

Review

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Mr. Frederick Evans, to whom the above letter belongs, was the solo boy at Gloucester when Wesley became organist. He was the first to sing the solo in 'Blessed be the God and Father' under Wesley, and he well remembers the agony of that trying rehearsal—its length, the exacting composer, and the tears that were shed. But Wesley slipped a two-shilling piece into the boy's hand and kindly said, 'There, don't cry.' During his residence in London, Mr. Evans was a member of the Sacred Harmonic Society, but on his return to Gloucester (in 1876) he became a lay clerk of the Cathedral. He has had the distinction of singing the tenor part in a quartet with Madame Albani.

In lighter vein, are two choice specimens of provincial musical criticism:—

... and the "Take all the prophets of Baal, bring all and slay them," by its determined energy, seemed to show that both choir and conductor had thoroughly grasped the Christian spirit of the words.

How Mendelssohn would have enjoyed that critic's Christianization of his Baal chorus! Again:—

There are composers and conductors who are eaten up with vanity, and who appear to believe that the universe was created for the sole purpose of producing them. Some of them will appear at Gloucester during the week.

As there were eight conductors of the Festival omnibus, this critical fare may be regarded as a passing jeer.

A well-patronised hostelry at Gloucester during the Festival week was the RAM—very homely sounding quarters for Sir Alexander Mackenzie, and any others reigning in or hailing from Tenterden Street.

DOTTED CROCHET.

REVIEWS.

CHURCH MUSIC.

Magnificat and Nunc Dimittis in B flat. By Edwin H. Lemare; *Magnificat and Nunc Dimittis in E flat.* By Boyton Smith.

I am not worthy. The Heavenly Word. Introsits. By C. Lee Williams.

Kyrie Eleison in F. By B. Luard Selby.
(Novello's Parish Choir Book.)

[Novello and Company, Limited.]

The first of the above evening services was written for the twenty-seventh annual festival of the London Church Choir Association, held in St. Paul's Cathedral, and as may be anticipated the work is of important design. Mr. Lemare's setting at once attracts attention by his having allied the first word to the first beat in the bar, accentuating these by the personal element in the text. The part writing will prove attractive to a well-trained choir. The *Nunc Dimittis* is opened impressively by the tenors and basses in unison, *pianissimo*. Mr. Boyton Smith's composition is opened by sopranos in unison, with a bright and melodious phrase. The verse beginning 'He remembering his mercy,' set for soprano solo, forms a good contrast to the dignified music of the *Gloria*. The *Nunc Dimittis* is allied to most impressive music of devotional character. The first of the Introsits by Mr. Lee Williams opens with a soprano solo followed by a quartet. The music is eminently reverential. The second is an excerpt from the composer's cantata 'The Last Night at Bethany,' and consists of a quartet and chorus of fervent expression. Mr. Selby's *Kyrie Eleison* provides an alternative setting for his service in F, and will doubtless prove acceptable to many choir-masters. It consists of two principal strains, and the music is simple and flowing.

O God, Thou art my God. By Ferris Tozer.

Suffer not the little children. By Basil Harwood.

And God shall wipe away. By Frederick R. Greenish.
(Novello's Octavo Anthems.)

[Novello and Company, Limited.]

Dr. Tozer's anthem, composed for this year's festival of the Exeter Diocesan Choral Association, is appropriately bright and confident in character. It contains a pleasing section for first and second sopranos, and concludes with an effectively developed fugue built upon a melodious subject. The anthem by Dr. Basil Harwood is intended for baptismal services, and to be sung unaccompanied. It will require a well-trained choir to do justice to the music, which, however, is not difficult to read, and moreover is interesting to sing. The third anthem on our list is the quartet from Dr. Greenish's cantata 'The Church Triumphant.' The music is melodious, and the part-writing is flowing and expressive. With smooth and careful singing, its impressiveness would be undoubted.

Communion Service in C. By H. M. Higgs.

[Novello and Company, Limited.]

Mr. Higgs is well-known as an earnest and accomplished musician, and his setting in C of the Communion Service reflects these estimable qualities very distinctly. Three alternative settings are provided for the responses to the Commandments, in addition to the final one, and their smooth and flowing character is indicative of the rest of the music. The composer has made his greatest effort in the *Nicene Creed*, which is set in a very scholarly manner. It contains a short tenor solo, and the part-writing demands a well-trained choir for its satisfactory delivery. The *Benedictus* and *Agnus Dei*, as well as an offertory sentence, the *Sanctus* and the *Gloria in Excelsis* are included, but although thus complete, the setting is by no means bordering on the land of prolixity, and this fact, combined with the reverential and devotional spirit of the music, will doubtless cause the composition to be widely accepted.

SONGS.

Shuttle and Loom. The Jacobite. Words and Music by William Wallace.

[G. Ricordi and Co.]

Both these compositions well merit the attention of vocalists. The former is a song of a mother to her 'bairnie,' whose 'laugh is as free as the wind in the wheat'; and music and words are instinct with poetry and healthy sentiment. The 'Jacobite' is a stirring ditty, breathing destruction and death to all, save those who 'stand on the heather, Where the clan fought together'—a song, in short, that, delivered with appropriate warlike spirit, would be sure to delight a peaceful and law-abiding audience.

Cradle Song. Calm at Sea. Huntsman's Song. By Alfred S. Henry [Oppenheimer Bros.]

In this trio of songs the composer shows considerable versatility and originality. His harmonic schemes are bold, but they are manifestly dictated by desire to suggest the spirit of the text. The 'Cradle Song' is very pleasing, and a vocalist with dramatic perception could make 'Calm at Sea' impressive. The spirited and lively 'Huntsman's Song' may be said to express the spirit underlying the Nimrodic remark, 'It is a lovely day, let us go and kill something.' It should be added that the original German text of these songs—severally by Oscar Meyer, Goethe, and Ludwig Uhland—is given, and that the English versions are respectively by Miss Constance Bache, Mr. E. A. Bowring, and Mr. Frederick Corder.

Whimland. An Operetta for children. Words by R. G. Waddington. Music by S. P. Waddington.

[Novello and Company, Limited.]

'Whimland' is one of the latest of the admirable series of Novello's School Music, and the whimsical title is justified by the character both of the libretto and music. The work consists of thirteen numbers, comprising three solos, two duets, seven choruses, and two dances. The story enforces