

Review

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Mazurka Fantastique en la. Pour Violoncelle et Piano. Par Leo Stern.

Studies in the Style of the Great Masters. For the Piano-forte. By J. H. Bonawitz.

[Robert Cocks and Co.]

MR. STERN has written a melodious and bright Mazurka for the instrument which he plays so well. It is well adapted for performance in the concert-room, but its difficulties are not great, and those that may exist for the executant are justified by their effectiveness.

The *Studies* are remarkably clever imitations of the styles of four great masters, who shall be nameless here as in the music, the idea evidently being to induce the student to find out by analysis of the originals the composers suggested. The little pieces are short and musically interesting, and are specially welcome as conducive to the cultivation of versatility, a quality of which the ordinary pianist is in most cases deficient.

Song of the Nubian Girl. Words by Moore. Music by J. Jacques Haakman.

Come back, dear Love. Song. Words by Herbert Eldcroft. Music by Alfred J. Dye.

[Charles Woolhouse.]

THE setting of Moore's well-known lines is delightfully unconventional, and happily reflects the spirit of the poem. Its vocal compass is contained in the octave from E to E.

The second song is a tuneful love song, the passion being, however, interfered with by over-repetition of some of the lines.

The Nameless Lassie. Words by James Ballantine. Music by Alexander Mackenzie, Arranged by his son, A. C. Mackenzie. [Robert Cocks and Co.]

SIR ALEXANDER MACKENZIE comes of a musical family. His grandfather and father were violin players, and the latter published Scotch airs for violin, also songs. The arrangement of his father's music must have been to the son a labour of love. The character of the song is thoroughly Scotch, and both melody and accompaniment have the charm of simplicity.

Barcarolle; Nymphean; Recollection. By Ernest H. Smith. [Charles Woolhouse.]

THESE are three simply written, tuneful pianoforte pieces, suitable to young players or those of moderate executive ability.

Chaminade Méloides. Chant et Piano. [Joseph Williams.]

THESE are twelve in number, of which No. 8 is a "Chant d'Amour" and No. 12 an "Aubade." Both songs are furnished with French and English words, the original by Ed. Guinand, and the translation by Clifton Bingham, and both are excellent specimens of the refined modern French song. They are best suited to tenor vocalists.

Russian Romance; Ninon; Minuet; Pioneer; Mazurka Fantastica; Gavotte Moderne. For the Pianoforte. By Ulric Nadjé. [Charles Woolhouse.]

THESE pieces combine effectiveness with moderate difficulty in a manner that will doubtless ensure their welcome in many homes where the love of music is great and the executive ability small.

Octavo Anthems, Nos. 465-471. [Novello, Ewer and Co.]

THE title-pages of the first and second of these may to some give surprise. They are Nos. 1 and 2 of "Six Two-part Anthems for Ladies' or Boys' Voices," by Myles B. Foster. The use of the female voice in the Church of England is not yet common, but the thin end of the wedge has been inserted, and the barrier of custom and prejudice will, in all probability, soon break down. The present simple compositions are "The night is far spent" and "There were Shepherds," both being written in a musicianly style, and thoroughly modern in expression and general feeling. In continuation of this series we have "Is it nothing to you?"

for Lent or Good Friday; "Why seek ye the living?" "It ye then be risen with Christ," and "Eye hath not seen." These are all what may be termed seasonable anthems—that is to say, most suitable for special occasions in the Church's year—and should be very warmly welcomed in places where adult male voices are not available. No. 471 is "Be ye therefore followers of God," by Alfred S. Baker, a four-part anthem, without solo parts, smoothly written in a church-like style, and in A flat, a key that was, of course, not available when organs were tuned according to the mean-tone system.

Sketches. Eight Short Pieces for the Pianoforte. By Walter Wesché. Part I. [Robert Cocks and Co.]

THIS first part contains only four numbers, and after the fashion set by Schumann, and so faithfully followed by modern composers, each one has a superscription. The general title of the work answers thoroughly to the character of the music, which is fresh, pleasing, and, moreover, modern in spirit.

Toccatina. Pour le Piano. Par L. Palmieri. [Robert Cocks and Co.]

THIS is a pretty little piece; not difficult, though requiring a neat finger and a light touch. The incessant semiquavers divided between the two hands, and some of which have to be accentuated in order to bring out the graceful melody, make of this *Toccatina* an excellent piece for teaching purposes.

FOREIGN NOTES.

AIX-LA-CHAPELLE.—On December 21 a new two-act opera, "Cherubina," by the young composer, Leo Blech, was produced at the Town Theatre, and well received.—A tremendous programme was that of the third Subscription Concert—nothing less than Beethoven's Ninth Symphony and "Missa Solemnis"! Herr Schwickerath conducted.

BAYREUTH.—It has now been definitely decided that there will be no Wagner performances this year at the Festspielhaus. Some weeks will, during next summer, however, be devoted to rehearsals for next year's revival of the "Ring of the Nibelung."—Miss Marie Brema, of London, is at present studying the part of *Brünnhilde* with Madame Wagner.—The municipal authorities have declined to acquire the Wagner Museum of Herr Oesterlein, of Vienna. This very valuable and all but complete collection of Wagneriana, which surely should be preserved in Germany, may now, very likely, be sold to an American bidder.

BERLIN.—During the year 1894 forty-nine works were performed at the Royal Opera, of which nine were in one act and four in two acts. Wagner heads the list as regards the number of performances, his operas having been given on sixty-seven evenings; Humperdinck is an easy second with forty performances of his "Hänsel und Gretel," within the short space of three and a half months. Hummel's "Mara" was given twenty-three times, Mascagni's "Cavalleria" twenty-seven times, Leoncavallo's "Pagliacci" and "I Medici" each twenty-two times, Verdi's "Falstaff" nineteen times, Smetana's "Sold Bride" and Weber's "Freischütz" each twelve times. Of Gounod's "Faust" (called "Margarethe" in Germany) nine performances were given, of Bizet's "Carmen" seven, Rossini's "Barber" six, Mozart's "Zauberflöte" seven, "Don Giovanni" five, "Figaro" four, Meyerbeer's "Prophet" five and his "Africaine" three.—On the 11th and 22nd ult. the Philharmonic Choir, under Herr Siegfried Ochs, gave two performances of Berlioz's "Requiem." The work was given in exact accordance with the composer's intentions—five orchestras, fifteen drums, &c.—and, according to Dr. Otto Lessmann, in an all but ideal manner. The choir especially distinguished itself by a superbly finished performance of its task, Dr. Lessmann awarding it what he considers the highest praise, by expressing a doubt whether any of the famous English Festival Choirs could surpass Herr Ochs's singers.