

Review

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columns the different parts as they reappeared in their enlarged form, so that we have only to state that the work is now complete in one volume, and will be found to contain a large variety of music for every portion of the service which is usually rendered chorally.

We venture to remind our readers that the book is intended for Nonconformists, and contains 627 tunes, selected chiefly from the best hymn-books of the day; and also two sets of chants to the whole of the Psalter and other portions of Scripture; several settings of the Te Deum, Benedicite, Responses to the Commandments, &c., as well as what is generally known as Tallis's Service. There are also upwards of 100 anthems, chiefly of a congregational character. The book is under the editorial superintendence of Mr. Ebenezer Prout.

The Literature of National Music. By Carl Engel.
[Novello, Ewer and Co.]

THESE interesting papers upon National Music—re-published from "THE MUSICAL TIMES"—will, we doubt not, form a standard work for reference upon the subject; for, as Mr. Engel says in his preface, most of the publications where accurate information is to be found are out of print, and there is no probability, except in some rare instances, of their being reprinted. The author of these articles has collected them into a neat little book, and offers them to the librarian, as well as the musician, in the confident hope that by drawing attention to the most important works on National Music, he will save the student much trouble and inconvenience. We sincerely hope that the labour of so earnest an historian will be fully appreciated by the musical public.

The Professional Pocket-book; or, Daily and Hourly Engagement Diary for 1880. Published under the immediate direction of Sir Julius Benedict.

[Rudall, Carte and Co.]

LITTLE can be said upon an annual like the "Professional Pocket-book," for the announcement of its appearance, with the conventional commendation of its usefulness, must really meet all the wishes of the publishers. It may be mentioned, however, that the space usually allotted to the record of "Quarterly Engagements," and the registry of "Literary and Musical Works" at the beginning, and to "Receipts and Expenditure" at the end, is in the issue of this year not provided for. This makes the book look, of course, much thinner; but we really do not see that in a "pocket-book" such entries would often be made by professors.

A Festival Setting of the Magnificat and Nunc dimittis in D, for voices in unison, with accompaniment for Organ. By G. F. Huntley. [Weekes and Co.]

MR. HUNTLEY has in this instance written excellent music for the Canticles, but we are sorry the setting is not arranged for four parts, instead of for voices in unison. It would then probably be heard in some cathedrals where nineteenth century music is not altogether ignored. The vocal part is of very moderate compass—almost within the limit of the octave—but the organ accompaniment is of a much more elaborate character.

The Potter. Part-song. The poetry by Longfellow. Music composed by Alfred R. Gaul.

[Novello, Ewer and Co.]

A HAPPY setting of some words which seem written for musical treatment. The song is full of character, the monotony of verses 1, 2, and 3 being excellently contrasted by the fourth verse, where the theme is placed in the minor. The gradual stopping of the wheel is managed with much skill at the conclusion, the voices dying off on the opening phrase with good effect. The composition thoroughly deserves all the popularity it is certain to obtain.

Sing, O Heavens. Anthem by George Wilks.

[Novello, Ewer and Co.]

THIS anthem consists of three movements, and in many ways is highly commendable. A certain want of experience is here and there visible, but the general melodiousness of the music tempts one to overlook these slight failings. We think the last movement is not, from any point of view, equal to the first two, but as a whole the work is successful and interesting.

The Angel's Whisper. Part-song. Composed specially for and dedicated to the Members of the Blackheath Choral Society. By J. T. Field. [Novello, Ewer and Co.]

THE words of this song—already so successfully set as a solo—are well suited for a part-song; and Mr. Field has judiciously wedded them to a placid and sympathetic melody, instead of displaying his knowledge by contrapuntal effects, out of keeping with the subject. The modulations are natural and not too numerous, and the part-writing is extremely good throughout.

Christmas Hymns and Carols. By Edwin Lemare.
[Weekes and Co.]

THE general character of the music to these hymns is tuneful and tasteful, but we are inclined to think that the parts, in some cases, are too high for any but good choirs. We have not sufficient space to notice them singly, but we must be allowed to give a word of praise to the expressive music written to the "Lullaby."

Magnificat and Nunc dimittis in F major. By T. Musgrave. [Novello, Ewer and Co.]

THE composer has not attempted anything out of the common order, but he has written very well, in an unpretentious manner. The music throughout is melodious, and will be popular with choristers wherever it is performed.

FOREIGN NOTES.

THE projected first performance of Herr Wagner's music-drama "Parsifal" having been indefinitely postponed, the aims of the Society of Patrons of the Bayreuth undertaking are now directed towards the foundation there of a central national school for the fostering of a purely national style in symphonic and musico-dramatic works, and the establishment and carrying on of a living tradition within the limits of the proposed institution. In furtherance of this project the Society has recently published a pamphlet calling upon the numerous admirers of the poet-composer to aid in subscribing the necessary capital, so that in May, 1883, the latter's seventieth birthday may be celebrated, together with the realisation of the scheme in hand. However much the existence of any "purely national" art, as regards music, may be questioned, there can be no doubt that an institution like the one contemplated would be unique in its way, and might bestow a benefit upon the art by concentrating the efforts of native genius. To the number of German towns where the Nibelungen Tetralogy has been performed in its entirety Brunswick may now be added, where the gigantic work has recently been mounted at the Hof-Theater under the direction of Capellmeister Abt.

Eduard Lassen, at present conductor of the orchestra at Weimar, has, it is stated, been offered a similar post at the Royal Opera at Hanover, in the room of Dr. Hans von Bülow, but has declined to accept it.

It is rumoured that Herr Max Bruch has resigned the post of conductor of the Stern'sche Gesangverein at Berlin, which he has held but for a short time, and that Herr Julius Stockhausen, its former director, will again assume that position.

Herr Rubinstein's Opera "Nero" continues to be the chief attraction at the Hamburg Stadt-Theater. The new work is in course of preparation also at the Imperial Opera of Vienna.

We read in the Leipzig *Signale* that the preparations for the performance during this summer of the "Passion Play" at Oberammergau are being actively carried on, a new theatre having been erected for the purpose capable of holding some five or six thousand spectators.

Max Bruch's Cantata "The Lay of the Bell" has recently been performed at Magdeburg and at Breslau, meeting on each occasion with great success.

At one of the recent subscription Concerts of the Munich Musical Academy, the newly engaged harpist, Mr. Lockwood, created a highly favourable impression, the purity and precision of his tone and the clearness of his phrasing being especially commented on.

The second part of Goethe's "Faust," with Pierson's music, is shortly to be produced both at Königsberg and at Dresden, the fact being the more interesting considering