Review

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A hymnal, more than any other collection of music, must cater for folk of all tastes, as well as for that by no means small (or uncritical) section with no taste at all. Bearing this in mind we may turn a lenient eye on some of the tunes found here. Many of them, we may be sure, are included because they have become associated with certain hymns.

Since a popular hymnal cannot be compiled with a view solely to musical excellence, it cannot be judged solely from a musical standpoint. It may be said, however, that in the 'Hymnary' the balance is so much on the right side that the most fastidious congregation may easily go through a year's services, and use nothing but good tunes.

The second part of the book consists of the Canticles and a selection from the Psalms, with extracts from the Old and New Testaments, set to Anglican chants. The system of pointing is (with a few modifications) that of the 'Congregational Church Hymnal' (1887), so that choirs adopting the new book will not be faced with the ungrateful task of wrestling with new principles. By the way, we note a use of the word 'chant' which is surely indefensible. A suggestion for the abbreviation of certain Psalms is worded thus: 'If this chant be found too long, it may begin at verse —.' A similar confusion of terms appears in the use of 'chants' on the title-page of this section, and 'Psalms' as the page-heading.

In selecting the 111 anthems that make up the third part of the book, the compilers (says a prefatory note) 'have restricted themselves in the main to such works as can be rendered by choirs of average size and capability.' The limitation has not prevented them from making a collection of excellent examples of various schools—a fact that should be instructive to choirs who prefer to join in the murder of a difficult work rather than take pains to do a simple thing well. The compilers have cast their net wide. We have Farrant's 'Call to remembrance,' 'Hide not Thou Thy face,' and 'Lord, for thy tender mercies' sake,' Gibbons's 'Almighty and Everlasting God,' some old favourites by Clarke Whitfield, Crotch, Greene, Kent, and Attwood. Among the modern and more difficult anthems are Wesley's touching 'Wash me thoroughly,' Steggall's 'God came from Teman,' some Mendelssohn choruses—'How lovely are the messengers,' 'As the hart pants,' 'Cast thy burden,' 'He that shall endure,' 'Lift thine eyes,' 'He watching over Israel,' 'Lord, how long wilt Thou forget me,' 'See what love hath the Father,' 'To God on high,' and 'Sleepers, wake'—and Spohr's 'How lovely are thy dwellings fair.' Tchaikovsky's beautiful Cherubic Hymn will bring to many choirs a new idiom, or, rather, the modern use of an old idiom. Sterndale Bennett's 'O that I knew where I might find Him' is here, but it is disappointing to find his 'God is a Spirit' absent. We have instead (Smart's setting of the words—in the same key, and curiously like Bennett's in its opening bars. The anthem section concludes with 'Ancient Hymns and Canticles,'—settings of 'Te Deum' (Smart in F, Stanford in B flat, and Parry in D), 'Magnificat' and 'Nunc Dimittis' (Bunnett in F, Stainer's Parisian Tones, and Calkin in F), 'Jubilate Deo' (Garrett in F) and 'Cantate Domino' and 'Deus Misereatur' (Bunnett in E). Miscellaneous items are Ferial and Festal Responses (Tallis) organ accompaniments to 'The Lord's Prayer' by Stainer and by Hopkins, and the former's Sevenfold Amen and version of the Dresden Amen. The indexing is copious and convenient, and the general arrangement excellent. The book is issued in various forms: (1) Hymns and Tunes, (2) Chants, (3) Anthems, (4) Chants and Anthems, and (5) Hymns, Chants and Anthems. Tonic Sol-fa and Organ Editions will be published as soon as practicable. Altogether a notable collection, and a result of their six years' work on which the Committee are to be congratulated.

Three Songs for Mezzo-soprano or Baritone. Words by Thomas Moore. Music by Francis Edward Gladstone. [Novello & Co., Ltd.]

Three well-contrasted lyrics. 'Sweet dreams' is a charming song, and a rousing martial note is struck in 'Oh for the swords of former time!' 'The steersman's song' strikes us as being a trifle square. By-the-by, the end of verse 1, with its reiteration of the cry, 'Port, my boy! Port,' is a little startling until one reminds oneself that the words are used strictly in a nautical sense.

Folk-Song Intermezzo; Evening Whispers; Preludium; Rocco; Berceuse. By Selim Palmgren.

Concert Study (for pianoforte). By Eugène Goossens. [J. & W. Chester.]

Of the Palmgren pieces, we like especially 'Evening whispers' (a work full of delicate charm), and the rather eerie Prelude. Mr. Goossens's study is a brilliant affair, in which the idiom is that of to-day and—perhaps we should add—of to-morrow.

Caprice No. 2 (for pianoforte). By York Bowen. Op. 13. [G. Ricordi & Co.]

A vigorous and brilliant composition, but we must confess to finding the numerous successions of ninths somewhat cloying.

Three Sacred Songs. By Alfred H. Allen. Op. 3. [Novello & Co., Ltd.]

The composer has successfully avoided the various pitfalls which beset the writers of sacred songs, and has produced three dignified and earnest settings of familiar words. The simple (but not trite) 'Evening Hymn for Passiontide' is perhaps the best of the set. The songs need a high voice.

Third Album of Songs. Poems by Mary Coleridge. Music by Henry G. Ley. Op. 10.

[Sydney Acott & Co., Ltd., Oxford.]

Like its predecessors, this album shows the composer to be a musician of serious aim, and we wish we had space to give it the consideration it deserves. It must suffice to say that the eight lyrics are well worth the attention of artistic singers. They are not easy to sing or play, and need temperament even more than technique for their performance. They suit a baritone or mezzo-soprano.

Magnificat and Nunc dimittis. Set to music in the key of E flat by Henry R. Bird. (Novello's Parish Choir Book, No. 937.)

[Novello & Co., Ltd.]

A smoothly-flowing setting by the late organist of St. Mary Abbots. The voices are engaged in four-part harmony throughout, save for a couple of bars, and as the organ part possesses no independent features, the service might well be sung unaccompanied. It is easy.

BOOKS RECEIVED.

The Growth of Music: A Study in Musical History for Schools. By H. C. Colles. Part 3: Ideals of the 19th century. Pp. 194. (Oxford University Press.) This is a valuable addition to the literature of music especially designed for upper schools. It is not an arid list of dates or a tiresome series of anecdotes of composers, but a critical and historical survey of 19th century musical progress. We hope later to say something more on this and the two preceding parts.

The Science of Musical Sounds. By Dayton Clarence Miller, D.Sc., Professor of Physics, Case School of Applied Science. Pp. 286. (Macmillan & Co.) This is a lucid survey of acoustic phenomena in its musical aspect. The illustrations are admirable.

Coram Cardinali. By Edward Bellasis. Pp. 134. (Longmans, Green & Co.) A collection of various articles. Gives *obiter dicta* of Cardinal Newman on musical subjects.

The National Music of Poland: its Character and Sources. By Marguerite Walaux, with an Introduction by Emil Mlynarski. Pamphlet, pp. 44. Price 6d. net. (George Allen and Unwin, Ltd.) In this short essay Madame Walaux gives a masterly survey of Polish musical history.

The Oxford Song-Book. Collected and arranged by Percy C. Buck, M.A., Mus.D., Oxon., &c. Pp. 212. Price 5s. net. (Oxford University Press—Humphrey Milford.) Provides a collection of national songs with the voice part incorporated with the pianoforte part. The keys are generally too low for ordinary school use, the appeal of the book being rather to the young man.