

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 40, No. 675 (May 1, 1899), p. 318

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

Stable URL: <http://www.jstor.org/stable/3368834>

Accessed: 10-12-2015 18:03 UTC

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Booth, makes more demands on its exponents, but presents no exceptional difficulties—will, indeed, give no trouble to a well-trained choir. It is suitable for all occasions when an anthem bright and confident in spirit is appropriate. The text of No. 609 is that of No. 196 of "Hymns Ancient and Modern," "Guide me, O Thou Great Redeemer." The music, by Hugh Blair, is most sympathetic, and possesses great melodic beauty. There are short passages for solo voices, and in some places the soprano soloist sings with the other four, or is answered by the other voices in solid four-part harmony. The anthem is a very favourable example of the musical talent of the clever young musician. The chorus "Weary pilgrims, know no fear," from Franco Leoni's sacred cantata "The Gate of Life," forms No. 610. The music is devotional and graceful in nature, and the text, written by Shapcott Wensley, renders the anthem specially suitable for All Saints' Day. Choirs which can sing in five parts unaccompanied will find a fine example of old English music in No. 614, "Justorum Animæ" (The Souls of the Righteous), an offertory for the Feast of All Saints, composed by William Byrd. This edition has been admirably edited by Mr. Barclay Squire, and is furnished with English as well as Latin words.

*Novello's Octavo Edition of Trios, Quartets, &c. For Female Voices.* Nos. 321-325.

[Novello and Company, Limited.]

FEW pursuits are more pleasurable than part-singing, and a few copies of part-songs will cause many an hour to pass swiftly and pleasantly. The series under notice comprises a most comprehensive selection of trios and quartets, and the recent additions fully maintain the excellence of the collection. No. 321 is a setting for soprano, mezzo-soprano, and contralto voices of Herrick's dainty little poem "Fair Daffodils," and the lines have been wedded by Mr. A. H. Behrend to simple but tuneful strains, which will present no difficulties to music-lovers of ordinary abilities. No. 322 comprises two vivacious little quartets, with German as well as English words. They are called "Garden Songs," and the quaint text of Rückert has been translated by the Rev. J. Troutbeck. The music, by Leone Sinigaglia, demands vocalists of some skill; but by such these quartets might be made very effective. The three following numbers are by the same composer. No. 323 is "A Winter Song," translated from the German of Höltz. The music is designed for soprano solo and chorus in two parts for first and second sopranos, but the part-writing is so interesting and melodious that the song would be effectively rendered by three solo voices. No. 324, entitled "The Greenfinch," opens with a chorus in four parts for first and second sopranos and first and second contraltos. This is succeeded by a solo of eighteen bars for a soprano voice, for which there are subsequently some other solo passages. The music makes some demands on executive skill, but would repay the practice necessary to do it justice. The chorus parts of No. 325, "A Loving Burial," are for first and second sopranos and contralto, which support a soprano solo part. The expression of the music is regretful but tender, and melancholy does not banish hope. It should be added that all the numbers by this composer are furnished with effective accompaniments for the pianoforte.

*Novello's School Music. Little Bo-Peep.* A fairy Operetta for Children. Words by Constance M. Lowe. Music by C. Egerton Lowe.

[Novello and Company, Limited.]

*Little Bo-Peep* was undoubtedly one of those reprehensible people who are always losing their belongings and expecting other people to find them, and young folks who show an inclination to fall into *Bo-Peep's* devious ways should at once be brought to witness the above operetta. Into the midst of a bevy of fairies, who are singing gaily, *Bo-Peep* comes weeping to seek their aid to find her lost sheep. The fairies having condoled with her, lull her to sleep and depart to search for the wandering animals. They, however, leave *Mischief* behind, who forthwith executes a "sprite's gavotte," and at its conclusion tells *Bo-Peep* that her sheep are found, but that they have left

their tails behind them. *Bo-Peep* manifestly possesses a temperament which takes life very seriously, and some explanation is necessitated to convince her that the tails of her sheep need not necessarily have been cut off because they are behind them. When this has been achieved, however, there follows a merry dance and chorus upon which the curtain falls. The whole book is written in rhyme, which makes the only speaking part, that of *Mischief*, easy to learn by heart. The songs and choruses are very attractive and easy to remember, and happy use is made in the latter, which are all in unison, of an old English dance tune and the canon "Three blind mice," sung in this instance to the words "Poor lost sheep, see how they run," &c. Only five principal exponents are required, and two of these have little to do. The dresses, those of a shepherdess and fairies, might be made very picturesque.

*Lady! in this Night of June.* Song. With violoncello obbligato. Written by Alfred Austin. Composed by Frances Allitsen.

*Where art thou?* Vocal Duet. Written by Calamo Currente. Composed by Donald McHardy.

*Only Memories.* Song. Written by Wilfred Mills. Composed by Frank Moir.

[Metzler and Company, Limited.]

MR. AUSTIN'S dainty little poem, "Lady! in this night of June," has received a sympathetic setting by Miss Allitsen, and the changing moods of the lover speculating on the occupation of his fair one as he gazes at the moon have been cleverly followed. The voice part is laid out for a tenor.

In "Where art thou?" will be found a flowingly-written and graceful duet suitable for mezzo-soprano and baritone voices. The vocal parts answer each other in an interesting and effective manner.

"Only Memories" is an unpretentious song, in which a forsaken lover expresses his determination to live on memories of the period before the object of his affections had met "the other man."

*The King shall rejoice.* Anthem. By Frederic Oddin Taylor.

*Magnificat and Nunc dimittis in F.* By Wilfred George Marshall.

*Magnificat and Nunc dimittis in G.* By Thomas Hutchinson.

*Athanasian Creed.* Set to music by G. Prior.

[Novello and Company, Limited.]

THERE is much merit in Mr. Taylor's setting of the Psalmist's verses which have long been associated with royalty. The choral portion is in four parts throughout, and will present few difficulties to the singers. The part-writing is fluent, the harmonic scheme direct and well knit, and the most important lines of the text are allied to music of a solid and emphatic nature. The organ accompaniment, while admirably supporting the voices, also possesses considerable independence. The anthem would be most suitable on Accession Day or any special event in commemoration of the Queen's reign, but it would not be out of place on other occasions.

Mr. Marshall's setting of the *Magnificat and Nunc dimittis* is chiefly for voices in unison, but monotony is avoided by giving certain lines to tenors, and tenors and basses, and occasional passages in four-part harmony. The voice parts are melodious, and their effectiveness increased, notably in the *Nunc dimittis*, by the freedom of the organ part.

The music allied to the evening Canticles by Dr. Hutchinson is of a similar kind in point of simplicity, but contains more four-part writing for the voices and is more chromatic in character. The organ accompaniment does little more than double the voice parts.

The arrangement of the *Athanasian Creed* is in chant form for voices in unison, with a harmonised organ accompaniment. After the first two verses, which are sung full, the majority of those which follow are delivered alternately by the men and boys of the choir. A double chant is given for the Gloria.