Review

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REVIEWS.—(Continued from page 809.)

The Song of Love. Words by Rev. J. Cartmel-Robinson. Music by Clarisse Mallard.

Love's Philosophy. Poem by Shelley. Music by Robert C. Parke.

The Watchful Pilot. Words anonymous. Music by Thomas Adams.

[Charles Woolhouse.]

Miss Mallard has a scholarly pen, and at times is happily inspired. Her 'Song of Love' attests to the truth of both these statements. The words have an old-world ring about them that is well reflected in the music, which moreover possesses daintiness and refinement. 'Love's Philosophy' has been attempted by many composers who have viewed Shelley's lines from various standpoints. Mr. Clarke's reading is of the *Allegro con fuoco* type, with a staccato bass, and much agitation for the right hand. The vocal part is however well laid out for the voice, and the song would be effective if dramatically delivered. The words of 'The Watchful Pilot' are stated to be a production of the year 1780. They relate the approach to England of a gallant ship, and each verse ends with the announcement by the *Pilot* of the lessening depth of water. There is a sturdiness about the music that befits the subject, and the song may be recommended to baritone vocalists.

Pange Lingua. A Hymn of the Passion. By James Baden Powell.

[Novello and Company, Limited.]

This is a setting of the well-known hymn of Venantius Fortunatus (530-609), which for many centuries has been associated with Passiontide. It here appears both with the original Latin words and those made familiar in England by the lines beginning 'Sing, my tongue, the glorious battle.' The Precentor of St. Paul's, Knightsbridge, takes far too serious a view of his vocation to compose music to these time-honoured words in any arbitrary fashion. For instance, the Ancient Plain-song melody, always associated with them, is retained for the verse 'Crux Fidelis!' whenever it is heard, or suggested, in full or in part; thus he happily retains the old-world flavour of the hymn, at the same time adding to its artistic beauty. The other verses are variously treated—chorus, duet, solo, &c.—as the subject-matter seems to demand. The hymn is scored for strings, wood-wind, trumpet, horns (2), trombones (3), euphonium and drums, with organ. In the instrumentation Mr. Baden Powell has endeavoured to obtain effects of *tone* rather than elaborate filigree. Moreover, simplicity, without feeble monotony, has been his set purpose throughout, and the practical nature of his undertaking is shown in the organ accompaniment to the vocal score, which is quite complete in its instrumental support. We believe that the 'Pange lingua' has never before been set to music as a whole in cantata form; and this thoughtful composition should ensure acceptance on the part of those who can appreciate sacred music that is devotional in spirit and artistic in aim.

Love's Caprice. Song. Words by T. Campbell. Music by Garnet Wolseley Cox.

Impromptu for Pianoforte. By E. Silas.

Samhain, or All Hallowe'en. Cantata. Written by Annie Patterson. Music by the Rev. W. Houston Collisson. *The Office for the Holy Communion.* Composed by Basil Harwood.

[Weekes and Co.]

The above compositions, selected from a parcel received from Messrs. Weekes and Co., merit the attention of musicians. We have on previous occasions commented on the talent shown by Mr. Cox, and 'Love's Caprice' is a pleasant proof of his facility for musical expression. The song requires a vivacious singer, and may demand some little study, but, given these conditions, it can scarcely fail to please owing to its unconventionality. The 'Impromptu' is written on the

initials 'D. G. B.,' those of the lady to whom the piece is dedicated. Presumably the influence of the source of inspiration does not end with the announcement of the three notes, and imaginative players may weave pleasing thoughts into the effective little piece, a bright example of this experienced composer's skill.

The cantata by Mr. Houston Collisson is 'written and composed expressly for the Dublin Musical Festival' (Feis Ceoil, 1902). Its romantic subject is neatly treated by the librettist, and the music is appropriately bright and melodious. It requires two soloists—a soprano, and baritone.

Dr. Basil Harwood's earnestness and experience as a church composer are a guarantee that the essential elements in the setting of the service of the Holy Communion would be forthcoming. His music comprises, in addition to the obligatory numbers, a *Sursum Corda*, *Benedictus*, *Amen* after the Prayer of Consecration, *Agnus Dei*, post-Communion, and *Amen* after the Blessing. The part-writing will present no difficulties to fairly-trained choirs.

Six Christmas Songs. Composed by H. Heale.

[Novello and Company, Limited.]

Miss Heale is to be commended for the selection of the text for her Christmas Songs, set for four voices. The words of the first and second—'Hark! along the street' and 'We hear the bells on Christmas Day'—are by Longfellow, the third, 'Oh! lovely voices of the sky,' by Mrs. Hemans, the fourth, 'Lo! now is come our joyful 'st feast,' by George Withers, and Milton and Pope have been laid under a contribution respectively for 'It was the winter wild' and 'Hark! a glad voice.' The most important in design and dimension of the set is the last-named. Miss Heale writes with keen perception of contrast, and consequently secures variety and excellent effects. Although termed part-songs, the vocal writing possesses considerable independence, and while difficulties are avoided musical interest is sustained. Of the other numbers we prefer the settings of the lines by Mrs. Hemans and George Withers. The music of the former reflects the bright and genial sentiment of the text, and the latter is a 'righte merrie ditty.'

Ballade. En Printemps. Sonnet. L'Absence. Cantique D'Amour. Notturmo. By Stepán Esipoff.

Ein Kinderfest. Books I. and II. By Arnold Krug.

[Novello and Company, Limited.]

Stepán Esipoff's pieces may be warmly recommended to pianists in search of short compositions of moderate difficulty. The 'Ballade' has a touch of melancholia common to pieces so named, but it finds a corrective in the brightness of 'Spring.' There is a good deal of significance in the 'Sonnet,' an appropriate sentiment of regret in 'Absence,' amorous tenderness in the 'Song of Love,' and romance, tinged with sombreness, in 'Night.'

The character of 'Ein Kinderfest,' which consists of ten little pieces, can be best gathered from their several names, which are (in Book I.):—'Jacky on horseback,' 'Lizzie dances,' 'Dolly's boating trip,' 'Playing at soldiers,' 'Tea-time'; and (in Book II.): 'Smashing pots,' 'Dance,' 'Jacky shaking the plum-tree,' 'A bicycle ride,' and 'Farewell.' There can be no doubt that programme-music of this kind is educationally sound, as the interest of such bright little pieces as these is considerably increased to little folks by titles that help to stimulate the imagination.

Te Deum Laudamus in D. By Henry Purcell. Latin arrangement by R. R. Terry.

[Novello and Company, Limited.]

The noble *Te Deum* in D of Henry Purcell, 'made for St. Cecilia's Day, 1694,' is set to English words; therefore, when a Latin version is called for, the task of the editor of such is to make a skilful adaptation of the music to the authorized Latin text. In the present instance