

Review

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Sing unto the Lord. Anthem. By J. Frederick Bridge.
The Lord my faithful Shepherd is. Arranged by Sedley Taylor.

How long wilt Thou forget me? Anthem. By Harvey Löhr.

Magnificat and Nunc dimittis. By George Sampson.
O Saving Victim. By George Sampson.

[Novello, Ewer and Co.]

SIR FREDERICK BRIDGE'S anthem was composed for the Royal Maundy Service in Westminster Abbey of last year, and is a bright and spirited composition. Although designed for a special occasion the anthem would be appropriate at any festival service. The work contains an expressive tenor solo of some dimensions, and towards the close an effective climax is accentuated by the voices being written for in eight parts. Mr. Sedley Taylor's anthem consists of the opening movement of Bach's church cantata "Der Herr ist mein getreuer Hirt." The English text is an unrhymed translation of the German original, which is a paraphrase of part of Psalm xxiii. The principal vocal theme is the choral "Allein Gott in der Höh' sei Ehr'," which is effectively contrasted by the contrapuntal character of the accompaniment and interludes. Mr. Löhr's anthem is written for a bass solo and male chorus. The solo covers four pages of the work, after which the chorus enters in four parts and continues in a jubilant strain until the close. The setting of the Evening Canticles by Mr. Sampson is somewhat ambitious in design. The voices in the earlier part of the Magnificat are written in eight parts, and subsequently there is an unaccompanied portion for the choir. The Nunc dimittis is not so satisfactory, especially at the opening, where the voices in unison are supported by an organ accompaniment of secular character. Mr. Sampson is more happy in his music to "O Saving Victim," the character of the text being reflected in the music, which is devotional and flowing.

An Album of Five Songs. By W. H. Hadow.
[Oxford: Sydney Arcott and Co.]

THE words of these songs have been well chosen, but the composer is most successful in his settings of those of an introspective rather than dramatic character, and in the former he is very happy. The first song, "Bright is the ring of words," written by R. L. Stevenson, is, indeed, a little gem, instinct with dainty grace and poetic suggestiveness. Scarcely less attractive is "The Blossom," words by Blake. Sympathetic music is allied to some suggestive lines, entitled "Memories," by Arthur Symons, and Davenant's "The lark now leaves his wat'ry nest" is brightly treated. The least satisfactory song is Scott's "Where shall the lover rest?" but they all show the hand of a cultured musician, and may be warmly recommended to well-trained vocalists.

Album of Eighteen Songs. With original guitar accompaniments. By Carl Maria von Weber. Edited by J. S. Shedlock. [Boosey and Co.]

THE fact that Mr. J. S. Shedlock has undertaken to edit this collection not only testifies to the edition being satisfactory, but also to the artistic value of the songs. Weber was an accomplished guitar player, and would seem to have had great partiality for the instrument, and the present album contains only the songs for which Weber himself wrote guitar accompaniments. In an interesting preface, Mr. Shedlock quotes the following passage from the life of Weber, written by his son: "Most of their (*i.e.*, Carl v. Weber and Gottfried Weber) *Lieder* were composed for the guitar, an instrument so appropriate to these pieces, and one which misuse and tasteless treatment have alone brought out of fashion. A rich treasury of songs of this description has been left to the world by Carl Maria von Weber; and assuredly one day, when that world has been sufficiently surfeited with its present food for epileptic soul-sufferers, and can find once again a taste for the solid, genuine, and true in art, will they again emerge into light from the darkness of their temporary oblivion." Since these songs may be now said to have emerged from their "temporary oblivion," it may be presumed

that the "epileptic soul-sufferers" are growing more healthy—a satisfactory and comforting reflection. The German text has been well translated or adapted by Miss Marie L. Shedlock, and an alternative pianoforte accompaniment has been added by the editor; but the songs will be most effective if accompanied by a guitar. The music for the most part is very simple in character, but several of the songs offer opportunities for artistic display of a flexible voice, and, in two instances, demand an extensive compass.

A Woodland Dream. Cantata. Written by Shapcott Wensley. Composed by J. A. Moonie.
[Novello, Ewer and Co.]

A PRETTY fancy is daintily told in this cantata. The heroine, named *Mabel*, falling asleep under an oak tree, dreams that she is carried to fairyland, and called upon by the *Queen* to answer why the love of mortals is growing cold towards her people. *Mabel*, being an up-to-date young lady, answers that she has so many sciences to master that she has no time to give attention to fairies, whereupon the *Queen* calls for her gnomes to seize her. *Mabel* is rescued by her parents, who have come in search of her. Three soloists are required—*Mabel*, mezzo-soprano; the *Queen*, soprano; and a *Narrator*, also intended for a soprano voice. The choruses are written in two parts, and in common with the vocal solos are simple but melodious, affording opportunities, however, for effective vocalisation. An attractive number is the choral march of the gnomes—

Just five score of tiny men,
But each one stamping enough for ten.

It is followed by a rhythmic dance, and the composer makes one feel on very good terms with these quaint little fellows of latent capabilities—

Each in coat of green and black,
Each with hump upon his back.

There is also another dance for the "fays," who are provided with a graceful measure in waltz time, and whose steps seem to be as light as those of their bodyguard are heavy. The work is decidedly pleasing, and excites a desire to know the locality of that oak tree under which *Mabel* fell asleep.

Thou wilt remember us. Sacred Song. Words by the Rev. Horatius Bonar. Music by Willem Coenen.
Ave Verum (Jesu, Word of God Incarnate). Baritone Solo. By George Kett.

[Novello, Ewer and Co.]

MR. COENEN has allied the impressive lines he has selected to a broad and flowing melody which admirably suits their character. The style is that chiefly associated with Gounod in his sacred music, and the song is gratefully laid out for the voice and easy to accompany. It is, moreover, issued in two keys, D flat and E flat, the highest note in the latter being G above the staff. This note, however, occurs but once, and might be omitted without injury to the melody.

Mr. Kett's setting of the "Ave Verum" is dignified and reverential. The voice part is expressive, and as the accompaniment could be made effective on the organ the song is suitable for church use.

I will praise Thee, O God. Full Anthem. By Frank Davidson.

The Office for the Holy Communion. By William Prendergast.

Communion Service, No. 3. By C. J. Ridsdale.

[Novello, Ewer and Co.]

MR. DAVIDSON has written a vigorous anthem in four parts, the opening and closing portions of which are effectively contrasted by a middle section of expressive character. The part-writing possesses considerable individual independence and will interest a well trained choir. Mr. Prendergast's setting of the Communion service is simple but impressive. It includes the Benedictus and Agnus Dei and the music concludes with the Gloria in Excelsis according to the Church of England ritual. Mr. Ridsdale's music was originally composed for children's voices in unison, but it has been harmonised in four parts for use when this is desirable. It is very simple, but not uninteresting.