Review

Source: *The Musical Times and Singing Class Circular*, Vol. 38, No. 647 (Jan. 1, 1897), p. 28

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3368562>

Accessed: 17-12-2015 05:46 UTC

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Novello's School Music. Edited by W. G. McNaught. *The Waits of Bremen.* By Bertram Luard Selby. *The Hours.* By Joseph L. Roeckel. *The Enchanted Palace.* By Arthur Somervell. [Novello, Ewer and Co.]

THE libretti of all these works have been supplied by Shapcott Wensley, who, in each instance, has written a book admirably suited to its purpose. "The Waits of Bremen" is appropriately described as "a short humorous cantata for children," and the energetic behaviour of "the donkey, the cock, the cat, and the dog, each singing the song he loved the best," cannot fail to give satisfaction to young folks. The music reflects the wild merriment of the text, and many tasteful and humorous touches show the hand of a musician.

"The Hours" is a "cantata or operetta for female voices." If treated as the latter, in which form it would be most effective and decidedly give most amusement, the curtain should rise upon a landscape scene and "disclose Old Time standing on a bank with Dawn partly visible on his left, and Night in the act of departing on his right. Old Time complains of fatigue, and, seeing that all things are apparently in working order, descends from his place for the purpose of having forty winks. Thereupon everything goes wrong. Dawn, Noon, Evening, and Night all appear at once, and each summoning her attendant hours, claims to be Queen and leader of the Day. Finally Old Time re-appears and sternly puts all in order once more." The whimsical subject lends itself to many pleasant fancies and amusing confusion, and some very picturesque effects could be produced by skilful grouping of the nine characters represented. The music is simple and of that melodious description long associated with its popular composer.

"The Enchanted Palace" has for its basis the ever fresh story of the "Sleeping Beauty," which, in this instance, is treated with considerable humour. In addition to the lyrics the book includes short dialogues to be spoken. The music is extremely melodious and well written. It comprises a graceful dance, a charming two-part chorus of fairies, and many other numbers of musical interest. There are eight singing and three spoken parts. The choruses are for soprano and alto voices. Two scenes only are required.

O give thanks unto the Lord. How long wilt thou forget me. Love your enemies. Anthems. By A. P. Alderson. [The Office of the Organist and Choirmaster.]

THE first of the above compositions is set out for tenor solo, quartet, and chorus, and is characterised by much earnestness of expression and musician-like attainments. A considerable knowledge of choral effect is also shown, and the tenor solo is gratefully laid out for the voice. The final chorus calls for a well-trained choir, by which the music could be made very effective. "How long wilt thou forget me" is written in four parts throughout and is of an expressive character. The voices enter in an effective manner, and a free organ part increases the interest of the work. "Love your enemies" is more simple in design than the preceding anthem, and is well within the capabilities of the majority of choirs.

An English Series of Original Songs. Edited by J. R. Courtenay Gale and Charlton T. Speer. *The Lover's Calendar.* Words by Carlton Hill. Music by F. Corder. *The Song of Love and Death.* Words by Tennyson. Music by Charlton T. Speer. *Ah! sweet, thou little knowest.* Words by Thomas Hood. Music by Walter Macfarren. *How many times do I love thee, dear?* Words by Thomas Beddoes. Music by J. R. Courtenay Gale. [Weekes and Co.]

THIS series of lyrics will appeal to cultured musicians, for whom it is manifestly intended. The first-named, by Mr. Corder, in particular, may be recommended to the attention of finished tenor vocalists who possess dramatic perception. The music expresses the impassioned nature of the words in a most effective manner, and the accompaniment accentuates the varying sentiments of the text with rare skill. The song imperatively demands a sympathetic and well-trained accompanist, but such an one will find much interest in the pages set before him.

Considerable dramatic feeling characterises Mr. Speer's setting of Tennyson's words. The spirit of the poem has been cleverly caught, and the climax attained in the last line of each verse is sympathetically expressed in the music. The accompaniment is effective and well supports the voice.

"Ah! sweet, thou little knowest," is more simple in character than the preceding song, and chiefly relies for its attractiveness on the vocal part, which is melodious and flowing as becomes a serenade.

In the last of the above list Mr. Courtenay Gale has set some sentimental lines in a pleasing manner. The melody is vocal and the accompaniment simple.

Rosette. Song. Words by Robert, Lord Houghton. Music by Lady Euan-Smith.

Come ye, yourselves apart. Sacred Song. Words by Bishop Bickersteth. Music by Lady Euan-Smith. [Novello, Ewer and Co.]

"ROSETTE" is a dainty little song, published in two keys and suitable for a tenor or baritone. The music happily illustrates the light character of the words, and effectively supports the well written voice-part.

The setting of Bishop Bickersteth's devotional poem is appropriately placid in character. The song is suitable for a soprano or tenor, and may be regarded as a worthy addition to the music of the home.

The Ould Plaid Shawl. Song. Words by Frances H. Fay. Music by Battison Haynes.

[Novello, Ewer and Co.]

BARITONES in search of a vivacious song may be recommended to take up "The Auld Plaid Shawl," which contains an attractive specimen of "A little Irish Colleen"; the music trips along as brightly as the maiden and possesses as much charm.

Three Fishers went Sailing. Part-Song for Unaccompanied Singing. Words by Charles Kingsley. Music by Roland Rogers. [Novello, Ewer and Co.]

THERE are some poems which seem to exercise an irresistible spell over composers, and of these the "Three Fishers" is distinctly one. The merit of Mr. Rogers's endeavour, however, fully justifies his addition to the many settings which have previously appeared. The composer has happily caught the spirit of the exquisite little poem, so full of pathos and humanity. The part-writing is thoroughly vocal in character, and a good choir could make it very effective.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

AN important and a most successful step was taken in the right direction when the Belfast Choral Union inaugurated what promises to be an annual Choral Festival of local choirs in the Ulster Hall, on November 21, under the Presidency of the Right Rev. the Lord Bishop of Down, Connor, and Dromore. The choir numbered over 500 voices, which were under the conductorship of Dr. W. G. Price, organist of St. George's Church; Mr. Isaac W. Nichol, organist of St. Ann's, presiding at the organ.

The Philharmonic Society gave a repetition of Berlioz's "Damnation de Faust" on November 27, in the Ulster Hall, with a band and chorus of over 300 performers. The artists engaged were Madame Alice Esty, Mr. Herbert Grover, and Mr. Watkin Mills. Unfortunately, at the last moment, Madame Esty wired her inability to be present through illness, and Madame Louis Mantell placed the committee under deep obligations by undertaking the part at a few hours' notice; and the manner in which she fulfilled the task met with an ovation from orchestra and audience, in which the conductor joined. The performance of the work, generally speaking, was in all respects worthy of the traditions of the Philharmonic Society and reflected the greatest credit on all concerned, particularly on the popular conductor, Dr. F. Koeller, to whose assiduity the Society was indebted for its success.