "advanced" ears. *The Babe of Bethlehem*. By Frank Adlam. (Hart and Co.) This is described as "A short and easy carol-cantata for Christmas and Epiphany," and it consists of a series of carols interspersed with recitatives and airs which are laid out for various voices. The music is tuneful, in the popular acceptance of the word, moderate in vocal compass, and simple in character. *Glory to God in the Highest*. Anthem for Christmas. By the Rev. E. Vine Hall. (Weekes and Co.) The composer of this anthem has taken the two first sentences of the "Gloria in Excelsis" and the first verse of the hymn "O come, all ye faithful," and set them in a simple but effective manner in four vocal parts with an accompaniment for organ.

CORRESPONDENCE.

MISS C. A. BIRCH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your September number you commented on the biographer who prematurely announced the death of Sam Wesley by a trifle of twenty-two years; and in the October number you cited the case of Sir F. Ouseley, who was credited with having departed this life twenty-three years too soon.

I find an error in "British Musical Biography," by Brown and Stratton, of equal magnitude, where I read: "Charlotte Ann Birch, soprano vocalist, was born in London in 1815, and died there in 1857. She sang chiefly at London and provincial concerts." Miss Birch, I am happy to say, still lives. I received a letter from her only yesterday, and I would like to remind your readers that for many years she was one of the solo vocalists engaged by the Sacred Harmonic Society. I have lying before me a programme of the memorable 23rd of April, 1847, the occasion of the second performance of Mendelssohn's "Elijah" in its revised and permanent form; the composer conducted, the Queen and Prince Consort were amongst the auditors, and Miss C. A. Birch sang the principal soprano solo music.—Yours, &c.

WILLIAM H. CUMMINGS.

October 19, 1897.