Review

Source: *The Musical Times and Singing Class Circular*, Vol. 20, No. 431 (Jan. 1, 1879), p. 39

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3357808>

Accessed: 23-06-2016 08:12 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at

<http://about.jstor.org/terms>

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*

at practice only, has been added by Mr. Berthold Tours. It should also be mentioned that the volume for mixed voices, and that for men's voices only, can be had separately; the songs for mixed voices being also printed in a still cheaper edition without accompaniment. All the songs can be had in the usual separate form.

A Second Set of Sixty Voluntaries. Arranged for the Harmonium; by J. W. Elliott. [Novello, Ewer and Co.]

THE selection, as well as the arrangement, of these Voluntaries should ensure for them an extensive sale amongst the many amateurs of the instrument for which they are especially designed. Mr. Elliott has so legitimately earned for himself a right to be respected as an authority upon the subject of Harmonium music that performers may safely trust themselves to his guidance; and as the writers drawn upon in this collection include the names of such composers as Beethoven, Mendelssohn, Mozart, Handel, Sir Sterndale Bennett, Sir John Goss, Joseph Barnby, G. A. Macfarren, Sir Julius Benedict, Arthur Sullivan, Berthold Tours, Charles Gounod, Dr. Stainer, and others of equally high reputation, the book may be conscientiously recommended to all who desire to possess a variety of short and really good Voluntaries which shall not too severely tax the performer.

The Baby's Bouquet. A Fresh Bunch of Old Rhymes and Tunes. Arranged and decorated by Walter Crane. Cut and printed in colours by Edmund Evans.

[London and New York: George Routledge and Sons.]

REALLY if such charming little books as these are prepared for the juvenile members of a family, instead of having the children brought down for a treat into the drawing-room, the grown people will of their own accord walk up into the nursery; for the artistic eye can see beauty in small as well as large things; and anything in better taste or better executed has rarely been issued than the "Bunch of Old Rhymes and Tunes" now before us. The illustrations are quaint and fanciful in the extreme, the music appropriately simple; and we cannot imagine a more welcome New Year's gift than this handsome little volume of rhymes, some few of which, by the way, are in German and some in French, but all familiar as "household words" to baby ears.

The Professional Pocket-Book, or Daily and Hourly Engagement Diary for 1879. [Rudall, Carte and Co.]

THIS useful little Pocket-book seems now so established in favour with musical professors, that we need add but little to our former commendation of its contents. It is published, as usual, under the immediate direction of Sir Julius Benedict. As the dates of some of the concerts during the season are given, it seems a pity that the Birmingham Festival should not be mentioned, as it has been for some time fixed to commence on August 26.

The Office of the Holy Communion. Set to music by Alfred J. Eyre. [Novello, Ewer and Co.]

THIS is an ambitious service, and will be found worthy to be placed on the lists of our very best Cathedral or other choirs. It contains much excellent writing for both voices and organ; indeed, the accompaniment may be said to be somewhat elaborate. We fail to see why the "Et Incarnatus" should have been set to such a very pastoral-like theme; however, excepting this, we have nothing but praise and encouragement for this young composer.

Missa Sancti Laurentii. By Rev. R. W. Brundrit, M.A. [Burns and Oates.]

WE are unable to say much in favour of this composition. The Kyrie raised our hopes and led us on to expect further pleasure, but the following numbers are comparatively of little musical value. The Mass, however, is very easy to sing, and may possibly find favour in some churches; but surely the highest kind of art in music should be used in this the highest act that man is capable of performing.

Offertory Sentences. By J. T. Field. [Novello, Ewer and Co.]

GOOD settings of the above are not very numerous, and choirmasters who are beginning to tire of those they have in use will be glad to make acquaintance with Mr. Field's new publication. The music is certainly of a good classical vein, melodious and charmingly varied.

FOREIGN NOTES.

THE first of a series of what are styled "Festival Concerts" took place on the 17th ult. at Paris, with the co-operation of MM. Gounod, Massenet, Saint-Saëns, and Vincentini. The locality selected for these special performances (of which one is to be given every month during the winter) is the largest covered hall for monster performances in the French capital, known as the Hippodrome. The number of auditors on the occasion referred to is estimated at over 15,000, and the undertaking has thus far proved a complete success. The acoustic arrangements of the vast building are said to be excellent. The programme of the interesting Concert will be found in our usual appendix.

At the Grand-Opéra performances of M. Gounod's "Polyeucte," although not of such frequent occurrence as heretofore, are still continued. M. Saint-Saëns's new Opera, entitled "Etienne Marcel," is to be performed for the first time during this month at the Grand-Théâtre at Lyons, the event being looked forward to with much interest. It is also stated that M. Massenet has undertaken to write two operatic works, one being destined for the National-Opéra, and the other for the Opéra-Comique. The two last-named composers were both candidates at a recent election for a membership of the Académie des Beaux-Arts in the room of François Bazin, when M. Massenet obtained a majority of five votes. According to the *Revue et Gazette Musicale*, M. Massenet is the youngest artist who ever entered that distinguished body, he being only thirty-six years of age.

A score edition of the Marquis d'Ivry's successful Opera, "Les Amants de Vêrone," has just been published. It is dedicated to His Royal Highness the Prince of Wales.

A project has been submitted to the consideration of the Town Council of Paris advocating the founding of a popular lyrical stage to be subsidised from the municipal funds. The projected establishment is to have the right of performance of the entire *répertoire* of the Grand-Opéra, which is also to furnish the solo performers. At least twice during the year free Sunday afternoon representations are to be given. The Châtelet and the Gaité Theatres are pointed out as offering suitable localities for the proposed Théâtre-Lyrique Populaire.

It is stated that the receipts of the Official Concerts held in connection with the recent International Exhibition at Paris exceeded the sum of one million francs.

M. Ambroise Thomas's Opera "Mignon" has lately been produced for the first time at the Royal Theatre at Lisbon with great success.

There has been no absolute novelty in the *répertoire* of the Royal Opera at Berlin, performances of special interest having been those of Weber's "Oberon" and of Wagner's "Meistersinger." At the Kroll'sche Theater, where a season of Italian Opera is just now being carried on, the first appearance last month of Madame Adelina Patti has been the signal for the display of immense enthusiasm on the part of the otherwise phlegmatic Berliners, and the house is crowded each night that she performs. Herr Ferdinand Gumbert, the well-known critic of the *Neue Berliner Musikzeitung*, in a eulogistic notice on the *diva's* singing in "Il Barbiere" and "Lucia di Lammermoor," says: "The fact of her having recognised at once the change in the character of her voice which in the course of time had taken place, and of having, with true musical instinct, modelled her general style and her choice of *fioritura* passages, accordingly, is in itself a sufficient proof of the genius of the artist. In the realm of song Madame Adelina Patti will figure for all time as one of its most brilliant representatives."

M. Lecocq's Operetta "Le Petit Duc" was brought out at the Friedrich-Wilhelmstadt Theater, at Berlin, with a German version of the libretto, and is said to have been well received.

In spite of the almost universal complaint of "hard times," the flood of concerts both in the Prussian capital and other centres of musical life in Germany is running high, and the journals are filled with notices of performances both at regular institutions and of travelling virtuosos whose number appears to be steadily increasing every year. Among the latter may be mentioned the