Review

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well-known teachers in that school. The wide ground which this instruction covered—pianoforte, organ, harmony, counterpoint, composition, and singing—laid the foundation of that valuable experience which made her so useful in after life. When the National School of Music was suppressed, and its funds, instruments, library, and buildings were handed over to the Royal College of Music, Emma Mundella was one of the first to secure the diploma A.R.C.M. issued by the new Institution. Her first post was director of the music in St. Elphin's Clergy Daughters' School at Warrington, where her work was carried on with all the zeal and painstaking which always characterised her. On the opening of the Wimbledon High School in 1880, the whole of the curriculum of music was placed in her hands; and there will not be one of the many hundreds of young girls who came within her influence who will hesitate to testify to the benefit they have received from contact with her, not only from her actual teaching, but also from her lofty view of the duties of life and the honour of being a labourer. Not content with the usual amount of musical work which is the requirement of high school study, she inaugurated lectures on musical subjects, pianoforte recitals, started a "music circle" of past and present pupils for the encouragement of composition and vocal and instrumental performances, she also collected the first books for the formation of a musical library. Besides this tolerably large handful of occupation she managed also to perform occasional duty as organist at a London church, she received a large number of private pupils, and also gathered together a ladies' choir, which she herself conducted. Yet more, when the constitution of her classes required her to compose fresh music or make special instrumental or vocal arrangements of standard works, she was ready with them; several have been published by Messrs. Williams and by Messrs. Novello. Not the least among such efforts was the private production of "Antigone," acted and sung by girls only. But the most useful and most lasting monument of her skill and musicianship will probably be the "Day School Hymn-Book," which she undertook, we believe, at the suggestion of Miss Hastings, the well-known head mistress of Wimbledon High School. The first issue of this book contained the modest number of eighty-three hymns. It was remarkably well received and reviewed, and proved her to have such skill in selecting words and music which would win the heart of the young, that her publishers called upon her to enlarge the scope of her work and make the second issue much more comprehensive. The last labours of her too short life were concentrated on the completion of this Hymnal; the final proof-sheets had passed through her hands, and the book was actually being printed when, alas! she succumbed to her fatal illness. The book is now issued, and a copy lies before us. A novelty, for which she deserves great credit, is the introduction of French, German, and Latin words of hymns: these will be of great interest to schools, whether of girls or boys. The wide reading and the musical knowledge it displays are remarkable; here are old German, French, and English tunes, and many too-much neglected tunes of the English middle period; recent writers are represented by Dykes, Turle, Goss, Wesley, Smart, Gounod, and Barnby; while the special contributions of living composers show how many of her friends took a sincere interest in the success of the work. Among the many tunes which here appear for the first time, some of the most remarkable are from her pen. We wish it God-speed! It will no doubt be a source of great edification and pleasure to all those who take it up; but it awakes sad thoughts in those who know that her devotion to duty, her unflagging energy when physically unfit for such exacting labours, had much to do with her sudden collapse. Some of our readers may say that we have, after all, only described a very ordinary musical career, containing nothing of special note. Not so. Emma Mundella might have had only ordinary work to do, but she certainly did not do it in the ordinary way; no counting the minutes and reckoning the fees in her case! The secret of her extraordinary success and influence lay in the fact that she loved always to do her best, because work was to her a privilege as well as a pleasure, and also because she did not teach others from the height of a professional

pedestal; she was down amongst their hearts with a loving penetrating sympathy. May her example be followed by the many who have had the good fortune to know her! Her noble character showed itself to the very last. When fully aware that her life was in jeopardy, and that the latest resources of modern science could offer but little hope of saving her, she met her fate with a courage and a cheerful resignation which crowned her career with a beautiful unity, and proved how deep-set were the sources from which had sprung her every-day impulses of duty, sincerity, and affection.

REVIEWS.

Novello's Parish Choir Book. Nos. 228-233.
[Novello, Ewer and Co.]

THIS excellent series is being carried on with the evident desire to meet the requirements of all conditions and abilities of church choirs worthy of the name. Nos. 228 and 229 are settings of the *Te Deum* and *Jubilate* by Mr. Charles Macpherson, who has avoided repetition of the words and written in a manner that will present no difficulties to ordinary choirs. No. 230 will recommend itself to admirers of Gregorian music, being the *Te Deum* "after Merbecke"; the vocal part is furnished with the plain chant notation, to which is appended appropriate four-part harmonies in staff notation. Mr. Edgar Pettman supplies, in Nos. 231 and 232 respectively, very effective settings in chant form of the *Te Deum* and *Benedicite*. That of the latter may be particularly recommended. No. 233 consists of the *Cantate Domino* and *Deus Misereatur*—portions of the Church Services frequently much neglected—arranged in simple four-part harmony with an organ accompaniment by Mr. Ferris Tozer. The *Cantate* contains a portion for trebles in unison.

Messe Chorale. For Mixed Voices, with Organ Accompaniment. By Charles Gounod. [Alphonse Cary.]

THIS work, which has but recently been published in England, is the fourth *Messe Solennelle* by the renowned French composer, the other three being the *Messe de St. Cécile*, a second *Messe Solennelle*, and the *Messe de Pâques*. The example now under review dates from 1888, and is built upon a plain-song intonation which is not only frequently heard in the various numbers, but has also manifestly dictated the conception and treatment of the music throughout the work. The setting has by this means acquired great cohesion, and in expression a dignity and loftiness at times approaching severity, but admirably in keeping with the spirit of the sacred text. The Mass opens with the phrase already mentioned, which is announced in unison by the organ. After a brief prelude of sixteen bars, the voices begin the *Kyrie* in contrapuntal style, the first vocal appearance of what may be termed the motto phrase being allied with the words "*Christe eleison*," which are given forth emphatically by the sopranos, who subsequently sing it again, but this time softly and with fine effect, at the close of the number. It is used in a striking manner in augmented form and as a *canto fermo* in the *Gloria*, a vigorous and impressive movement. The setting of the *Credo* is dramatic in conception and contains the most elaborate part-writing in the work. The *Sanctus* is simply treated, but concludes with a fine climax. The *Agnus Dei* is pathetically expressive, and the conclusion unconventional. As a whole, this Mass in G is an excellent example of Gounod's most serious church style. It presents no difficulties beyond the abilities of average well-trained choirs, and is essentially appropriate for church use.

Recitation Music Series. No. 6. *Curfew must not ring to-night.* By R. H. Thorpe. No. 7. *The Raven.* By E. A. Poe. Music by Stanley Hawley.
[Robert Cocks and Co.]

SINCE Schumann set Hebbel's poem "*Schön Hedwig*" and wrote to Van Bruyck in 1852, "I have not regularly set it to music, but made it more of a recitation with pianoforte accompaniment," and described the result as "a species of composition such as I don't think exists,"