

Review

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No. 311, "Music, all powerful," set by T. F. Walmisley to music of solid and legitimate style. It will be found easy and pleasant to sing, and is an excellent specimen of the English glee. No. 312 has Longfellow's poem "Stay at home, my heart," for its text and music by John B. Lott. The tranquil joys of domestic bliss are echoed in a pleasant fashion in the music, and the opportunity for contrast by the poet's reference to "the winds of the wilderness of doubt" has been deftly seized by the composer.

Lenten Music. Lead, kindly Light. Arranged as an Anthem for soprano solo and chorus, by John E. West, from the song composed by D. Pughe-Evans.

Lead, kindly Light. The music composed by C. H. Purday.

Paraphrase of the Anima Christi. By William H. Stocks. *Benedicite, omnia Opera.* By Alfred J. Eyre.

[Novello and Company, Limited.]

MR. WEST has converted Mr. Pughe-Evans's setting for solo voice of Cardinal Newman's favourite hymn into an effective anthem. In the opening the voices answer each other in an interesting manner, which is increased by some short passages for soprano solo. The last verse is set in solid four-part harmony, and the concluding bars, which differ from those of the song, if sung as directed, would be very impressive.

Mr. Purday's music is in hymn tune form and of simple character, and is eminently fitted for congregational use. The setting forms No. 366 of Novello's Parish Choir Book.

"The Paraphrase of the Anima Christi" (Prayer of St. Ignatius) is No. 368 of Novello's Parish Choir Book, and may be said to be based upon two plain-song inflections, and their employment imparts to the music a style in perfect accord with the character of the hymn. The music is written in four vocal parts of simple and direct nature, and is admirably adapted for church use during Lent.

Mr. Eyre has provided a set of three double chants, with a quadruple chant for the Gloria, for the Benedicite, which are well suited to this Canticle. The first half of each of the double chants being in unison for the voices will enable the organist to vary the harmonies of his accompaniments if he feels so disposed. The setting comprises No. 371 of Novello's Parish Choir Book.

Musical Memory and its Cultivation. By Frederick G. Shinn. [Charles Vincent.]

THE sub-title of this interesting and thoughtfully-written book is "An investigation into the forms of memory employed in pianoforte playing, and a theory as to the relative extent of the employment of such forms." In the course of his seventy pages Dr. Shinn very ably treats of the problems connected with the acquirement of memorizing music. He not merely theorizes on a subject about which no literature seems to exist, but by copious musical examples gives practical proof of the truth that is in him. It would be quite impossible, in the limited space at our disposal, to discuss the *pros* and *cons* of so important a feature of musical education as the committing of music to memory. The subject is here set forth fully and clearly, and we unhesitatingly commend this excellent treatise. Not the least attractive section is the final chapter, entitled "The Memories of Musicians," wherein is recorded several remarkable—indeed, seemingly impossible—feats of memory of Mozart, Mendelssohn, Hans von Bülow, Richter, Ouseley, and others, concluding with a characteristic *tour de force* recorded of Sir Walter Parratt, to whom the book is dedicated.

Novello's Parish Choir Book. Nos. 370-373.

[Novello and Company, Limited.]

It is difficult to keep pace with this ever-growing series. Mr. A. Herbert Brewer's fine hymn tune "Esther," composed for the hymn "Forward be our watchword," forms No. 370. The tune may be allied to any hymn written in 6/5, twelve lines, is specially suitable to "Onward, Christian Soldiers," "On our way rejoicing," and "Brightly gleams our Banner," and, being printed on a card, will be found convenient for use in processions. Those Parish Choirs which have not arrived at the capability of singing in parts may be warmly recommended No. 372, which

consists of a melodious setting of the Magnificat and Nunc dimittis in E flat, by F. Reginald Statham. The unison vocal part is effectively supported by the organ accompaniment, and variety and contrast are obtained by some of the verses being given to the tenors and basses and others to the sopranos; but this arrangement is not obligatory, as the highest note is E flat on the fourth space of the treble clef. No. 373, a setting in A of the Benedictus, by Sir George C. Martin, calls for a well-trained and fairly numerous choir to do it justice. It opens in a strikingly dignified manner, and the musical interest increases as the work is proceeded with. Some of the effects are novel; as the contrast obtained by the soprano and basses singing in the octave, followed by the altos and tenors in unison. A dramatic point is made at the words "And thou, Child," which are delivered *fortissimo* in unison by the full choir, and a beautiful effect is secured by a change from common to triple time at the words "To give knowledge." The organ accompaniment is no less excellent, and in its entirety the setting is a masterlike example of the genius and musicianship of the organist of St. Paul's Cathedral.

Symphonies and their meaning. By Philip H. Goepp.

[J. B. Lippincott Company.]

OUR American kinsfolk cannot be accused of neglecting the literary side of music, if we may judge from the various books that are issued from time to time in "Jonathan's continent," to use Bülow's designation. The author of this thoughtful book claims it to be "really the reverse of the traditional. Little is told of the lives of the masters. . . . Concrete events have, in themselves, no place. And yet, it is believed, instead of a loss, there is in this very omission a great gain of personal interest, of insight into the essence of a master's individual quality, of his poetic character." Thus, the reader of these four hundred pages will miss the characteristic charm that invests the writings of Sir George Grove, as exemplified in his "Beethoven and his Nine Symphonies," with so much that is interesting of a non-technical character. As to the signification of the word "meaning" in the title, Mr. Goepp says it has "a negative intent, quite as strong as the positive. The book is meant to restrain the wrong interpretation, as to urge the right." This is excellent, and the author's efforts to put listeners of symphonic music on the right road toward the goal of its full intellectual enjoyment deserve every encouragement and appreciation. It may be interesting to give a list of the symphonies that are herein analysed: Haydn, D and E flat; Mozart, G minor and the "Jupiter"; Beethoven, "Eroica," Nos. 5 and 7; Schubert, B minor and C major; Schumann, C major and "Rhenish"; Mendelssohn, "Italian"; and Brahms, No. 2.

The Order for the Burial of the Dead, as set to music by Merbecke, harmonised by Sir John Stainer, together with a selection of suitable hymns.

[Novello and Company, Limited.]

THE clergy and organists of churches will find this neatly got up little book very useful, especially as music is becoming more and more a feature in the solemn service known as the Order for the Burial of the Dead. The name of the Oxford professor of music is a sufficient guarantee that the harmonies to Merbecke's melody are in keeping with its characteristic old-time melody. In addition to the complete form of the service, there are alternative settings of Psalms xxxix. and xc. to Anglican (composed by T. Purcell and Rev. W. Felton) and Gregorian chants, as well as the editor's seven-fold Amen. The supplement includes nine favourite hymns with appropriate tunes, thus giving to this service-book a completeness which is obvious.

Duo for Violin and Viola. With pianoforte accompaniment. Dedicated to Professor Hermann Ritter. Op. 105. Ph. Scharwenka. [Breitkopf and Härtel.]

A PIECE in two connected movements, *Andante Sostenuto* and *Allegretto con spirito*. The composition is undoubtedly the work of a clever musician, admirable workmanship is shown throughout, but it is uninteresting. The themes are poor. How gladly one would welcome pieces in which the viola receives generous treatment at the hands of the composer, but, alas! in this case the composition will be interesting only to the players.