

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 38, No. 654 (Aug. 1, 1897), p. 549

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

Stable URL: <http://www.jstor.org/stable/3368938>

Accessed: 30-12-2015 19:14 UTC

---

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



*Musical Times Publications Ltd.* is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

and praise. The solo extends over some three pages and affords a good singer opportunities for impressive declamation. The choral portions are well balanced, and a fugal passage gives dignity to the close of the work. "Let the righteous be glad" (No. 565), by Richard Francis Lloyd, may be recommended to choirmasters in search of an effective "full anthem," of a bright and vigorous kind and moderate difficulty. No. 566 is the prayer "Lord of life," from Sir Alexander Mackenzie's "Jubilee Ode," one of the most successful portions of that work. "Be thou exalted" (No. 567), by Clowes Bayley, provides an effective anthem for soprano solo and choir suitable for ordinary occasions.

*Six Lyrics from Elizabethan Song-books. Six Modern Lyrics.* Set as part-songs by C. Hubert H. Parry.

[Novello, Ewer and Co.]

IT may truly be said that the unique store of English part-music is enriched by the above two volumes. The first one contains settings for soprano, alto, tenor, and bass of "Follow your Saint" (Campion), "Love is a sickness" (Samuel Daniel), "Turn all thy thoughts to eyes" (T. Campion), "Whether men do laugh or weep," and "The sea hath many a thousand sands," the words of the two last-named being taken "from an Elizabethan song-book," a source from which is derived the text of the sixth of this series, "Tell me, O love," the music of which is written in six parts. The title, "part-songs," "a melody sung by soprano voices and harmonised by altos, tenors and basses," hardly expresses the distinctive type of the music, as each voice part possesses considerable independence and musical interest. The most striking features in the settings, however, are the perfect accord between the verbal accentuation and that of the music, and the happy manner in which the latter reflects the spirit of the words. The *naïveté* and quaintness of the text are thus most effectively illustrated, and at times with genuinely humorous results. The opening portion of "Tell me, O Love," is set in the form of a dialogue between the female and male voices, and the wooing and denying and ultimate reconciliation are set forth with fascinating vivacity and expressiveness.

The "Six Modern Lyrics" possess no less charm and musical interest. The first is a setting of Thomas Moore's "How sweet the answer Echo makes," the opening of which at once attracts attention by the easy flow of the part-writing. Two of the lyrics, "Since thou, O fondest," and "What voice of gladness," are by Robert Bridges, and in each case the music is worthy of the poet. From Coleridge Dr. Parry has taken "If I had but two little wings," and treated it with the utmost daintiness and delicacy. The strains allied to Shelley's "Music, when soft voices die," are of great beauty, and the parts entwine with graceful freedom and sweet harmony in perfect consonance with the placid melancholy of the poet's lines. The finest effort of this series is the setting of the 123rd canto of Tennyson's "In Memoriam," the lines chosen beginning "There rolls the deep." This was written as a tribute to the memory of the late Lord Leighton, and no more worthy "remembrance" has been contributed by one artist to another. The music is lofty in conception, dignified in character and deeply expressive, and the exquisite tenderness of the concluding bars is of a nature that is apt to prompt "the tears of bearded men."

*The Orpheus.* New Series. Nos. 300-304.

[Novello, Ewer and Co.]

PART-SINGING by male-voice choirs was once as popular in England as it is now in France and Germany, but it fell into desuetude, though there are now unmistakable signs of a revival of interest in this form of musical art. Choirs of all sorts will re-assemble in less than two months, and attention may therefore now be drawn to a particularly attractive series of numbers of a publication that has won widespread favour. We have here to deal with music chiefly of a lively and humorous description. The first on the list is "A Hunting Song," by Edward Piers, master of the choristers of St. Paul's Cathedral in 1600. The words are very quaint and fanciful, and the music is quite as clever and fanciful as Weelkes's celebrated "Nightingale." More

in its favour could not be said. No. 301 is "The Hunt is up," by John Bennet. This wonderfully effective piece, written for voices in four parts, is worthy of attention from conductors in all quarters. A most amusing piece is No. 302, "When the cock begins to crow," by Henry Purcell. The humorous verses could not have been set, for three voices, in a manner more provocative of laughter. Then we have a modern piece, "Two Snails," by that master of humour in part-music, Sir Frederick Bridge. One snail is English and the other French, and they make love to each other by means of the telephone. The words, reprinted from "Little Folks," are set in the most musicianly manner, and the suggestions of French and English patriotic ditties are very funny. No. 304, the last for the present, is of a very different character. "Shall I look to ease my grief," by C. Harford Lloyd, words from Robert Jones's "Ultimum vale" (1608), is tragic and deeply sentimental, the music being for four voices, the uppermost, alto, ranging as high as C on the third space. It will well repay study, but should not be attempted in public without careful rehearsal.

*Novello's Octavo Edition of Trios for Female Voices.* Nos. 308-316. [Novello, Ewer and Co.]

SOME attractive additions have been made to this series. Mr. Hamilton Clarke in "To-day and To-morrow" (No. 308) provides ladies with what may be termed a song of hope which may be sung with advantage when "The sky is dull and dreary." In No. 309 will be found an admirable arrangement for s.s.a., by Dr. McNaught, of Hatton's setting of Mary Cowden Clarke's patriotic lines "England," and patriotism, in a similar arrangement of Hugo Pierson's stirring song "Hurrah for merry England," provides the subject of No. 310. No. 311 is an expressive composition entitled "Frost-bound," by Herbert W. Wareing; much grace distinguishes No. 312, entitled "The wings of sleep," by C. H. Lloyd; and "Night Music," No. 313, also by Herbert Wareing, could scarcely fail to give its listeners pleasure. The same musician supplies No. 314, "A song in Snow-time." This is more simple in character than the two preceding songs, but it is no less charming, and the concluding bars are specially effective. Nos. 315 and 316 are respectively arrangements of "The Queen's Song," by Eaton Fanning, and "All hail the glorious reign," by Frederic H. Cowen, both of which as four-part choruses have won widespread favour.

*The eyes of all wait upon Thee.* By Myles B. Foster. *Praise the Lord, O Jerusalem.* By J. H. Maunder. New Harvest Anthems. [Novello, Ewer and Co.]

THE above are respectively Nos. 573 and 577 of Messrs. Novello's valuable series of Octavo Anthems. The former is set out for soprano solo and four-part chorus, but the solo portion forms a more integral part of the work than is mostly the case, at times giving out phrases which are afterwards repeated by the choir, and occasionally adding a fifth part to the chorus. This method imparts considerable artistic interest to the anthem, which in other respects will be found attractive and impressive. Mr. Maunder writes with keen appreciation of the requirements and abilities of average church choirs, and his present setting of familiar harvest texts is an excellent example of his melodious and flowing style. It contains a solo section, which could be sung by a soprano, alto, or baritone voice, although it is most suitable to the first-named, and the choruses are stirring, solidly written, and easy to read at sight.

*Legend of Bregenz.* Ballad for Female Voices. Poem written by Adelaide Proctor. Music composed by Wilfred Bendall. [Novello, Ewer and Co.]

THE poem tells of Bregenz, that "quaint city on the Tyrol shore," saved by the patriotism and courage of a simple maid. The music, principally *ensemble*, is written in a flowing, pleasing style. The work, moreover, is short and easy, so that it will prove acceptable to conductors of small societies, who select, not according to the ambition, but according to the capabilities of their singers. The "Legend of Bregenz" is a useful stepping-stone to higher things.