

Review

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*Fear not, O Land.* By Edward Elgar.*Lord of the Harvest.* By Richard Redhead. (Octavo Anthems, Nos. 1045, 1050, 1051.)*With all Thy hosts.* By Archibald Wilson. (Short Anthems, No. 221.)*Behold the heaven of heavens.* By A. R. Gaul.

[Novello &amp; Co., Ltd.]

Choirs of very moderate attainments are not often able to undertake the singing of Elgar's music for obvious reasons. Here, however, is a harvest anthem from his pen which will present but few difficulties to them. At the same time the music is so interesting and effective that well-equipped choirs will enjoy it. Easier still, though demanding a solo voice, is Richard Redhead's hymn-anthem setting of Joseph Anstice's well-known words. 'With all Thy hosts' is a smoothly-written anthem for a *cappella* singing, suitable for Christmas, in which the well-known chorale 'Vom Himmel Hoch' is treated as a *canto fermo*.

The late Mr. Gaul's anthem was composed for the unveiling of the reredos presented by the Freemasons of Warwickshire to St. Martin's Church, Birmingham, on November 24, 1876.

*These sweeter far than lilies are; Love is a torment; Love's tranquillity; Magdalen at Michael's Gate: Fair and fine; Sing His praises: She is not fair to outward view; The Seven Virgins; The Holly and the Ivy: The cloud.* Part-Songs. By Walford Davies.

[Sidney Riorden.]

The above are for various combinations of voices with and without pianoforte. While all more or less show the characteristic excellence to be expected of the composer, we may mention, as being specially noteworthy, 'Love is a torment' (four solo voices with pianoforte), 'Magdalen at Michael's Gate' (S.A.T.B. quartet with pianoforte), the vigorous 'Sing His praises' (S.A.T.B. unaccompanied), and 'The Seven Virgins'—a quaint and touching setting (S.A.T.B. unaccompanied) of an old carol.

*La Forlane.* Old Venetian dance. By Giovanni Vinci. Adapted by R. M. Crompton.

[G. Schirmer, Ltd.]

'La Forlane' is a Venetian dance which became popular some three hundred years ago. It has lately been revived, and this edition of the music, with a full explanation of the steps, &c., by Mr. R. M. Crompton, should be useful. Some English interest attaches to the dance from the fact of William Byrd having composed music for it.

*Hungarian March.* By Berlioz. Arranged for organ by A. Herbert Brewer. (Organ Transcriptions, No. 18.)

[Novello &amp; Co., Ltd.]

This popular March has been well laid out for the organ by Dr. Brewer, and should be useful to concert-players. The transcriber has not overdone things in the matter of registration, with the result that the work stands a good chance of being played without the irritating halts for stop-changing which so often result from arrangements being too faithful to their text in the matter of tone-colour.

*Suite of Seven Pieces.* By Giles Farnaby. Arranged for Pianoforte and Stringed Instruments by Granville Bantock.

[Novello &amp; Co., Ltd.]

This delightful Suite is just the kind of music for performance at revivals of old plays and the like, though its inherent charm should make it acceptable to ears still capable of appreciating delicate and pure music. The pieces chosen for arrangement are 'A Toy,' 'Giles Farnaby's Dreame,' 'Giles Farnaby's Conceit,' 'His Rest,' 'His Humour,' 'A Maske,' and 'Tower Hill,' and the editor's name is sufficient guarantee that they have been treated with skill and taste.

*Nocturne.* By Thomas F. Dunhill. Original Compositions for the Organ (New Series), No. 30.

[Novello &amp; Co., Ltd.]

An unpretentious but charming piece of organ music. The main theme is of the kind we expect from the title, with an accompaniment of greater interest than is usually forthcoming in works of the kind.

## BOOKS RECEIVED.

*History of Russian Music.* By M. Montagu-Nathan.

Price 5s. net. Pp. 346. (London: W. Reeves &amp; Co.)

*Advice to Singers.* By F. J. Crowest. Tenth edition.

Revised throughout. Price 1s. net. Crown 8vo. Cloth.

Pp. 128. (London: F. Warne &amp; Co.)

*Les Origines de la Musique de Clavier dans les Pays-Bas (Nord et Sud), jusque vers 1630.* Par Charles van den Borren. Pp. 194. (London: Breitkopf et Haertel.)

## NONCONFORMIST CHOIR UNION AT THE CRYSTAL PALACE.

OVER 4,000 singers, selected from London and provincial Free Church choirs, assisted at the celebration of the twenty-sixth annual Festival of the Nonconformist Choir Union on June 27. A programme of sacred and secular items included compositions by Brahms, Bach, Festa, German, Parry, &c., and the 'Hallelujah' Chorus. Mr. Frank Idle handled the huge choir skilfully, and produced some excellent effects, notably in the lighter items, such as 'Down in a flow'ry vale' (Festa) and 'The three knights' (German). Miss Maud Willby sang 'Let the bright Seraphim' and other well-known numbers. The instrumental music was provided by an excellent orchestra of over 200 performers, assisted by Mr. J. A. Meale on the great organ. An organ recital by Mr. Bernard Johnson preceded the concert. The prizes in the choral competitions were awarded by Mr. Allen Gill as follows: Class A (large choirs)—1st, Broad Street Congregational, Reading; 2nd, Tonbridge Wesleyan. Class B (small choirs)—1st, Bold Street Wesleyan, Warrington; 2nd, Trinity Congregational, St. Albans. Mr. Dan Price was the adjudicator in the solo events, the prize-winners being Mrs. Gertrude Yates (soprano), Miss Gladys Bray (contralto), Mr. Rees Dier (tenor), and Mr. H. R. Bennett (bass).

## Correspondence.

HEART AND HEAD IN MUSIC (MR. ERNEST NEWMAN'S ARTICLE IN THE JULY NUMBER).

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Possibly the testimony of an eye-witness may be welcome as bearing out what Mr. Newman says on the polarity of Rachel's manner of going from the extreme of tragic emotion to the familiarity of prosaic life.

I can never forget my astonishment at her sudden descent from heroics. I was standing in the coulisses within three yards of the heroine in 'Les Horaces' seated in a chair, her head in her hands, torn by a passionate grief couched in the never-to-be-forgotten tones which almost frightened me—I was then a very young man, and could hardly answer her, so petrified was I when, the scene closing, she left the chair and passed me with 'Bon soir: pas raté, celui là: hein?' in the most familiar everyday tone. It was an extraordinary bathos; and the two contrasted inflections of voice are ringing in my ears, though this happened somewhere about the year 1854-55.

On the same subject, but with a somewhat different inference, I may add that Miss Bateman once told me (partly, as it were, to account for the disfigurement by way of a broken bridge to the nose of an otherwise eminently beautiful face) that it arose from the injury to the lachrym: duct caused by a scene of weeping over a child in the tragedy of 'Leah' (Adelphi) which had a phenomenally and deservedly long run.—Yours truly,

32, Eaton Place, S.W.,  
June 30, 1914.

EDWARD CUTLER.