Review

Source: *The Musical Times and Singing Class Circular*, Vol. 29, No. 547 (Sep. 1, 1888), p. 557

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3360458>

Accessed: 17-06-2016 11:22 UTC

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Magnificat and Nunc dimittis, set to music in the key of E flat. By R. Machill Garth. [Novello, Ewer and Co.]

THERE are many effective points in this service, though the composer has been a little exacting in his demands upon the powers of his singers. The extent of the compass would limit its acceptance by some choirs, but those who could perform it would probably be pleased with the opportunities it gives for hearty singing.

The Office of the Holy Communion in E. By Walter Porter. [Novello, Ewer and Co.]

THIS setting includes the Benedictus and the Agnus Dei, but the music is strictly Anglican in character, and inclines more to the sober style of a past age than the ornate manner affected by many composers of the present day. Those who like a quiet, eminently church-like service, will be satisfied with this example.

Berçeuse for Violin, with Pianoforte Accompaniment. Composed by J. Jacques Haakman. [Charles Woolhouse.]

THE pattern selected by the composer in this piece has been frequently resorted to by composers with more or less success. The present work is pretty and effective, with a very simple accompaniment, and will be found useful as a study and as a short solo work for Concert use.

Magnificat and Nunc dimittis in E flat. By F. J. W. Crowe. [Novello, Ewer and Co.]

WE can speak very favourably of this evening service. Its extremely unpretentious character—the voice parts being mainly in unison—brings it within the means of the most modest choir, and the vein of elegant, refined melody which pervades it is another important feature in its favour.

The Story of the Ascension. Words by Rev. A. C. Lowth; Music by Charles W. Pearce. [Novello, Ewer and Co.]

HERE we have a series of hymns in the same metre as the same writer's popular "Story of the Cross." Dr. Pearce's tunes are remarkably pleasing, being characterised by an unusual degree of freshness in the melodies.

Te Deum Laudamus in G. By George Lees. [Novello, Ewer and Co.]

PARISH choirs will find no difficulty beyond an occasional chromatic passage in this *Te Deum*. It is bright and vigorous, but at the same time distinguished by church-like dignity throughout.

A Farewell. Four-part Song. By Ricardo Mählig. Orpheus (New Series), No. 211. [Novello, Ewer and Co.]

THERE is a capital swing in the rhythm of this part-song for male voices, which will greatly help its popularity. It is equally well adapted for performance by single as by a multiplied number of voices.

Teach me Thy way, O Lord. Anthem. By W. H. Wilson. [Novello, Ewer and Co.]

THIS little anthem has a part for violin, but it is not an *obbligato*, and the effect is not seriously damaged by its omission. This is fortunate, for the anthem is a little gem, certain to please wherever it is introduced.

Bon Voyage. Impromptu for Clarinet and Pianoforte. By Charles Harford Lloyd. [Eyre and Spottiswoode.]

WE have much pleasure in calling attention to this clever little piece from the pen of a competent and conscientious musician.

FOREIGN NOTES.

WHILE the Bayreuth Festspiele were in progress, two impressive ceremonies took place at Bayreuth in honour of the memory of the founder of these unique artistic gatherings, and of that other man of genius who, more effectually than any one else, had helped to make their institution possible. At the instigation of the German Emperor (himself an ardent admirer of Wagnerian art) the music corps of a regiment of guards, previous to their return to Potsdam from Munich, proceeded, on July 27, to Bayreuth, to render musical homage to Richard Wagner at his grave in the

park adjoining the villa "Wahnfried," and in the presence of a numerous concourse of spectators. A few days later, on July 31, the anniversary of the death of Franz Liszt, a commemorative service was held at the Catholic church at Bayreuth, which was thronged, the musical portion of the ceremony being chiefly provided from compositions by the great pianist-composer to whose memory a just tribute was thus paid.

According to a resolution recently passed at a meeting of representatives of the Allgemeine Richard Wagner Verein, held at Bayreuth, the Central Administration of the Society is to be transferred from Munich to the German capital.

The performance of Wagner's "Nibelungen" Tetralogy was announced to take place at the Dresden Hof-Theater between the days of the 21st to the 27th ult.

The pianoforte score of Wagner's early opera, "Die Feen," has just been published by the firm of Heckel at Mannheim.

The Imperial opera of Vienna re-opened its doors on the 1st ult. with a performance of Verdi's "Aida."

The first performance last month, at Prague, of Weber's posthumous comic opera "Die drei Pintos," as completed by Herr Mahler, has been entirely successful, the interesting work being received throughout with enthusiasm, Herr Mahler conducting. Weber was Capellmeister at Prague, where he re-organised the German opera, previous to his assuming his more important position at the Dresden Hof-Theater in 1817.

The musical performances in connection with the unveiling, last month, of the Victory Monument, at Leipzig, included Weber's "Jubel" Overture, and the first act of Wagner's "Lohengrin," given at the Stadt-Theater, the festive proceedings concluding with an effective representation of Schiller's evergreen historical picture, known as "Wallenstein's Lager."

A three days' music Festival was held at Salzburg, from July 24-26 last, the programme, however, affording no special feature of interest.

Among the more important operatic novelties by French composers now awaiting the acceptance of the directors of the Grand Opéra may be mentioned M. Camille Saint-Saëns's "Benvenuto Cellini" (privately rehearsed recently before a circle of connoisseurs, and enthusiastically received); M. Benjamin Godard's "Dante," an elaborate work founded upon episodes taken from the "Divina Commedia" of the great Italian poet; and M. Emanuel Chabrier's three-act music-drama, the libretto whereof (by MM. Mendé and Mikael) is based upon Goethe's poem of "The Bride of Corinth."

An address, signed by MM. Gounod, Ambroise Thomas, Saint-Saëns, Massenet, Reyer, and Delibes, has been presented to the French Minister of Fine Arts, requesting him to promote the performance, in the French capital, of Glinka's operatic masterpiece "The Life for the Czar," as "a tribute of international and artistic sympathy" to the popular Russian composer.

A scenic representation of M. Félicien David's Ode-symphonie "Le Désert" is contemplated at Paris during the coming season. Even some of the animals at the Jardin d'Acclimation are to be requisitioned for the purpose of imparting the semblance of reality to the stage picture.

The operatic performances at the Théâtre de la Monnaie of Brussels are announced to be resumed to-day. Wagnerian works will, it is said, form the leading feature of the new season, "Die Walküre" and "Siegfried," "Lohengrin" and "Die Meistersinger" being mentioned as likely to obtain a hearing.

A new operetta, "La Mandragola," composed by Signor Achille Graffigna, has been successfully brought out lately at the Theatre Alfieri of Turin.

Signor Sonzogno, the Italian music publisher, announces his intention to award two prizes of 3,000 and 2,000 francs respectively for one-act operas, the successful works to be produced in the autumn of next year at the Costanzi Theatre of Rome, but retaining the property of the composers. A further award of 1,000 francs is to be made to the author of the best *libretto*.

A correspondent draws our attention to the excellent performances, chiefly of classical music, now being given in connection with the Bologna Exhibition, as well as to