Review

Source: *The Musical Times and Singing Class Circular*, Vol. 43, No. 710 (Apr. 1, 1902), p. 248

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3369704>

Accessed: 19-10-2015 20:45 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

CORONATION MUSIC.

- Coronation March.* By Edward German.
Coronation March. By H. W. Wareing.
The Village Organist. Coronation Number.
The Music for an Order for Special Services (Coronation) in South Africa. By Charles Macpherson.
Eight Hymns with Tunes. Suitable for use at services in celebration of the Coronation of His Majesty King Edward VII. By various authors and composers.
Now know I that the Lord. Anthem by Myles B. Foster.
The King shall rejoice. Anthem by Cuthbert Harris.
This is the day which the Lord hath made. Anthem by Bruce Steane.
The King shall rejoice. Anthem by E. Vine Hall.
The British King. Words by Harold Begbie, music by A. A. Needham.

[Novello and Company, Limited.]

The march form, as a means of musical expression, typifies the pageantry associated with so stately a ceremony as a Coronation. The former of the two marches in our list, that by Mr. Edward German, consists of a dignified and diatonic theme in the key of D, with a characteristically melodious trio section in the sub-dominant. The composition by Dr. Herbert W. Wareing is of a more festive nature. It opens with ten bars of trumpetings, to which succeeds an animated chief melody, relieved, in due course, by the broad sweeping subject of the trio. Both marches are scored for full orchestra (Mr. German's for military band in addition), and arranged for organ, and pianoforte.

The Coronation number of the Village Organist is as practicable as it is cheap. It contains 'God save the King' in two simple forms suitable for congregational singing, and one with variations written by Mr. F. Cunningham Woods. Mr. Alfred Hollins specially contributes a King Edward Coronation March, in which towards the end he ingeniously introduces the melody of the National Anthem in the pedal part and in quadruple rhythm. The remaining marches are the popular 'Coronation' (from *Le Prophète*) by Meyerbeer, that in D, by Mr. Edward German, above referred to, and the evergreen Scipio of Handel, but herein printed in its original key—G, not D. Lastly, we have an arrangement of the Fanfare usually played by the State trumpeters during certain portions of the Coronation Service in Westminster Abbey.

A special service, based upon the ancient form and prayers to be found in *Liber Regalis*, and to be used on the day of the Coronation of King Edward VII., has been authorised by the Most Reverend the Archbishop of Capetown and Metropolitan for use in his own diocese, and, with the consent of his suffragans, throughout the Province of South Africa. The special musical settings of this service consist of 'Let thy hand be strengthened (*Firmetur manus*)', 'Zadok the Priest,' an Introit ('Behold, O God, our Defender'), and an Offertory ('Let my prayer be set forth'). All the above are from the able pen of Mr. Charles Macpherson, sub-organist of St. Paul's Cathedral, who has furnished simple and appropriate music well within the capabilities of parish choirs, and with the accompaniments arranged for playing on a harmonium. An edition of this service-book with words only has also been issued.

The Eight Coronation Hymns—written by Mr. A. C. Benson, the Rev. S. Childs Clarke, the Bishop of Durham, Canon Rawnsley, and others—have been set by Mr. A. H. Brewer, Dr. Elgar, Mr. Myles B. Foster, Mr. Alfred Hollins, Sir George Martin, Mr. J. H. Maunders, Sir Hubert Parry, and Mr. John E. West. These names are a sufficient guarantee of the musicianly qualities of this octet of hymn-tunes, all appropriate for use at services in celebration of the approaching Coronation of the King. Editions in the tonic sol-fa notation, and with words only, are procurable.

Of the four anthems composed for the forthcoming Coronation, that by Mr. Myles Foster, 'Now know I that the Lord,' claims priority of attention by reason of its scope and excellence. It is scored for strings, trumpets, drums, and organ—a combination that is excellent from an ecclesiastical and practicable point of

view. The opening section in the key of C, is set for soprano solo with responsive choruses. An imitative passage, 'Some put their trust in chariots,' leads to a majestic 'King of kings,' in solid eight-part harmony for voices only. A more extended solo (still soprano, but in E) is not only very melodious, but affords variety to the tonality. An *allegro marziale*, in the main key, in which the trumpet, as in the first movement, has some solo work, brings to an impressive close a remarkably fine and attractive work. In his setting of 'The King shall rejoice,' Dr. Cuthbert Harris starts with jubilant strains, wherein dotted quavers play an important part and add vigour to the music. The voices proclaim the opening words in a bold unison passage. After some effective development of this material (key A), there ensues a very beautiful soprano solo and semi-chorus in F, to the words 'O pray for the peace of Jerusalem.' The contrast with that which has gone before is very striking and effective. A repetition of the opening portion, followed by a verse of 'God save the King,' satisfactorily concludes a satisfactory anthem.

Mr. Bruce Steane's 'This is the day' will not unduly tax the powers of those who make its acquaintance. It comes under the 'very useful' definition in the anthem region. Excellent use is made of some unison phrases; there is a tuneful tenor solo, with chorus; and the last three pages contain some diatonic fugal work of the kind which always proves acceptable to singers. Village choirs and those of similar capacities who are unable to tackle Handel's 'The King shall rejoice,' may probably find an outlet for their Coronation enthusiasm in a setting of those words by the Rev. E. Vine Hall, a composer who has already given proof of his capacity to write unambitious music.

Mrs. Needham has most happily caught the spirit of Mr. Harold Begbie's lines in her song entitled, 'The British King.' The music is essentially English (using the definition in a wide sense), and the strains are moving in two senses of the word. This attractive ditty deserves to become very popular at this patriotic time. The following extract will serve as a specimen of what may be termed Mr. Begbie's 'national characteristics' poetry:—

Republics come, Republics go,
 The British King he moves more slow,
 He sits where he is, and he taps his toe
 With a hey nonny nonny O!

PIANOFORTE MUSIC.

Silhouettes, Trois Morceaux; Tableaux Lyriques; Scherzo in D.

For Pianoforte Solo. By Franco Da Venezia

[Hug Frères and Co., Leipzig and Zurich.]

The three 'Silhouettes' are severally named 'Sentimentale,' 'Passionée,' and 'Coquette,' titles which indicate the composer's intentions. The music requires some dexterity of finger, but it is by no means difficult. The strains are genial in character and suggestive of sentiments which lie pleasantly on the surface of life. The 'Tableaux Lyriques' comprise five short pieces, the most engaging of which are a 'Poème d'Amour,' of discreet passion, a 'Danse arabe' in five-four measure with a three-bar theme—a distinctive and fascinating piece, and 'La Chasse,' of an impetuous character. The Scherzo is more important in design than the preceding. It occupies ten pages, but it is easy to read, and, brightly played, will be found attractive.

CHURCH MUSIC

Te Deum laudamus, in E flat. By A. Herbert Brewer.

Magnificat and Nunc dimittis, in A. By C. H. Lloyd.

(Novello's Parish Choir Book.)

[Novello and Company, Limited.]

These settings of the Church Services have been composed for the annual celebration of the Gloucester Diocesan Choral Union, to take place in June next. Consequently, the music is laid out on a somewhat extended scale. It is noticeable, that in the opening