Primitive Music. Sea Songs

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unknown compositions by Beethoven—viz., six numbers appertaining to a “Ritterballet,” which were well executed, and are said to be worthy of the great master.

Marianne Brandt, the gifted German operatic singer, well-known also to London audiences, is about to retire from the lyric stage, with the view of devoting herself henceforth exclusively to the teaching of her art. The lady is as yet in the full possession of her powers, as was sufficiently proved by her participation, on November 27, in one of Herr Franz Rummel's Berlin Concerts, in which she took her farewell from an audience testifying by ever repeated recalls to its unwillingness to part with an artist so highly valued.

One of Offenbach's earlier operettas, "The Magic Fiddle," has just been revived, with conspicuous success, at the Theater-an-der-Wien, of Vienna.

A correspondent writes to us from Darmstadt that an interesting revival has just taken place at the Hof-Theater in the performance, after the lapse of many years, of Balfe's "Die Zigeunerin" ("The Bohemian Girl"). The work was well received, although much of its former enormous popularity had evidently worn off in the interval. Still, a well-filled house sufficiently proved that the experiment was worth the making.

Messrs. Breitkopf and Härtel, the eminent Leipzig music publishing firm, have recently been the recipient of honourable distinctions from several quarters—viz., from Barcelona (gold medal), Bologna and Brussels (diploma of merit), in recognition of services rendered to musical art.

At the Imperial Opera of Vienna, Joncières's "Chevalier Jean" and Massenet's "Manon" will be amongst the leading novelties of the present season.

At the recent annual examinations for admission to the Paris Conservatoire there were 97 male and 149 female applicants, out of which number only 11 male and 19 female candidates were accepted.

M. Ernest Reyer's opera "La Statue" is in active course of preparation at the Weimar Hof-Theater. The work was first brought out at Paris in 1861, and obtained its first German performance at Darmstadt in 1864.

A one-act opera, "La Sonate du clair de Lune" ("The Moonlight Sonata"), the libretto by Madame Judith Gautier, the music by M. Benedictus, is shortly to be produced in the French capital. The hero of the drama is none other than Beethoven himself.

A Pianoforte or Harpsichord Concerto by Francesco Durante, the founder of the so-called Neapolitan school of composers (who died in 1755), has just been discovered in the archives of Naples. The Concerto, written for the solo instrument, with string quartet *obbligato*, is the only composition of the kind known to exist by that master, and is shortly to be published by the firm of Peters, in Leipzig.

A hitherto unknown opera, by Gluck, the work having, at any rate, never been published, has, according to Italian papers, been discovered by a Florentine Maestro, Signor Alessandro Ademollo. Should this rumour be confirmed, the find will probably prove to be one of the eight operatic works which Gluck is known to have written between 1741 and 1745, the scores of which have, however, for the greater part, remained in obscurity.

Signor Cagnoni's Opera, "Francesca da Rimini," was produced last month at the Teatro dal Verme, of Milan, and achieved a distinguished success. The interesting work was first brought out some ten years ago at Turin, but has since undergone a complete revision on the part of the composer, with the result indicated.

Polyglot operatic performances have, of late years, happily become so rare that their occasional occurrence furnishes a *curiosum* worthy of record. We allude to a recent performance of "L'Africaine" at Buda-Pesth, a performance rendered special by the fact of M. Lassalle, the famous baritone of the Paris Opéra, singing his part in the original *French*, one of the leading ladies preferring the mellifluent *Italian*, while the remaining soloists rendered their tribute to Meyerbeer in his native *German*, thus inducing, jointly and severally—and assisted by the appropriate employment of the *Hungarian* idiom on the part of the chorus—that harmony which is of the essence of music.

We draw the attention of our readers to a series of highly interesting articles upon the development of "folk-songs"

in France (Histoire de la Chanson Populaire en France), now being published in the columns of the Paris *Le Ménestrel*, from the pen of M. Julien Tiersot.

We have received the first three numbers of a journal entitled *Die Zither*, which devotes itself to the interests of an instrument the popularity of which is apparently on the increase. The journal in question is being issued monthly, has the support of able writers, and is published at Hamburg. Herr Karl Freytag, of Göttingen, is the editor.

Another musical paper has just been started at Hamburg, under the title of *Hamburger Signale*.

The death is announced, at Vienna, of Professor Jacob Dont, the excellent violinist and eminent teacher of his instrument, Leopold Auer and Adolf Brodsky having been amongst his pupils. His numerous violin studies, more especially his *Gradus ad Parnassum*, will perpetuate his memory among the growing generation. The deceased artist was in his seventy-fourth year.

CORRESPONDENCE.

PRIMITIVE MUSIC.—SEA SONGS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Corder's illustration, quoted some time since from "Hard Cash," never struck me as adequately representative of our rhythmic sea songs. These are usually used when walking round with the capstan-bars or heaving on a rope. Those for the latter purpose have generally a secondary accent for each heave, and a *sforzando* for a final effort before the welcome "spell-ho." I append a couple of specimens which are (or were) in pretty constant use, and which may be useful to Mr. Corder or others who wish to pursue the subject. Possibly the iconoclastic hand of "culture" has reached our mercantile marine, and these "shanty" songs are now no more in their repertory. I cannot say. ("Shanty" is possibly a corruption of "chantez") :—

No. 1.

I put my foot all on his toe, Heave a - way . . . to Ri - o, . . . says he, "young man, I'd lay you low, for we're bound for the Ri - o Grande." Heave a - way . . . to Ri - o, Heave a - way . . . to Ri - o, . . . says he, "young man, I'll lay you low, for we're bound for the Ri - o Grande."

No. 2.

Weed'n 'es dead weed'll tad'n 'is 'ide, and we *portamento.* say so, . . . and we 'ope so. . . weed'n 'es dead weed'll tad'n 'is 'ide, a poor old man. . .

Translation—"When he's dead we'll tan his hide," &c.

These are transcribed as well as my scanty skill and our imperfect notation will admit. No system of writing music that I know of can do justice to the numerous *acciaccaturas*, turns, *diminuendo* and *vibrato* effects with which the melodies are graced. The asterisks (*), for instance, represent falsetto yells in unrelated keys; and the *rubato* groups of demisemiquavers are *diminuendo* grunts, such as a trombone player might produce by rapidly extending his instrument with his last expiring breath.

The verses are numerous, but only one or two lines are varied in each. I have taken some liberties with the libretto, as the words as well as the music of sea songs are apt to be "primitive."—Yours truly,

H. NEWMAN.

Stokes Bay Pier, Gosport.

TO CORRESPONDENTS.

*** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

F. M.—The Society has no legal right to grant hoods to their licentiates. They are falsehoods.

T. W. L.—Any one but the proverbial Scotchman would have understood that the sentence was sarcastic.

R. A. L. T.—If the young gentleman has the talent described, it will be the best means of making him known either in London or in any other place.

SEBASTIAN.—There is no book especially devoted to the subject. The information you seek may be found in Stainer and Barrett's "Dictionary of Musical Terms," under the heads, Trumpet, Metal wind instruments, &c.

T. A.—If you cannot learn pianoforte tuning by a series of practical lessons, we are afraid you never will by theoretical lessons.

W. A. M.—(1.) You could obtain particulars of Brotherhood's Technicon from Messrs. Augener & Co., 86, Newgate Street, E.C. (2.) The best advanced books on harmony and composition are Stainer's "Harmony and Composition," Henry Gadsby's "Exercises," and Bridge's "Counterpoint" and "Double Counterpoint" (Novello, Ewer and Co.)

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN, N.B.—The fourth annual Exhibition of the Aberdeen Artists' Society was opened on Monday, the 3rd ult., in the Art Gallery, by the Most Noble the Marquis of Huntly. Mr. H. C. T. Tonking gave an Organ Recital upon an instrument built for the occasion by Messrs. Wadsworth and Sons, of Manchester.

ABRAM, WIGAN.—An Organ Recital was given in the Parish Church on the 13th ult., by Mr. Charles D. Mortimer, on the new organ recently erected by Messrs. Richardson and Sons, Manchester. The programme was selected from the works of Batiste, Salomé, Turpin, J. S. Bach, Wély, and Bonheur. Vocal solos were given by Miss Kay, of Wigan.

AUDENSHAW.—A performance of Handel's *Messiah* was given in Red Hall Chapel, on the 13th ult. The principals were Miss Marjorie Eaton, of Ashton-under-Lyne; Mrs. Mellor, Mr. Warren, and Mr. Schofield, of Denton, supported by a powerful chorus. Mr. Waterhouse was organist, and Mr. Wakefield conducted.

BANGOR.—An excellent rendering of *The Messiah* was given on the 17th ult., in the Penrhyn Hall, by the Choral Union, under the direction of Dr. Roland Rogers, the Cathedral Organist. The soloists were Miss Marianne Fenna, Madame Sara Cragg, Messrs. W. Davies and R. Grice (of St. Paul's Cathedral). Mr. T. Lawson was the leader of the orchestra. Principals and orchestra did their work well, and the choir, numbering 120 voices, gave abundant evidence of the skill of Dr. Rogers as a choirmaster.

BARNSELY.—The St. Cecilia Society gave Handel's *Samson* on the 6th ult. The principals engaged were Miss Julia Jones (London), Miss

Yates (Manchester), Mr. Edwin Houghton (London), and Mr. William Riley (Huddersfield). The overture and accompaniments were played by Mr. R. S. Burton's band. The chorus numbered over 150 voices and showed careful training. The Society has reason to congratulate itself on the successful commencement of its fifteenth season.

BASINGSTOKE.—On the 6th ult. the Harmonic Society gave its first Concert of the season in the Town Hall, with Gaul's *Joan of Arc* and miscellaneous second part. The soloists, Miss Clara Dowle (soprano), Mr. T. W. Page (tenor), and Mr. D. Price (bass) were excellent in their special parts, one or two numbers being encored. In the second part Mr. J. H. McVitty (clarinet), Second Life Guards, and Mr. Spencer Portal gave some solos. The accompaniments were played by Mr. J. L. Phillips (pianoforte) and Mr. A. Blanchett (harmonium). Mr. W. H. Liddle conducted. On the 10th ult. the organ in the Parish Church was re-opened. An Organ Recital was given in the afternoon by the Organist, Mr. W. H. Liddle, who played a selection of pieces by Mendelssohn, Mackenzie, Gounod, &c. In the evening there was a full Choral Service, the Anthem being Gounod's "Nazareth." A selection of pieces, including Weber's *Oberon* Overture and a March from his own pen, were played by the Organist at the conclusion of the Service.

BECKENHAM.—On Tuesday, the 18th ult., at the St. Barnabas' Parish Room, the annual prize distribution of Beckenham Lodge School took place. The prize-giving was followed by a performance by the boys of *Fritz*, a mediaeval impossibility in four scenes, by Sidney Daryl. The parts were thus assigned: Grumbledorf, L. M. Peel; Bastinado (the king), C. Batham; Cowardicustard (lord chamberlain), C. Greene; Ferocious (a brigand chief), C. B. Bullough; Braggadocio (his lieutenant), W. E. Roche; Fritz (a foundling), A. L. Crosdale; Queen Concertina, P. N. Pantan; Princess Preciosa, A. E. Kerr; Marianna (the witch), C. A. Sleep; the witch's apes, S. H. Taylor, S. G. Crosdale; millers, brigands, soldiers. Mr. F. Spenlove and Mr. W. B. Atherton provided the scenery. The incidental music, composed by the Rev. D. McArthur, is worthy of great praise, being extremely bright and tuneful. It was accompanied by a small band of seventeen performers, conducted by the composer. The most pleasing numbers are the Millers' Chorus in Scene 1, the Chorus of Brigands in Scene 2, Preciosa's Song in Scene 3, and the Witch's Incantation and Finale in Scene 4. The song assigned to Preciosa may be considered the best thing in the whole work. The stage management was in the careful hands of Mr. H. J. Thomas.

BEDFORD.—At the fourth Concert of the twenty-second season of the Bedford Musical Society, which was held in the Corn Exchange on the 4th ult., Sir Arthur Sullivan's Oratorio *The Light of the World* was presented with a remarkable degree of success. The Conductor was Mr. P. H. Diemer, and the performance was supported by the usual large orchestra and well-trained chorus. The principal vocalists were Mrs. Hutchinson, Miss Marie Middleton, Mrs. McDonald, Mr. Holberry Hagyard, Mr. Cecil Higgins, and Mr. W. Kingston. The performance showed careful preparation, and the Concert may be justly pronounced to have been most successful.

BIDEFORD.—The *Holy City*, by A. R. Gaul, Mus. B., was given in Bideford Parish Church on the 7th ult. The choir, augmented for the occasion to about seventy voices, did their work admirably. Mr. Backhouse presided at the organ. The solos were taken by Miss Cooke, Miss Sutcliffe, Mr. W. Ascott, and Mr. Cole.

BLACKBURN.—The Philharmonic Society gave the second Concert of the season in the Exchange Hall, on the 19th ult. The room was entirely filled with an audience which showed unmistakable satisfaction with the musical treat afforded them. The Oratorio produced was *The Messiah*. The band and chorus numbered 240, and Mr. Tattersall was Conductor. The principal vocalists engaged were Miss Sager (soprano), Miss Greenwood (contralto), Mr. Barton McGuckin (tenor), and Signor Foli (bass), but Signor Foli's agent had booked the wrong date so he failed to make his appearance. Able substitutes were found, however, at the last moment in Mr. Lancaster and Mr. Shorrock, both members of the chorus. Of the chorus singing it would be impossible to speak too highly. The band was under the leadership of Mr. Harmer. The Concert was an unqualified success.

BOLTON.—On the 5th ult., a highly successful Concert was given by the Orchestral Society, numbering sixty performers. The selection included: Overture, *Preciosa*, Weber; Fest Marsch, Wagner Andante from Symphony in C, Beethoven; and selection from *Dorothy*. A couple of Flute solos, by Mr. Needham, were much enjoyed, as were also the singing of Miss Squire and Mr. Ward. The Concert was one reflecting great credit upon the Society, and especially upon its energetic Conductor, Mr. A. Morris, a local professor, who also contributed two violin solos. On the 15th ult. *The Messiah* was given by Mr. A. E. Moore, in connection with his series of Popular Concerts. The principals were Miss Moorhouse, Miss Dews, Mr. J. Edwin Houghton, and Mr. Barrow. A chorus and orchestra were selected from the Manchester district, aided by a local contingent chosen by Mr. Morris. The choruses were very ably rendered, and the whole performance was well received. Mr. Moore conducted.

BOURNEMOUTH.—Two very successful performances of Mr. Cowen's Oratorio *Ruth* were given in aid of the Royal Victoria Hospital, under the direction of Dr. Lemare, at the Pavilion, Mont Dore, on the 6th ult. The vocalists were Miss G. Troughton, Miss Alice Suter, Mr. J. M. Hayden, and Mr. W. Reakes. Leader, Signor Bertencini; Organist, Mr. Duncan Hume. Both performances were well attended, that in the evening being the most popular, the large Pavilion being crowded to excess. The work was well received, and the rendering given by the Choral and Orchestral Society was excellent. Two performances of *The Messiah* were given at the New Town Hall, on Wednesday, the 19th ult., by the Philharmonic Society, under the conductorship of Signor G. D. La Camera. The band and chorus numbered 250 performers, the former being officered by principals from Southampton, Weymouth, and Winchester, the whole being led by Mr. Carrodus. A splendid rendering of the choruses at each Concert showed most efficient training, and in advance of any previous perform-