Review

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REVIEWS.

Magnificat and Nunc dimittis in D, by W. Howard Stables; *Magnificat and Nunc dimittis in D*, by J. Patterson Shaw; *Magnificat and Nunc dimittis in E flat*, by Arthur R. Whitley. [Novello, Ewer and Co.]

THE evening service of Mr. Stables shows talent, but it may fail to win general acceptance in consequence of a certain extravagance, which shows itself particularly in abrupt changes of key. After four verses in D we have two in B major, and passages to follow in E flat minor and E natural major, with an equally abrupt transition to the original key. These would prove trying except to highly trained singers, and besides are confusing to the ear. In its general character the service is bold and festive. The settings of Mr. Shaw and Mr. Whitley are simpler, and both are smoothly written, without any distinctive feature. There is not much to choose between them, but, on the whole, the latter is the more pleasing of the two.

John Gilpin; or, The Ride to Ware. A Humorous Cantata, for solo voices, chorus, and orchestra. Words by Cowper. Music by Edmund Rogers. [Weekes and Co.]

THE composer of this piece has not only set the fashion of writing "Humorous Cantatas," but has shown us in his "Jack and the Beanstalk," "Blue Beard," and other works of this class, that it is possible to compose comic music without being vulgar, or degenerating into obvious burlesque of standard compositions. "John Gilpin" is one more successful specimen of Mr. Rogers' powers, and fully deserves to take its place amongst its many predecessors from the same pen. Commencing with an instrumental introduction, we have the quaint and well known words of Cowper cleverly thrown into solos for soprano, contralto, tenor, and bass; choruses, and an unaccompanied quartet, all of which, although not demanding high-class criticism upon their merits, are, we may conscientiously affirm, sufficiently well set to ensure the favourable verdict of an audience predisposed to be amused. From these we may select for special commendation the bass aria "I am a linendraper bold," the scena for bass and chorus, "Now see him mounted"—in which the perilous ride of the hero is most graphically described—the aria for contralto, "Now, Mistress Gilpin," and the final chorus, "Now, let us sing." The pianoforte accompaniment is effectively arranged for drawing-room performance; but choral societies should be informed that the full score and orchestral parts may be hired from the publishers.

Ye Men of Galilee. Anthem for Ascensiontide. *Our blest Redeemer*. Anthem for Whitsuntide. By the Rev. T. C. Lewis. [Novello, Ewer and Co.]

SIMPLICITY, coupled with sound musicianship, characterise both these little Anthems. The first-named consists merely of a brief strain for tenors and basses in unison, and a chorus in measured phrases, like an extended hymn-tune. The other is more varied, but equally rhythmical. Mention should be made of a soprano solo, with Dykes's familiar tune, sung softly by the choir as an accompaniment. This cannot fail to prove effective. The Anthems are well within the means of ordinary amateur choirs.

The Widow of Nain. Sacred Cantata for Female Voices. By Frank J. Sawyer, Mus.D., Oxon. [Forsyth Brothers.]

A SACRED Cantata for female voices should be received with favour in all schools where the young ladies are trained to the appreciation of a higher class of composition than can be found amongst the conventional solo music of the day. The incident of the resuscitation of the Widow's son is clearly told in verse, well laid out for musical setting; and the music, without undue pretence, is appropriate, and sympathetic with the text throughout. A short introductory Chorus in G minor leads to a Chorus of Mourners—preceded by a brief Recitative for the Narrator—the feeling of which is faithfully reflected by the wailing phrases, both in the vocal and instrumental parts. Recitatives for the Narrator and the Widow are followed by a bright "Duet of Neighbours," in which the mourners are urged to assuage their grief, a simple yet melodious composition, contrasting effectively with the sombre music which precedes it. After

a Recitative and Trio, the Youth is bidden by the Saviour to rise, and this is succeeded by a placid Choral. The Duet of thanks, for Mother and Son, is followed by the final Chorus, which, although short, contains some effective points. We cannot, perhaps, assert that Mr. Sawyer's music is ever so deeply impressive as the subject, in parts, seems to demand; but, being evidently written for juvenile vocalists, it is no small praise to say that it thoroughly fulfils the composer's intention.

Allegro in form of a Minuet. By W. G. Wood. (Original Compositions for the Organ, No. 55.) [Novello, Ewer and Co.]

AT the first blush it might seem that the composer was ill-advised to choose the minuet form for an organ piece; but it is the form only and not the style that he has utilised. No one in listening to Mr. Wood's composition would recognise any resemblance to the dance in which our ancestors delighted. It is true organ music, and that of a superior kind. The principal section in C abounds in running quaver passages which are used imitatively with much effect. After a brief trio in A minor, which is followed by a portion of the opening section, we have a second trio in A flat, written as a two-part canon in the fifth for the clarinet, the left hand and pedals accompanying. This is cleverly done, but so easily and naturally does the music flow that no one unacquainted with canon would suspect any scholastic device. A reprise of the first part and a dignified coda bring this capital piece to a conclusion.

Waly, Waly. Song. Anonymous, 1720.

Through the wood, Laddie. Song. Words by Allan Ramsay.

Love will find out the way. Song. Old English.

Because. Song. Words by Adelaide A. Procter.

Composed by A. Stammit.

[Weekes and Co.]

CONSIDERING that many of the songs which daily come before us, however good musically, seem scarcely to have been inspired by the words, Mr. Stammit deserves the warmest commendation for the deep sympathy he has shown with the excellent verses selected for the compositions under notice. "Waly, Waly" has an eloquent subject in C minor, the change of time and key, with the syncopated accompaniment, being extremely happy; the quaint simplicity of Allan Ramsay's lines, in the second song on our list, is well reflected in the quiet theme in A minor; and the obstinate figure in the accompaniment of "Love will find out the way" gives much interest to a melodious and truly vocal melody. "Because" is an unpretentious ballad, somewhat more conventional than those already spoken of, but well harmonised and graceful throughout. We conscientiously recommend this group of vocal pieces to the attention of all in search of novelty.

Elements of Harmony and Counterpoint. By F. Davenport. [Longmans, Green and Co.]

MR. DAVENPORT has already published a very useful work on the Elements of Music, which is now adopted as a Text-book at the Royal Academy of Music, of which institution he is a Professor; and in the Manual before us he carries forward his plan of teaching through Harmony and Counterpoint. As his book is avowedly founded on the "Day" theory, to notice it critically would of course be to review a system now too well known to call for an examination of its merits; but we must say that the manner in which the facts are put forth and illustrated demands the very warmest praise; and we heartily commend the work to all students who desire a clear and concise exposition of the method which it advocates.

Annette. Song for a Baritone voice; with accompaniment of Pianoforte and Clarinet (or Violin, Viola, or Violoncello). Words by W. L. Courtney. Composed by Charles H. Lloyd. [Novello, Ewer and Co.]

THERE is a charm, both in melody and treatment, throughout Mr. Lloyd's song, which cannot fail to impress all musical listeners; and baritone vocalists—who are not too well supplied with compositions especially written for their register—may rest assured that a treasure is here added to their *répertoire*, the value of which will be increased