Review

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the parts for mezzo-soprano, contralto, tenor, and bass. These, by reason of their interest and contrapuntal character, would be most effective if sung by soloists, but a well-trained choir would of course be able to do them justice. The spirit of the words has been most happily caught, especially that of the beautiful last line, 'Which I have loved long since—and lost awhile,' the yearning tenderness of which is intensified by the music.

CHURCH MUSIC.

Let all the world in every corner sing. By Warwick Jordan.
He that dwelleth in the secret place of the Most High.
By Josiah Booth.

If any man hath not the Spirit of Christ. By H. Walford Davies.

Come, Holy Ghost, our souls inspire. By C. Lee Williams.
Lord, I have loved the habitation of Thy house. By G. W. Torrance.

Blessed be Thou, Lord God of Israel. By Edward C. Bairstow.

(Novello's Octavo Anthems.)

[Novello and Company, Limited.]

The jubilant words of Dr. Jordan's composition are by George Herbert. The opening theme, sung by a bass soloist, subsequently forms the subject of the fugue that concludes the work. The chorus enters with a phrase which forms an episode in the final fugue, and in other details the work is remarkable for continuity and cohesiveness. A good contrast is obtained by a central section being set for verse or semi-chorus. 'He that dwelleth in the secret place,' by Mr. Josiah Booth, is specially suitable for the season of Whitsuntide, but is also available for general use. After two bars set for the altos and tenors, the full choir enters in four parts. Subsequently the tenors and basses have a passage in unison, which in turn gives place to the concluding chorus. This is richly harmonised, and contains several impressive passages.

The setting of the words 'If any man hath not the spirit of Christ,' by Dr. Walford Davies, is an interesting example of that devotional spirit which is so commendable a characteristic of his church compositions. After a few bars for soprano solo, the words are taken up by the bass soloist, who subsequently is supported by the choir. The second section contains an animated chorus of contrapuntal character, in the rendering of which a competent choir would find no difficulty. The organ accompaniment is important, and demands a skilful player. 'Come, Holy Ghost' is an introit suitable for coronation, ordination, or general use. The music is adapted from a chorale in Mr. Lee Williams's sacred cantata, 'Bethany.' It is simple and melodious in character, and comprises soprano solos, a quartet, and a short chorus. The anthem by Dr. Torrance is intended for parish choir festivals, for which it is well designed, the music being melodious and making little demands upon executive means. It contains passages which may be sung by a soprano soloist, and others suitable for a quartet. Dr. Bairstow's anthem was composed for the re-opening of the organ of Wigan Parish Church last month, and is a composition of some importance. The music is grandiose in character, this effect being largely contributed to by the fulness of the organ accompaniment. It does not contain any solos, but there are passages for basses and sopranos in unison, and sections which could be sung by a quartet of voices.

Magnificat and Nunc Dimittis in A. By Herbert Arthur Wheeldon and Bertram Luard Selby.

[Novello and Company, Limited.]

Mr. Wheeldon's setting of the Magnificat opens with a chorus of a decisive and jubilant character, which is preserved throughout, with the exception of the music allotted to a soprano soloist for the verse beginning 'And his mercy is on them that fear him.' The music allied to the words of the Nunc Dimittis is flowing and graceful. Separate Glorias are provided.

The setting of the Evening Canticles by Mr. Luard Selby opens with a soprano solo, followed by a section in four parts, first for male voices, and subsequently for the full choir. The passage beginning 'He remembering His mercy,' is set for semi-chorus of sopranos and tenors, supplemented by a soprano solo. The Gloria is of imposing nature. The first two verses of the Nunc Dimittis are assigned to male voices, the sopranos entering at the words, 'To be a Light.' The Gloria is set in a somewhat extended form.

Comfort the soul of Thy servant (anthem for men's voices) and *Benedicite*. By John E. West.

[Novello and Company, Limited.]

This reflective anthem, laid out for altos, first and second tenors, and basses, is designed for Lenten or general use. It opens with a chorus of flowing character, to which succeeds a tenor solo. The final chorus is not only spirited and emphatic, but forms an effective conclusion to an interesting composition.

Great variety and effective use of the resources of choral writing distinguish the setting of the *Benedicite*, written for the usual four voices. Moreover, the music has the advantage of presenting no difficulties to ordinary choirs.

PIANOFORTE MUSIC.

Six Pieces, Op. 9. *Six Pieces, Op. 10.* By P. Florida.
Six Morceaux, Op. 10. By M. Enrico Bossi.

[Gebrüder Hug & Co.]

Pianists of moderate attainments in search of short solos of pleasing character may be recommended the first set of six pieces, particularly the numbers entitled, 'Minuet d'Amour,' 'Madrigal,' and the 'Valse brillante,' all of which will be found attractive and effective. The second set, Op. 10, is a little more difficult, but any extra practice they may require will be well repaid. The most pleasing piece in this set is a Mazurka of a taking character; a Reverie entitled, 'Au lac du Klönthal,' which would provide a good study for the independence of the fingers, and a 'Valse Caprice,' a brilliant little piece. The most attractive of M. Bossi's compositions are the 'Prelude,' and 'Giga.' The latter is of lively character, and requires nimble fingers, but the music is playable.

Tears. Love Song. Bridal Song. For pianoforte.
Composed by Georg Liebling.

[Ascherberg and Co.]

Herr Liebling has contributed several compositions of pleasing character to the repertory of modern pianoforte music, and the three pieces under notice may be placed among his most successful efforts. The music of 'Tears' is regretful in expression, but by no means maudlin, and it possesses melodic charm which suggests the grace of tears. In the 'Love Song' the composer would seem to have endeavoured to illustrate the conflicting emotion of a swain somewhat uncertain of the success of his suit. 'The Bridal Song' is very short, and somewhat more meditative in character than might be anticipated, but it is very pretty and tasteful.

SONGS.

I was wishful he'd stay. I mayn't or I may. Words by A. P. Graves. Music by Charles Wood.

[Novello and Company, Limited.]

Dr. Charles Wood's songs may be recommended to lady vocalists possessing a vivacious style. The words are humorous in character, their burden suggesting the coquetry attributed to the female mind. The music of 'I mayn't or I may' is an arrangement of an Irish folk-tune, but the melody of 'I was wishful he'd stay' is original, and in our opinion quite as good as the folk-tune utilised in the other song.