Review

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Then follows an orchestral interlude of 52 bars, in which most of the themes are employed—in fact, thematic material is much in evidence, but as the themes are acceptable no objection can be raised to their ingenious and apposite use. For instance, on p. 11, at the words 'Fairest of stars, last in the train of Night,' Dr. Brewer introduces the 'Star' theme from his oratorio 'The Holy Innocents.' Ex. 3 is an instance of constructive workmanship, by reason of its frequent and varied appearance—a fragment here, and a rhythmic variant (3-4) there, and at the end, the second part of No. 1 (of which the first four bars only are quoted) is worked with it.

Technical workmanship, however skilful it may be, will not vivify an art-creation. So experienced a musician as Dr. Brewer is well aware of this. He has endeavoured, and we think with success, to obtain variety, and to make his music acceptable both to players and singers. In the choral portions of his work he has aimed at making the voice parts interesting as well as singable, and the important matter of declamation—too often neglected by composers because they are prone to orchestralize their voice parts—has received careful attention. 'A Song of Eden' is not only a work that will afford full scope to choral interpretative excellence, but it is the product of an earnest-minded musician.

Reviews.

TWO OLD-TIME ANTHEMS.

Haste Thee, O Lord. Composed by John Shepherd.

Withdraw not Thou Thy Mercy. Composed by Thomas Attwood. Edited by John E. West.

[Novello & Company, Limited.]

There is some doubt concerning the identification of the composer of the anthem 'Haste Thee, O Lord.' John Shepherd was organist of Magdalen College, Oxford, in 1542; but there was another John Shepherd, a gentleman of the Chapel Royal in 1606, and Tudway says the anthem is by Thomas Shepherd of the time of James I. Whoever the composer may be, his work deserves rescue from oblivion, for it is a stately and dignified composition in four parts, and an admirable example of its period.

Thomas Attwood's setting of 'Withdraw not Thou Thy mercy' was composed in January, 1827, and its revised form should give it renewed life. It opens with a solidly written chorus in four parts, to which succeeds a soprano solo of some length, after which comes the closing section of the anthem, laid out for first and second sopranos and chorus, and written in the composer's best style.

Musical Studies. By Ernest Newman.

[John Lane.]

The reputation which Mr. Ernest Newman has gained of being an erudite and cultured writer on music is fully endorsed in this volume of collected essays. It is true that they have already appeared in various magazines and journals; but—as the preface states—they have all been greatly altered and practically re-written. Therefore these Studies may be regarded as recording the ripest judgment of the author on the musical subjects of which he treats, no less than furnishing additional evidence of his literary skill.

The six essays forming the book are more or less on subjects which give rise to controversy; but no one can read Mr. Newman's pages without being impressed by his earnestness and the lucidity with which he expresses the truth that is in him. As a specimen of Mr. Newman's style we may quote from his first essay, an excellent study on 'Berlioz, romantic and classic': 'We are face to face, then, with a personality which, whether we like it or not, is of extraordinary strength and originality. If we are to realise what kind of force he was, and how he came to do the work he did, we must study him both from the standpoint of

history and from that of physiological and psychological science. Musical criticism is apt to become too much a mere matter of wine-tasting, a bare statement of a preference of this vintage or a decided dislike for that. We need to study musicians as a whole, as complete organisms hanging together by virtue of certain peculiarities of structure. If a man does not like Liszt's music he compares it disparagingly with Wagner's—as if this placing of people on the higher or lower rungs of a ladder were the be-all and the end-all of criticism.' The last sentence in the book, which concludes an essay on 'Strauss and the music of the future,' must be quoted for its epigrammatic nature: 'The "Symphonia domestica" I take to be the work of an enormously clever man who was once a genius.' Mr. Newman will certainly not lack readers.

PART-MUSIC BY BRAHMS.

The Angel's Greeting. Mary and the Boatman. Mary's Wandering. The Hunter. A Prayer to Mary. In praise of Mary. Mary Magdalene. (Op. 22.) Text translated from the German by Paul England. Music by Johannes Brahms. [Novello & Company, Limited.]

With the exception of the last in the above list, each of the songs refers to the Virgin Mary. The character of the first is explained by its title. In the second Mary safely swims a river rather than entertain the admiration of the boatman. Mary's searching for her Son forms the subject of the third. 'The Hunter' relates the Annunciation, and 'A prayer to Mary' and 'In praise of Mary' are devotional. The incident referred to in the life of Mary Magdalene is her journeying to the sepulchre and her being greeted there by the risen Saviour. The naïveté of the original text has been preserved to a judicious extent by Mr. Paul England, and the music is typically Brahms in its earnestness and solidity.

PART-MUSIC FOR MALE VOICES.

Love in my bosom like a bee. Words by Thomas Lodge (1590). Music by F. Cunningham Woods.

The old soldier's dream. English words by W. G. Rothery. Composed by Peter Cornelius.

Sweet bird of hope. Words by T. W. Wheeler. Music by H. M. Higgs.

[Novello & Company, Limited.]

Male-voice choirs should make early acquaintance with the above additions to Messrs. Novello's 'Orpheus' series. The title 'Love in my bosom like a bee' suggests an uncomfortable sensation, but this will be dispelled on listening to Mr. Cunningham Woods's music, which is melodious and interesting and reflects the quaint spirit of the words. The work is written for alto, tenor, and first and second bass.

'The old soldier's dream' is more ambitious in character, and the part-writing is more complex. It is laid out in six tenor and three bass parts, the first, third and fourth tenors forming a first choir, and the remaining voices a second choir. Variety and contrast are thus obtained, and in certain passages there occur some remarkably rich harmonic effects.

'Sweet bird of hope' is a less exacting composition. It is designed for alto, tenor, and first and second bass, and independence is shown in the form, in employment of rhythm, and in the part-writing. The music offers several opportunities for expressive singing, and would form excellent practice for the cultivation of elasticity of style.

Cherubini: memorials illustrative of his life. By Edward Bellasis. Second and enlarged edition.

[Birmingham: Cornish Brothers, Limited.]

Cherubini seems to have lost ground since the year 1874, when the first edition of this biography of the Florentine master was published. With such exceptions as the 'Anacréon' and 'Les deux journées' overtures, his name has all but disappeared from concert programmes, yet as a composer he was held in the highest esteem by such masters of music as Haydn, Beethoven and Berlioz. He lived during an eventful period—1760 to 1842—in the development of modern music, and as he passed the last fifty-four years