

Review

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Though no new theories are propounded, a number of interesting facts are brought together and are lucidly placed before the reader, so that the pages contain a thoroughly practical exposition of knowledge on the subject. The appendix on musical pitch adds considerably to the usefulness of the little book.

Adeste Fideles. Introduction and Variations for the Organ. By C. E. Melville.

[Novello, Ewer and Co.]

THIS is a very excellent piece of work. It begins with a well-written introduction, built upon the subject, which is followed by a plain setting of the hymn. Variations of all kinds are then employed, including a florid counterpoint on the melody for the pedals. This will be difficult to play if the hymn is played at the same pace at which it is usually sung. A good *Coda* concludes the piece, which, as a whole, forms an attractive addition to pieces suitable for Organ Recitals.

Transcriptions from the Works of Mendelssohn. Arranged for the Organ. By George Calkin.

[Novello, Ewer and Co.]

IN this issue will be found arrangements for the organ of the Motet "Hear my prayer," "O for the wings of a dove," the Motet "Not unto us," and the *Andante espressivo* from the Trio in C minor. The work has been exceedingly well done, and gives the player the opportunity for the exhibition of technical skill and well-ordered judgment. It is only necessary to add that this volume should be in the hands of every organist.

Organ Arrangements. Edited by George C. Martin. Nos. 8 and 9. [Novello, Ewer and Co.]

ORGANISTS will be glad to make acquaintance with these latest issues of Dr. Martin's excellent series of arrangements. No. 8 contains a delightful Minuet and an equally pleasing Allegro vivace from Handel's harpsichord works, very tastefully arranged by Mr. Luard Selby; and No. 9 consists of an admirable transcription, by the editor, of Dr. Mackenzie's beautiful and impressive Funeral March from "The Dream of Jubal."

Sir Charles Hallé. A Sketch of his career as a Musician. [Manchester: John Heywood.]

As an interesting and highly laudatory account of one of the foremost musicians of the day, the present little book will doubtless be well received. It is avowedly a reprint of some newspaper articles, and as it contains a number of facts brought well together, only a good index is wanting to make the contents readily available for purposes of reference.

Siebenzehn Nocturnes und Cavatine, "Reviens," von John Field. Phrasierungsausgabe mit Fingersatz von Dr. Hugo Riemann. [Leipzig: Steingraber Verlag.]

THESE Nocturnes are indeed a mine of wealth for first-class pianists, and we sincerely trust that they will have an extensive sale. The name of John Field is too little known, even by so-called Nocturne lovers, and their publication in this edition is a good sign of the times.

Short Settings of the Holy Communion (No. 13, in F). By J. T. Field. [Novello, Ewer and Co.]

MR. FIELD has borne in mind that these settings of the Communion Office are chiefly intended for parochial use. Studied simplicity, coupled with musicianly feeling and church-like dignity, are the main characteristics of his Service, and no other qualities are needed to commend it to the notice of choirmasters.

Two Mazurkas for Pianoforte. By J. Albeniz.

[Stanley Lucas, Weber and Co.]

THESE are two charming little pieces from the pen of the well-known pianist, Señor Albeniz, about which it is unnecessary to say more than that their value is much increased when they are played by the composer in his own excellent manner.

FOREIGN NOTES.

THE performances of the Berlin opera will be resumed on the 1st inst. There have been 147 representations since the beginning of the current year; Wagner being represented by thirty-five, Verdi by twenty-eight, Mozart and Meyerbeer each by fourteen, Bizet by seven, Nicolai, Nessler, Beethoven, Weber, and Hofmann by five performances of their works respectively.

The projected second opera house at Berlin, under the directorship of Herr Angelo Neumann, is approaching its realisation, the necessary concessions having been granted by the municipality, and the required capital in part subscribed for. The building is to be erected in the Potsdamer Strasse.

Active preparations are already going forward at Bayreuth for next year's "Festspiele," when "Tannhäuser" is to be first produced on this model stage. Special care is being bestowed upon the mounting of the Venusberg ballet, and various engagements have been already entered into for the purpose. M. Van Dyck is to be one of the representatives of the *title-rôle*. Herr Kranich, of the Darmstadt Hof-Theater, will be the stage manager.

Pauline Lucca, the well-known *prima donna*, is about finally to retire from the operatic stage, and will henceforth devote herself to the vocal training of a few specially gifted pupils of both sexes.

A new comic opera, "Die Flüchtlinge," by Herr Raoul Mader, a professor at the Vienna Conservatorium, has been accepted for performance during the coming autumn at the Vienna Hofoper.

Interesting and hitherto unpublished details concerning Beethoven's romantic attachment to Therese, Countess Brunswick, of Martonvasar (Hungary), to whom, it appears, the great musician was secretly betrothed for a period of four years (1806-1810), will be found in a small volume entitled "Beethoven's unsterbliche Geliebte," just published at Bonn (Peter Neusser).

The German Emperor has presented the leading musical institutions and conservatoriums of the Fatherland with a copy of the recently published musical compositions of his ancestor, Frederick the Great.

One of Weber's canzonettas, for three male voices unaccompanied, commencing with the words "Son troppo innocente nell' arte d'amor," described in Jähns's catalogue as having disappeared, has just been discovered in a private collection at Berlin.

Weber's "Euryanthe" is being carefully remounted at the Munich Court Theatre, and the same composer's "Oberon" will be revived at the Berlin Opera during the season; a proof of the vitality of the two works, the existence of which it had been at one time the fashion to all but ignore.

Herr Nachbaur, the *Walther von Stolzing* of the first London performances of "Die Meistersinger," and the favourite tenor of the late King of Bavaria, is about to retire from the operatic stage.

A Sängerbund, or Union of Male Choirs, similar to that existing in Germany and Austria, has been organised in Alsace-Lorraine, with its central committee at Strasburg, some seventy Choral Societies having already joined.

The directorship of the Royal Conservatorium of Dresden has been conferred upon Professor Krantz, in place of Dr. Pudor, who lately resigned.

Suppé is again busy with the composition of a three-act operetta, entitled "Der Bajazzo."

The tax levied on pianofortes at the good town of Zurich yields, on an average, the sum of 30,000 francs annually.

A volume of poetry of no ordinary merit has just been published in Germany from the pen of the late Peter Cornelius, a nephew of the celebrated painter of that name, and composer of the charming comic opera "Der Barbier von Bagdad" and other musical works, operatic and otherwise.

A school for dramatic singing is to be opened, on October 1, at Bayreuth, under the direction of Herr Julius Kniese, the more gifted pupils of the institution being