Review

Source: *The Musical Times and Singing Class Circular*, Vol. 38, No. 655 (Sep. 1, 1897), p. 619

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3367851>

Accessed: 10-05-2016 20:37 UTC

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which never begins to play a tune. It is one discordant din." With these specimens of Mr. Irvine's vigorous style those within and those without the fold may be led to study his views on a colossal work of genius. With all due respect to Wagner's greatness, we venture to think that, in the last sentence of his book, our author's hero-worship outruns his discretion. After stating that "Wagner's merit does not lie in having solved the problem of life, but in having stated it," Mr. Irvine adds: "We may be assured that never again will it be stated with such power and beauty." This is a very bold statement to make.

Miss Winworth's book on the same subject is smaller than the foregoing, but none the less welcome on that account. It may truly be designated a "Primer" on the "Ring," so concisely and clearly does our authoress tell the whole story of Wagner's wonderful creation. It is just the kind of *résumé* that Wagnerian pilgrims to Bayreuth should put into their pockets; and those who stay at home will derive much information from Miss Winworth's succinct and lucid account of a complex work. The book, which is dedicated to "Herrn Siegfried Wagner (with the gracious consent of Frau Cosima Wagner)," is attractively got up and will doubtless find many readers.

The Morning Service. Set to music in the key of F. By A. Davidson Arnott. Op. 15.

Magnificat and Nunc dimittis. For men's voices. By John E. West.

Magnificat and Nunc dimittis. By Edward Bunnett.
[Novello, Ewer and Co.]

MR. ARNOTT'S setting of the Morning Canticles are distinguished by careful observance of verbal accentuation. This is notable in the opening bars, stress being laid on the word "Thee" in the first line of the great Eastern Hymn. The employment of triplets in the section beginning "The glorious company of the Apostles" provides effective contrast to the rhythm previously used, and also gives the appropriate jubilant character to this portion of the hymn. Elsewhere manifest endeavour has been made to illustrate the inner meaning of the words rather than to squeeze the text into strict melodic measure. Similar earnestness of expression characterises the music allied to the Benedictus. This includes a short bass solo. The Amen is set in a florid manner and extends over four pages. It is satisfactory to find that Mr. Arnott has included the jubilate in his Service, for this Canticle is unduly neglected by composers and clergymen. In this also the Amen is developed at some length and forms an effective *Finale*. Although the composer has written the voice parts in contrapuntal style and the organ accompaniment with considerable independence, the music will not be found difficult of execution. Mr. West has set the Magnificat and Nunc dimittis in what may be termed a direct and straightforward manner for alto, tenor, and first and second bass voices, and the service is likely to prove widely useful. The opening of the Nunc dimittis is a fair example of the good effects to be secured by simple contrapuntal resource. Dr. Bunnett's music to the Evening Canticles is of a kind which this composer has found to be acceptable to many church choirs. It is melodious and simple, and—save for the opening bars of the Magnificat, in which the voices are in unison—is written throughout in four-part harmony of a diatonic character.

Novello's Part-Song Book. Nos. 752—759.
[Novello, Ewer and Co.]

THE recent additions to this series are decidedly attractive examples of a form of art in which English composers have long excelled. "Onaway" (No. 752), by Godfrey Pringle, is a love song from Longfellow's "Hiawatha," and its dainty and poetic character is admirably reflected in the music, which, however, calls for a well-trained choir for its due exposition. No. 753 is a re-issue of the late Sir Joseph Barnby's patriotic chorus "Victoria—our Queen," which has deservedly won wide acceptance. In No. 754 will be found, under the title of "Invitation to Mirth," an appropriate and sprightly setting, by Frank Adam, of Milton's familiar lines beginning "Haste thee, nymph." No. 755 is entitled "The Fortune-teller's Song," the words

by Harold Boulton and the music by Eaton Faning. It is a dainty ditty with just the touch of mystery that is appropriate to gipsy prophecy. "Cherry ripe" (No. 757), words by Richard Alison (1606) and music by A. Herbert Brewer, is not the popular ballad, but a lover's flattering comments on the face of his fair one. The quaint spirit of the text has been happily caught by the composer and expressed in music that may be read at sight by singers of average ability. The same composer has supplied No. 758, which is a vivacious setting of Sir Walter Scott's lines, "Waken, lords and ladies gay." At the opening of the final section of this part-song there occurs some ingenious contrapuntal writing well calculated to interest the singers. "Songs of our land" (No. 759) would be specially appropriate at festivals of Irish song. The words are by Frances Brown, and they have been allied by Alicia Adélaïde Needham to music which makes liberal use of the idioms common to Irish melodies. Several well-known ballads of Ireland are deftly introduced, and in its entirety the composition is well designed to appeal to Hibernian sentiment.

Early English Harmony from the 10th to the 15th Century. Illustrated by *fac-similes* of MSS., with a translation into modern musical notation. Edited by H. E. Wooldridge. Vol I.—*Fac-similes*.

[Bernard Quaritch.]

THIS handsome and most beautifully printed folio volume is prepared for the members of the Plain Song and Mediæval Music Society. Established early in 1889, this society pursues its unobtrusive course in a highly commendable manner. One of its objects, "To publish *fac-similes* of important MSS. and such other works as may be desirable," is admirably carried out in the valuable publication now before us. In the preparation of "Early English Harmony" the society has been fortunate in securing the services of so learned an editor as Professor Wooldridge, who, in his preface, says: "The *fac-similes* in this volume have been selected with the object of showing the practice in England of harmonised, and therefore, except in the case of some of the earliest specimens, measured music, from the 10th century to a period from which the society's 'Songs and Madrigals of the 15th Century' provides examples down to the accession of King Henry VIII." The sixty plates of these excellently reproduced *fac-similes* contain specimens from the libraries of the British Museum, the Bodleian, Cambridge University; Magdalen College, Oxford; Corpus Christi College, Cambridge; and the Liceo Musicale, Bologna. From the last-named it is interesting to find that the concluding twelve plates are specimens of compositions by the English masters, John Dunstable and John Benet. In the setting of a "Credo" by Dunstable the words "are divided up among the parts, probably with a view to save time in singing such florid music, so that while the treble sings *Factorem cæli et terræ*, the contra-tenor is singing *Et in unum Dominum Jesum Christum*, while the tenor part is only vocalised." The second and companion volume of the work, "containing examples in modern notation, will be published about December, 1898." Its appearance will be eagerly looked for.

Hymn Tunes. Composed by Joseph Barnby.
[Novello, Ewer and Co.]

WE cannot do better than introduce this interesting book to our readers than by quoting from the opening words of its preface: "The hymn tunes composed by the late Sir Joseph Barnby have made known his name wherever the English language is spoken. In churches and chapels innumerable, as well as in countless households in Great Britain, the Colonies, and America, these simple and devotional strains have been as wings bearing upwards many a psalm and hymn and spiritual song." Few, if any, will deny the accuracy of this statement. The preface, in describing the contents of the book, then goes on to say: "The following 246 hymn tunes are here gathered together from various sources. They include both sets of his 'Original Tunes to Popular Hymns for use in Church and Home,' in addition to those which he contributed to the *Hymnary* (of which he was the musical editor)