Review

Source: *The Musical Times and Singing Class Circular*, Vol. 30, No. 552 (Feb. 1, 1889), p. 107

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

Stable URL: <http://www.jstor.org/stable/3359997>

Accessed: 15-12-2015 12:15 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

The Carrion Crow. Humorous Part-Song for Soprano, Alto, Tenor, and Bass. Words from an Old Rhyme.

Ben Bowlegs. Humorous Part-Song for Soprano, Alto, Tenor, and Bass. Words by Edward Oxenford.

Composed by W. W. Pearson. [Novello, Ewer and Co.]

THE composer of these Part-songs has already made a name by his setting of humorous words for choirs, and certainly the two under notice show no sign of waning power. "The Carrion Crow" is as quaintly comic in the music as in the rhyme, an excellent effect being gained by the frequent repetition of the words, and the whole composition has a merry ring in it which cannot fail to please. "Ben Bowlegs" is equally funny, but so delicately handled as to commend itself even to the most critical listener. The reiterated "bow, wow, wow" is ingeniously woven in with the more quiet portions of the song, and the harmonies are always good, and never obtrusive.

Original Compositions for the Organ. By Walter H. Sangster. No. 6. *Prelude and Fugue in G minor.* No. 7. *Overture in G.* [Weekes and Co.]

EVEN in these days of activity in organ composition we do not often meet with works equal to these in pretence. Dr. Sangster does not write for amateurs; his *Prelude and Fugue* are, in point of difficulty, on a par with the most arduous of Bach himself, and—the *Prelude* especially—distinguished by much boldness and freedom of treatment. The *Fugue* is treated on an attractive subject, and is effectively, if not very strictly, worked out. We cannot speak in such high terms of the *Overture*. It is very lengthy and complex, but rather vague in outline, and much of the writing is more suitable for the pianoforte than the organ. The composer will do well to put a slight curb to his ambition; his talent is considerably above the average.

Daybreak. Part-song for mixed voices. Words by Longfellow. Music by C. A. Macirone.

[J. and J. Hopkinson.]

THIS unpretentious little composition forms No. 10 of the "Grosvenor Series of Part-songs," and is written throughout with that refinement and artistic feeling which characterise all Miss Macirone's choral pieces. Longfellow's words are treated most sympathetically, the music, in E minor and major, being as spontaneous as the poetry, and consequently presenting no sign throughout of over-elaboration. The running semiquaver accompaniment, occasionally introduced, is extremely effective; but, before concluding, we must call attention to bar 10, page 5, in which we imagine the bass voice, instead of dipping down to E, should hold on, or repeat, the G.

The Artist's Series of Easy and Attractive Duets. For Violin and Pianoforte. By Michael Rice.

[Beare and Son.]

In the thirteen numbers of the series which have reached our hands, there is much that is most commendable and useful. The charm and piquancy of the melodies call forth the first qualification, the knowledge of what is required to excite the attention of young players justifies the second. The duets are well arranged and fully carry out their own description as being "easy and attractive."

Favourite Melodies for Violin and Pianoforte. Arranged by Frederick Weekes. [Weekes and Co.]

THE thirty-first number of the series contains Braga's "Serenata," originally written for voice with violin *obbligato*. Here a combination of the violin and voice part is arranged, and the result is a charming little solo, which should by no means be beneath the notice of the most advanced players.

Come, fill ye right merrily. Bacchanalian Part-Song. By C. E. Stephens. (The Orpheus, No. 212.)

[Novello, Ewer and Co.]

MALE voice choirs should make acquaintance with this excellent piece of writing. It is interesting in the several parts, and the varied rhythms give it an additional piquancy and effect.

FOREIGN NOTES.

THE Bayreuth Festspiele will be resumed this year on July 21, and will continue until August 18 following, "Parsifal," "Tristan und Isolde," and "Die Meistersinger" being the works selected for performance. The Prince Regent of Bavaria has, it is announced, informed Frau Cosima Wagner that he will act as patron to the Bayreuth institution.

A new Sonata for violin and pianoforte, by Johannes Brahms, has been recently performed privately at Vienna, and is pronounced by connoisseurs, including Dr. Joachim, to be one of the most charming productions from the pen of that eminent master.

A season of Italian Opera is to be opened next month at the Kroll'sche Theater, of Berlin, when Léo Delibes's "Lakmé" will be introduced, for the first time, to German audiences. Mdle. Van Zandt, the gifted *prima donna* who, some years ago, met with such ungallant treatment in the French capital, will be the "star" of the undertaking.

At the Munich Hof-Theater 166 performances of opera took place during the past year, the most important novelties produced here having been Verdi's "Otello," Weber's "Die drei Pintos," and Wagner's early opera "Die Feen."

The *Athenæum* says: "The Berlin journals speak very favourably of the new works by Dr. Villiers Stanford, performed in the Philharmonic Society's Hall of that city, on the 14th ult. The Symphony especially is described in glowing terms, the *Kreuz Zeitung* declaring that there is not a weak moment in the entire work, while the *Berliner Reichsbote* says that it 'sets him in the front rank of the composers of our own day.' Other papers are equally flattering."

According to the Berlin *Allgemeine Musik Zeitung* there have been during the past year thirty-nine new operas first introduced to the world of music—viz., sixteen Italian works, seven German, five French, four Dutch, three English, two Russian, one Danish, and one Croatian. To these should be added thirty comic operas—viz., thirteen French, eight German, and nine Italian. In the production of operettas the year has been especially prolific, their numbers being no less than seventy-three, whereof twenty-four are of Italian, twenty-three of German, and nineteen of French origin.

A "cyclus" of Wagner's operas, from "Rienzi" to the "Nibelungen," will be given next month at the Hof-Theater of Darmstadt.

An Austrian Ladies' Vocal Quartet is just now making a highly successful Concert tour in Germany, whence the fair vocalists will proceed to Switzerland and France.

Wagner's "Tannhäuser," in the version given it by the composer for the ill-fated Paris performance of that work, is shortly to be produced at Carlsruhe, under the direction of Herr Felix Mottl. The same opera is to be performed ere long at Prague, for the first time in the Bohemian language.

A Symphony superscribed "Aus Italien," by the gifted young composer Herr Richard Strauss, first performed at a recent Gürzenich Concert at Cologne, has produced a highly favourable impression, and is considered by connoisseurs to be an important addition to symphonic literature.

Herr Franz Rummel, the excellent and ubiquitous pianist, having just completed a very successful series of Chamber Concerts at Berlin, has left that capital for a *tournee* in southern Germany and Austria, after which he will pay a visit to this country, previous to his departure upon another artistic tour in the Scandinavian countries.

Having regard to the fact that Mendelssohn contributed not a little to his own fame by writing the popular "Wedding March," a young Teutonic aspirant to similar distinction is (a fastidious German contemporary assures us) just now engaged upon the composition of a correspondingly elaborate "Divorce March."

Herr Albert Niemann, the famous Wagner tenor, has retired from the *personnel* of the Berlin Opera, with which establishment he had been associated for twenty-two years. Niemann is now in his fifty-ninth year, and is in the full possession of his fine voice.

The Viennese Männergesang Verein has just given its five hundredth public performance, this excellent Institution having been founded some forty-five years ago.