

Review

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## REVIEWS.—(Continued from page 528.)

*Te Deum and Benedictus in B flat.* By Walter G. Alcock.

[Novello and Company, Limited.]

The talented organist to His Majesty's Chapel Royal has taken for the opening theme of his setting of the *Te Deum* an ancient plain-song phrase known as *Vexilla Regis*, and its sturdy character, induced by its apparent independence of tonality, imparts a peculiar dignity to his music. We are glad to note that the conventional and somewhat tricky device of setting the verse 'Holy, holy, holy, Lord God of Sabaoth,' *pianissimo*, has been discarded in favour of the delivery of the words *fortissimo*—a much more rational proceeding, since it is stated in the preceding verse that the cry is given by 'The Heavens and all the Powers therein.' The verse 'When Thou tookest upon Thee' is set for basses in unison, an impressive effect being produced by a change to the key of the flattened sixth of the scale of B flat, the prevailing tonality. Later on there are some other effective harmonic transitions which show that the composer is fully alive to the importance of a good, sound tonal scheme. Mr. Alcock also makes good use of passages in imitation, particularly in his treatment of the *Benedictus*. The music to this is somewhat lighter in character than that to the great Eastern hymn, but it is an excellent example of the blending of ancient and modern orthodox methods. The settings require a well-trained choir of capable vocalists, but the compositions present no excessive difficulties. The organ accompaniment is interesting, and greatly contributes to the effectiveness of the setting.

*To One in Paradise.* Song. Words by Edgar Allan Poe. Music by Sir Arthur Sullivan.

*Behind the Silver of the Moon.* Song. Words by Fred. E. Weatherly. Music by J. L. Molloy.

[Novello and Company, Limited.]

It is not always kind to give to the world that which a composer withheld in his lifetime, but the melancholy interest attached to posthumous works is so great, and in some cases such treasures have been discovered, that there is little probability of the practice being suppressed. 'To One in Paradise' may indeed be pleaded as a justification for its continuance, for the American poet's words have been set by the late composer for a tenor voice with a directness and melodic simplicity that intensify their pathos, and it would certainly have been regrettable if a song of so much artistic truth had been suffered to remain in oblivion.

'Behind the Silver of the Moon' is, in Mr. Weatherly's philosophy, the land where we shall one day find all the happy hours of our childhood, and maybe those that came to us later and vanished all too soon. The song is a dainty, pleasing fancy, with music that seeks to echo the sentiment of the words, and shows the well-known composer in his best and most refined style. It should be added that an organ obbligato is provided for the last verse.

*Song to Pan.* Part-song. By Herbert W. Wareing.

*Cradle Song.* Part-song. By Arthur Stenz.

[Novello and Company, Limited.]

The god Pan has been the cause of much music, and composers to-day seem just as inclined to pay him homage as did their forefathers. The words of this particular 'Song to Pan' are taken from 'The faithful Shepherdess,' by Beaumont and Fletcher, who declare that the sylvan god is great and just, and must be honoured by much repetition of 'Fa, la, la,' and by the entwining of vocal parts, not difficult to sing and pleasant to hear. Cradle songs are inevitably very much like one another, but their heritage is a tenderness and grace that ever appeals, and these attributes are possessed in notable degree by Mr. Stenz's music. If he be a singer himself we should be inclined to hazard the opinion that he is a tenor, but be this as it may, tenors who take up this song will feel grateful to the composer for the effectiveness of his music.

## Obituary.

We regret to place on record the following deaths:—

On June 27, quite suddenly, at 6, Webster Gardens, Ealing, Dr. CHARLES GARLAND VERRINDER, a former chorister of Salisbury Cathedral and a pupil of Sir George Elvey. Dr. Verrinder was organist successively of Holy Trinity, Windsor, 1854; St. Giles-in-the-Fields, London, 1856; Christ Church, Lancaster Gate, 1866; St. Michael's, Chester Square, 1877; St. Mary's, West Kensington, 1890, while for the last four years of his life he held the organistship of Ealing Congregational Church, of which the Rev. W. Garrett Horder is the minister. In 1859 he was also organist of the West London Synagogue of British Jews (the Reformed Synagogue). He composed a cantata 'Israel'; Hebrew services and Psalter; some Anglican church music; part-songs, songs, organ music, &c. In 1862 he took the degree of Bachelor of Music at Oxford, and was created a Doctor of Music by the Archbishop of Canterbury in 1873.

On July 13, at 12, Rathbone Place, Miss GIULIA WARWICK (whose real name was Julia Ehrenberg), aged forty-seven. She originally appeared in public as a pianist when only twelve years of age. This was in 1869, at St. James's Hall. Later on, when she found she had a voice, she studied under Madame Sainton Dolby and Mr. Manuel Garcia. Miss Warwick joined D'Oyley Carte's first Gilbert and Sullivan opera company in November, 1877, when she created the part of the charity girl Constance, in 'The Sorcerer.' She also rendered valuable service in the Carl Rosa and other opera companies. Upon her retirement from the stage she became a professor of singing at the Guildhall School of Music, and subsequently founded a vocal academy of her own.

On July 14, at Deal, after a long and painful illness, FRANK LEWIS MOIR, aged fifty-two. While an art student (painting) at Kensington he began to compose music, and gained a scholarship at the National Training School for Music. He composed a comic opera, 'The Royal Watchman,' much church music, madrigals, &c. But it is chiefly as a song composer that Mr. Moir made his name, his best known efforts in this direction being 'Only once more' and 'Best of all.'

## THE PHILHARMONIC SOCIETY.

No better proof of the vitality of the veteran Society could be adduced than the concluding concert of its 92nd season which took place on June 30 at Queen's Hall. It opened with the first performance in London of Mr. Edward German's 'Rhapsody on March Themes,' originally produced at the Norwich Festival of 1902. Re-hearing increased esteem for the work, which, under the direction of the composer, received an excellent rendering, and met with much applause. A peculiarly interesting feature of the evening was the revival of the *Scherzo* from Mendelssohn's Octet, to which reference is made on page 518 of the present issue of THE MUSICAL TIMES. The movement so delighted the audience that its repetition was insisted upon, as at its first performance in 1829, a curious example of the continuance of the same taste, and, be it added, a proof of the captivating vitality of Mendelssohn's music. Of this truly fairy music Dr. Cowen secured a delightfully finished interpretation. Herr Kubelik, the soloist of the evening, was heard at his best in Lalo's graceful 'Spanish' Concerto for Violin, and the programme and season concluded with a performance of Schubert's great Symphony in C, worthy of the work and of the prestige of the venerable Society.

'The English Madrigal Choir' is the title of a new organization that is about to be formed at Leighton House, and that will devote its energies solely to the singing of English madrigals. Those wishing to join the choir—which is to be conducted by Mr. Charles Kennedy Scott—are invited to communicate with the honorary secretary, Mr. C. L. Stocks, 16, North Street, Westminster.