

Easter Music

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in unison on the words "God hath appointed a day in which He will judge the world." This is followed by the full choir, then a beautiful quartette to the words "Mercy and truth are met together, righteousness and peace have kissed each other." The quartette and full choir alternate in singing the above. The anthem concludes with a triumphal chorus, "Thanks be to God which giveth us the victory thru our Lord Jesus Christ, amen." The whole treat-

ment of the theme is masterly and it is considered to be one of the very best Easter anthems. Tours has also written another Easter anthem, "Behold, the Angel of the Lord."

Sir John Stainer, one of the most prolific church writers, has contributed a great many suitable anthems for Eastertide. "Awake, Thou That Sleepest" (chorus), preceded by "My Hope is in the Everlasting" (soprano solo), is taken from Stainer's Canata, "The Daughter of Jairus," and is published separately as an anthem. This is most effective and not too difficult. The accompaniment is of more than average difficulty, however.

A list of Easter anthems would not be complete without special mention of Sir George C. Martin's writings. This great composer was organist and choir-director for many years at St. Paul's Cathedral, London, England. Many readers of this column have doubtless visited the great cathedral of the Empire's metropolis and have heard the grand organ played by Sir George, and the fine choir of men and boys which he directed. The great organist died last year, and it is certain that his church compositions will live long after the man himself will have been forgotten. Martin's noblest anthems are devoted to the Easter message. The two favorites are probably, "As It Began to Dawn on the First Day of the Week" and "Hail, Gladdening Light." They are "big" anthems in every way, requiring a large and efficient choir and a good organist.

Easter Solos

For the soprano voice, undoubtedly the most glorious Easter solo is, "I Know That My Redeemer Liveth," from Handel's "Messiah." Other fine solos which can be used at this time are as follows: "Hosanna," by Granier, published by G. Schirmer, New Handel's "Messiah"; "The Hallelujah beautiful solo with an unusually fine accompaniment. Both solo and accompaniment are fairly difficult. "Eastertide," by Samuel Liddle, published by Hooley & Co., New York, usually sung by tenor or soprano, an easy and effective number. "The Trumpet Shall Sound," from Handel's "Messiah," one of the great bass solos, and requiring a good voice and finished vocal technique. "The Lord is Risen," by Sullivan, one of the few good Easter solos suitable for the contralto voice. This is a splendid number. "The Resurrection," by H. Rowe Shelley, published by G. Schirmer. "Resurrection Day," by Bruno Hahn, published by G. Schirmer. "As It Began to Dawn," by Flaxington Harker, published by G. Schirmer. "Christ is Risen from the Dead," by Edward Johnston, published by G. Schirmer. "As It Began to Dawn," by Whitney Coombs, published by G. Schirmer, and "Resurrection Song," by W. Luton Wood, published by G. Schirmer.

Good Friday

So many choirs wish to present special music on Good Friday, either at a special service or at a sacred concert, that a list of cantatas written for that solemn day may be of interest. Stainer's "Crucifixion" is the best known of such cantatas. It is a beautiful composition, but has been sung so often that choir directors have been looking for something to take its place. I can recommend the following works as being well written, devotional and not too difficult for the average choir, viz: "The Darkest Hour," by Harold Moore; "Gethsemane," by Chas. Lee Williams; "Olivet to Calvary," by J. H. Maunders, and "Last Night at Bethany," by Chas. Lee Williams, all published by Novello & Co. A magnificent Good Friday cantata, but more difficult than the above, is "The Seven Last Words," by Dubois, the great French composer and organist.

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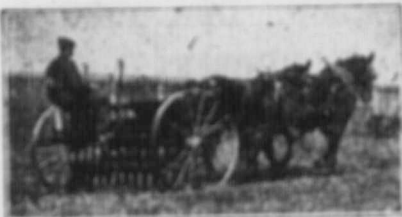
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