Review

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REVIEWS.

Octavo Anthems, Nos. 384-393.

[Novello, Ewer and Co.]

It is difficult to keep pace with the rapid issue of this valued series of anthems, but, at any rate, ten numbers may be briefly dealt with at the present moment. The first is "Father of Life," by Samuel J. Gilbert, described as a marriage hymn for four voices, though it is really an anthem, as the stanzas of the Rev. Flood Jones have received varied treatment, in spite of a hymn-like character being preserved in the rhythmic flow of the music. The close is solemn and impressive. No. 385, "To Thee, O Lord," by S. Coleridge Taylor, is a short but pleasing anthem, smoothly written for the voices, though an organ accompaniment is essential. No. 386, "We beseech Thee, O Lord," by John E. West, is a setting of the collect for the Feast of the Annunciation, in simple four-part harmony, but musicianly and expressive. No. 387, "We shall not hunger," by A. C. Mackenzie, is the charming unaccompanied quartet in the last part of "The Rose of Sharon." In performing the work it is usually omitted, but as a detached piece it should attain wide popularity. No. 388, "Grant, we beseech Thee," by J. Varley Roberts, is a setting for bass solo and chorus of the Collect for the Twenty-first Sunday after Trinity. It may fairly be described as at once tuneful, devotional, and easy. No. 389, "Hear me when I call," by Theodore Distin, is a very simple but pleasing little anthem for men's voices only (alto, two tenors, and bass). The second tenor part, however, is quite within baritone compass. No. 390, "Blessed are they that mourn," by A. Wellesley Batson, is a solemn and deeply expressive anthem, brief and not difficult, but noteworthy for rich modern harmonies. No. 391, "Lord, I have loved," by F. Iliffe, is quiet, but extremely pleasing, with a melodious soprano solo. No. 392, a setting of the Lord's Prayer, by J. Barnby, is, within its limits of four pages, singularly rich in effective points, the close being specially impressive. It is appropriately marked to be sung "with great solemnity," and is, of course, choral throughout. The last that we can notice this month is "Like as the hart" (No. 393), for soprano solo and chorus, by Thomas Adams, a melodious little anthem written in a refined and musicianly style.

L'Enfant Prodigue. Pantomime in three Acts. By Michel Carré fils. Music (for pianoforte solo) by André Wormser. [Metzler and Co.]

So large a measure of success has attended the production in London of "L'Enfant Prodigue" that the critic is spared the necessity of discussing its numerous and varied merits. There can be no question that the composer has been fortunate in his choice of a *collaborateur*. The story is from beginning to end thoroughly interesting; but to express dramatic emotion by means of instrumental music alone, the musician must possess an imaginative power—nay, more, a capacity for characterisation which is rarely to be met with. Such a capacity Mr. Wormser exhibits in a way which does honour to him as a dramatic artist as well as a musician. In the work under notice there is much of the sparkling charm and delicacy of touch which belong peculiarly to the French school. But there is also a pathos, a subtlety, and a depth of sentiment which are seldom to be found in works not of Teutonic origin. Technically speaking, Mr. Wormser is, in his instrumentation, harmonisation, and liberal employment of the *Leitmotif*, Wagnerian. Yet, whilst availing himself of the Bayreuth master's methods, he has by no means discarded the older system in the delineation of emotion; and so deftly has he welded his melodies and representative themes that they form as complete and organic a whole as anyone save the most rabid Wagnerite could desire.

The Philharmonic Society of New York. By Henry Edward Krehbiel. A Memorial, published on the occasion of the fiftieth Anniversary of the founding of the Philharmonic Society, April, 1892. [Novello, Ewer and Co.]

THE title of this interesting little work sufficiently indicates its nature. With regard to its subject we cannot do better than quote Mr. Krehbiel's opening lines: "For half

a century the Philharmonic Society of New York has been the most conspicuous, dignified, and stable musical institution in the American metropolis. Its history embraces the whole period in which symphonic music of the highest class has been effectively cultivated by professional musicians in the United States. It is not only the oldest established orchestra in the country, but was also the first organisation capable of performing a classic symphony whose members banded together for that specific purpose. As an influence in the musical development of America it occupies a place by the side of the Handel and Haydn Society of Boston. As the latter inculcated a love for choral music in its members, which, like zealous missionaries, they carried into all parts of the country, so the Philharmonic Society has stimulated the organisation of orchestras in the chief cities of the United States, and recruited many of them." The history of such an organisation must necessarily be of interest to musicians. That it has been admirably told all who know anything of Mr. Krehbiel's fitness for such a task will take as a matter of course.

Manual of Musical History. With 129 illustrations of portraits, musical instruments, and fac-similes of rare and curious works. By James E. Matthews. [Grevel and Co.]

THIS is a reprint of the author's "Popular History of Music from St. Ambrose to Mozart," with four additional chapters which bring the record up to the present time. The book makes no claim to original thought on the subject of which it treats, but as a reasonably accurate *resumé* of the enormous array of facts comprised within the period covered it deserves praise. Mr. Matthews writes pleasantly, avoids going too deeply into technical matters, and is commendably wide in his sympathies. The illustrations have been chosen with much judgment, and reproduced with care and skill; but it is a pity that so few examples in music type are given. More serious than this, however, is the omission of all reference to the harmonised music of the twelfth and thirteenth centuries—that of the Paris school which preceded the Flemish of the fourteenth and fifteenth—an omission for which, in the face of Mr. Matthews's frequent references to Coussemaker, it is difficult to account. In this, however, he can certainly not be said to sin alone. The book is well calculated to stimulate interest among those who approach the subject for the first time; a bibliography has been added to each chapter for the help of adventurous spirits who would go farther.

Collection of Trios, Quartets, &c., for Female Voices. Nos. 241-251. [Novello, Ewer and Co.]

MUSIC for ladies' choirs is in constantly increasing demand, and conductors will welcome the present addition to their available repertory. The first six numbers consist of pieces by King Hall, whose graceful pen has long rendered excellent service in the lighter forms of the art. They are all duets, and are equally suitable for single voices or for choral classes. It is difficult to give the preference to any of the series, as all are pleasing; but for musicianly taste and expression perhaps the best are No. 242, "Sweet little Bird"; No. 245, "The Garden of Peace"; and No. 246, "Morning Song." No. 247 is the Earl of Mornington's universally popular "Here, in cool grot," arranged for female voices, concerning which criticism would be superfluous; but the next number is Berlioz's little-known "Ophelia," a ballad for two voices, needing very careful training for its proper interpretation, and also much intelligence in its executants. No. 249, "Early Morning," by John Kinross, is a simple and tuneful two-part song, written for the most part in thirds and sixths, and adapted to the qualifications of young singers. The same composer's "Hunters' Song," No. 250, and "Merry Songsters," No. 251, are both lively ditties for two voices, the latter having a delicate and piquant accompaniment.

Short Anthems, Nos. 40-43. [Novello, Ewer and Co.]

FOUR more numbers of this interesting series have recently been issued. No. 40, "Come unto Me," by Matthew Kingston, is for St. Mathias's Day or general use. It is a melodious and richly harmonised sketch in 3-4 time. No. 41, "The Sacrifices of God," by Hugh Blair, is, of course, for Lent;