Review

Source: *The Musical Times and Singing Class Circular*, Vol. 40, No. 672 (Feb. 1, 1899), p. 104

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

Stable URL: <http://www.jstor.org/stable/3365988>

Accessed: 26-02-2015 22:47 UTC

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our hearts." Haydn's two visits to England (in 1791 and 1795) were each of eighteen months' duration, a fact which hardly agrees with "the five years spent by Haydn in London." Beethoven's famous Septet is not "for strings" only, nor was Moscheles ever Secretary of the Philharmonic Society. Mendelssohn was married in the year 1837, not in 1836, and his "Elijah" was performed in London four times, not three only, during the spring of 1847. A novel and welcome feature of the book is comprised in the fac-similes of musical notation of the "makers of music," most of the originals being in the British Museum, in the library of which the author of this gift-book is one of the officers.

Mr. Hathaway has produced a somewhat severely analytical book on Mendelssohn's organ works. We venture to think, however, that its interest would not have been lessened had he said something about the history of these oft-played compositions for the King of Instruments. In regard to the chorales used by Mendelssohn in the sonatas, the author says (p. 79): "Two are well known and of considerable antiquity, and two are most probably written by Mendelssohn himself." As a matter of fact, three out of the four chorales can be traced; that in the fifth sonata may be original, though it is still uncertain. The chorale in Sonata No. 1 is "Was mein Gott will." Although Mendelssohn supplies the title in his manuscript, it has never found its way into the printed copies. Mr. Hathaway makes a curious statement in regard to a passage in Sonata 1, third movement, bars 22 and 23. He says: "It would scarcely be advisable to introduce this progression into an examination paper, for fault might be found with the position of the third chord." Why? we most respectfully ask. Is not this riding the pedagogic hobby-horse a little too far along the dreary and overmuch-traversed examination-road? Three fac-similes are given in the book—that of the D minor Prelude is from Mendelssohn's autograph in the British Museum, which, however, differs slightly from the published version. By the way, the three Preludes and Fugues (Op. 37) were dedicated by Mendelssohn to Thomas Attwood, "with reverence and gratitude," as the original German edition records. Unfortunately this tribute of respect from the young German musician to the old English organist has not hitherto been printed on the title-pages of the English editions; but it has now been added to that issued by Messrs. Novello, who were the original publishers of the work, now more than sixty years ago.

Novello's School Music. Puss-in-Boots. A humorous Operetta for Boys. Written by Louis B. Tisdale. Music composed by G. F. Huntley.

[Novello and Company, Limited.]

THE enterprising manœuvres of "Puss-in-Boots" have been treated in this operetta in a most attractive style. The libretto is written in a pointed and humorous fashion, and the music is melodious and rhythmic. The action begins with the speculations of the Miller's men as to who will inherit the ownership of the mill. *Rupert* being the eldest son is expected to be the new master, but it is soon discovered that the late Miller has only left him his cat. This animal, however, soon proves its worth. It induces its master to bathe while the *King* is passing, and by informing his majesty that the *Marquis of Carabas*, while in the water, has had his clothes stolen, procures from the *King* a gorgeous suit for *Rupert*. *Puss*, who surely must have been a company promoter in embryo, next engages himself as *Private Secretary* to an *Ogre*, for whom the *King*, not unreasonably, seems to have an aversion. The *Ogre* being vain of his power to change himself into any animal he chooses, is persuaded by *Puss* to assume the form of a mouse, after which the end of the *Ogre* is speedy. Having thus obtained possession of the *Ogre's* castle, *Puss* announces *Rupert* as the successor. *Rupert*, however, seems to have some qualms of conscience as to the validity of his claim, and he tells the *King* the whole story. This seems rather mean. But *Puss* feigns penitence, and the *King* confirms *Rupert's* title of *Marquis of Carabas*. Where the moral comes in is not quite clear, unless it be to never despise a legacy or to never tell the truth too soon. There are eleven principal characters, seven of whom are provided with songs as well as speaking parts.

The songs make little demand upon vocal ability, and are of a kind that are easily committed to memory. There are three duets—that between the *Private Secretary* and *Puss-in-Boots* being genuinely humorous, and being followed by a grotesque dance which might be made very diverting. The first chorus is in unison, but the others are written in two parts, which, although extremely simple, contain some effective imitative passages. The operetta is preceded by a bright instrumental introduction, and includes a march in the action of the piece and a graceful interlude, the latter to be played between the two scenes in which the story is unfolded. The scenes required are the exterior of the old mill and the interior of the *Ogre's* castle, but these, of course, might be dispensed with. The dresses will give little trouble, and full instructions for these, as well as hints concerning the kind of boys most suitable to personate the respective chief characters, are given in the preface to the work.

Catalogue de la Bibliothèque du Conservatoire Royal de Musique de Bruxelles. Dressé par ordre de Matières, Chronologique et Critique. Par Alfred Wotquenne. Vol. I. [Brussels: J. J. Coosemans.]

M. WOTQUENNE, the librarian of the Brussels Conservatoire, is discharging a duty to the books committed to his care similar to that so ably rendered by M. Victor Mahillon to the splendid collection of instruments preserved in the Museum of that Institution. This well printed and admirably arranged book of upwards of 500 pages is the first instalment of a catalogue which will prove to be a very useful and valuable work of reference. The present section, giving 2,507 entries, consists entirely of vocal music, printed and in manuscript, with and without accompaniment. The remaining volumes are to include the rest of the vocal music, the instrumental music, and the books on musical literature. In regard to the latter there will be no less than eight main sections, divided into twenty-four sub-sections. The learned compiler has discharged his task with conspicuous ability. He has not been content to give the mere title of a work, but he has, in addition, supplied copious notes giving references to the first performances, descriptions, &c., of the works catalogued; thus information is furnished of a most valuable and not easily-discovered kind. The book is enriched with fourteen plates of fac-similes of special interest to musical bibliographers. Two entries of more or less interest to English people may be referred to: one (1058), a proof copy of Costa's "Naaman," from Rossini's library; the other, the autograph manuscript, in three volumes, of Vincent Wallace's opera "Lurline," which, though dated "1847," was not performed till 1860. We shall look forward to the completion of this interesting catalogue. When will a similar service be rendered to the fine library of our Royal College of Music?

The Orpheus. New Series. Nos. 308-312.

[Novello and Company, Limited.]

THIS series continues to add to the rich store of English glees and part-songs for male voices, and recent additions are of no less merit than those that have gone before. The words of No. 308 are derived from an Elizabethan source and have been set for alto, first and second tenors, and a bass, by Dr. Charles Harford Lloyd. The nature of the text is indicated by the first line, which runs, "Beauty was lying by a Spring," which causes the poet to moralize and indulge many times in "Hey, nonny, nonny." The composer has caught the spirit of the period to which the words refer and the number is decidedly bright and pleasing. No. 309, entitled "In Absence," has words by Phœbe Cary and music by Dudley Buck. In this the stars and skies and a few other things are asked to watch over the sleep of a beloved one, and the request is made in most agreeable fashion, especially by the bass voice, who sings a melody which mingles pleasantly with the harmonies given forth by the other voices. A loftier strain is heard in No. 310, which is Sir Henry Bishop's setting of some lines from Young's "Night thoughts" beginning "Majestic night." The music will be found an excellent example of this composer's style, and may be warmly recommended to male-voice choirs. The unfortunate poet Kirke White provides the text for