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Caprice by Arthur Hervey; Cervona. Spanish Dance by J. Warwick Moore; Under the Greenwood Tree. Gigue by Michael Watson

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Nunc dimittis is begun by the basses in unison, the first and second tenors entering at the words 'For mine eyes' and the altos with the full choir at 'To be a light.' The Gloria of the Magnificat is repeated.

A specially notable number is Sir John Stainer's setting of the Te Deum. This is of some length, taking up fifteen pages; but from the opening phrase to the last the music bears the stamp of being conceived in the church and of having been carried out by a master craftsman. The phases of the hymn are followed with keen appreciation of their significance, and some of the harmonic changes are extremely happy, notably on page 9, where the chord of the 6th on C is changed into the dominant 7th at the words 'of death.' The verses beginning 'Vouchsafe, O Lord, to keep us this day without sin,' are set for bass solo. The choir re-enters at 'O Lord, in Thee have I trusted,' and the conclusion is impressively worked up from this point.

Those who use this Te Deum should follow it by the same composer's setting of the Benedictus, which is written in similarly earnest style. Notwithstanding the absence of solo portions, contrast is obtained by certain verses being sung in unison by one section of the choir and answered by the other sections in harmony, and by the voices now and again singing unaccompanied strains—always an effective device.

HARVEST ANTHEMS.

While the earth remaineth. Composed by Alfred R. Gaul.

The Parable of the Harvest. Composed by Frank J. Sawyer.

(*Novello's Octavo Anthems.* Nos. 637 and 640.)

[Novello and Company, Limited.]

THE first of these anthems opens with a chorus which sings antiphonally with a select choir consisting of two soprano, alto, tenor, and bass parts. The former reiterate the words 'While the earth remaineth,' the 'verse' singers answering with the declaration of the invariability of the recurrence of the seasons, the effect being decidedly impressive. A melodious tenor solo follows, and a four-part chorus, *Allegro con spirito*, concludes the composition.

Dr. Sawyer's anthem consists of four sections, severally headed 'The Promise,' 'The Fulfilment,' 'The Lesson of the Harvest,' and 'Thanksgiving for the Harvest.' The promise is given out by a soprano soloist, whose words are repeated by the choir. The soprano also recites the fulfilment in a recitative, the chorus subsequently entering in unison with the words 'Let all the earth fear the Lord.' The third section is set for a soprano or baritone soloist, followed by the sopranos in unison. The concluding portion opens with a vigorous chorus which leads into the exposition and brief development of a fugue subject, rendered imposing by the inclusion of the melody of the 'Old Hundredth.' Both these anthems possess the merit of being easy to read.

PIANOFORTE MUSIC.

Caprice. By Arthur Hervey.

Cervona. Spanish Dance. By J. Warwick Moore.

Under the Greenwood Tree. Gigue. By Michael Watson.

[Forsyth Brothers.]

MR. ARTHUR HERVEY'S 'Caprice' is as capricious as a maid of fifteen, and withal as dainty and graceful as a dainty damsel of that age should be. The music is by no means difficult, the florid passages lying singularly well under the hand.

Mr. Moore's Spanish Dance has much of the fire and languishment commonly attributed to the people of this portion of the sunny South. Played with a firm touch and with spirit it will prove to be an effective little piece for the household instrument.

When music gets under the 'greenwood tree' it almost invariably becomes frolicsome, and Mr. Watson has been faithful to tradition. His piece is gay as gay can be; it hops and bustles along with unflagging vivacity, and the music seems to come to an end—or leaves off—quite unnecessarily.

The Queen of Sheba. An Oratorio. The words selected from the Holy Scriptures by the Rev. A. C. Manston, B.A. The music composed by Harvey Löhr.

[Novello and Company, Limited.]

THE visit of the Queen of Sheba to King Solomon manifestly affords scope for musical treatment, and Mr. Harvey Löhr may be congratulated on the choice of his subject and still more on the judicious manner in which it has been treated by his librettist, Mr. Manston. The music is laid out for three soloists, the *Queen of Sheba* (soprano), a *Narrator* (tenor), and *King Solomon* (bass), four-part chorus, and orchestra, a pianoforte version of the last-named being arranged by the composer. The traditional form has been adopted. The work opens with an overture covering fourteen pages of the pianoforte score, and the subsequent series of choruses, songs, and recitatives are each complete numbers in themselves. The style is diatonic, direct in expression, and what may be termed square in contour. The songs will present no difficulties to ordinary vocalists, and the choruses are easy to read, the composer—even when indulging in fugal writing—having manifestly kept well in mind the capabilities of average choirs, and sought to gain impressiveness by simple means rather than by complexities.

SONGS.

Anna Marie. One Word is too often profaned. Composed by C. A. Macirone.

Abou Ben Adhem. Composed by E. H. Thorne.

[Joseph Williams.]

MISS MACIRONE always writes well and with keen appreciation of the advantages arising from using the simplest means possible to gain desired effects. This is shown in a marked manner in the four-part songs for mixed voices, 'Anna Marie' and 'One Word is too often profaned.' The text of the former is 'The Black Knight's song,' from Sir Walter Scott's 'Ivanhoe,' and that of the latter is by Shelley. The music to the song of the knight is vigorous and bright as befits the theme, and Shelley's lines are allied to strains appropriately graceful and expressive.

Mr. Thorne has taken Leigh Hunt's version of Abou Ben Adhem's significant vision, and has set it for alto, first and second tenor and bass, with a skill that accentuates the meaning of the lines, and this is tantamount to saying that the music is very good. It would form an attractive item at any concert.

PART-SONGS.

When hands meet. By Ciro Pinsuti.

Waiting for the swallows. What shall we sing to thee? Melodies by Ciro Pinsuti.

It was a lover and his lass. Composed by A. Herbert Brewer.

Come again, sweet days. By John Dowland.

What saith my dainty darling? By Thomas Morley.

The Tourney. By John E. West.

(*Novello's Part-Song Book.* Nos. 819-825)

[Novello and Company, Limited.]

THE value of this series of part-songs is greatly increased by its inclusion of many of the finest examples of this branch of music, and of others which, by their melodiousness and charm, have secured widespread popularity. Amongst the latter assuredly may be placed 'When hands meet,' 'Waiting for the swallows,' 'What shall we sing to thee?' and 'It was a lover and his lass.' The first is a most attractive specimen of Pinsuti's style, and the second and third are effective arrangements of melodies by the same composer. Shakespeare's ever fresh lines are set in a manner that testifies to Mr. Herbert Brewer's sound musicianship and will interest a well-trained choir. The initiatory entrances require to be briskly taken up, and unflagging attention will be demanded to secure the precision imperatively necessary to do the music justice, but these exactions will be fully repaid by the bright and gay-spirited music furnished by the organist of Gloucester Cathedral.