Review

Source: *The Musical Times and Singing Class Circular*, Vol. 24, No. 487 (Sep. 1, 1883), p. 506

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3356618>

Accessed: 24-10-2015 10:04 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>

Beauty and the Beast. A Humorous Cantata for Solo Voices, Chorus and Orchestra. Words from "Dean's Pantomine Toy Tale Book." Music by Edmund Rogers. [Weekes and Co.]

MR. ROGERS has evidently a special talent for the composition of Humorous Cantatas, for not only is the whole of the music both to "Beauty and the Beast" and "Blue-Beard" (which we noticed some time since) really comic, but it is touched throughout with such an artistic hand as to render these works equally welcome to musical and non-musical listeners. The Overture to the Cantata before us, which contains fragments of the subjects in the Operetta (if we may so term it) is well written and effective. The opening chorus commences the tale, to some appropriate and well-considered music, the narrative being continued by the contralto, with choral observations upon the events which are happening interspersed. Then comes one of the best pieces in the work, a chorus, "Off went the old man," in D major, the principal phrase of which is most happily repeated, in the tonic minor, when he mournfully returns, to the words "Home came the old man." It would be impossible to enumerate the many numbers calling for praise in this clever trifle; but we may mention a melodious air, duet, and chorus, "Oh! I am very, very sad," the aria buffa for the bass, "Say, do you love me?" and the scena for the principal voices, with chorus, "Home came Beauty"—the last-named piece having some really excellent dramatic points. In conclusion, we cordially commend this Cantata to the attention of Choral Societies, as well as to drawing-room amateurs in search of novelty.

The River. Song. Words by Claxson Bellamy. Composed by E. A. Sydenham. [Novello, Ewer and Co.]

MR. SYDENHAM's name has often been before us, both as a pianoforte and vocal writer, and we have always been enabled conscientiously to recommend his works to those in search of artistic novelties. "The River" has a graceful, flowing theme truly in consonance with the poetry, a characteristic figure in the accompaniment materially heightening the effect of the voice part. After the close upon the dominant, at the eighth bar, the unexpected minor phrase is a point of extreme beauty; and the close of the song upon the fifth of the tonic harmony—lengthened during a fragment of the opening symphony as an accompaniment—may also be mentioned in terms of commendation. The composition is in every respect worthy the attention of vocalists.

FOREIGN NOTES.

THE Parsifal performances at Bayreuth, which took place during July, were crowned with the greatest success, both artistic and pecuniary. The utmost enthusiasm prevailed at the final performance on July 30, and it was decided at a meeting, subsequently held, and at which delegates from all the German Wagner Societies took part, to repeat the performances next year. Next to the exertions of the management it is due to the excellent artists who did their very best to render the master's last work as perfectly as possible that the success was so decided and unexpectedly great. The General German Wagner Society, which was founded last Whitsuntide for the maintenance of the annual performances of "Parsifal" at Bayreuth, already numbers 1,581 members, and is enabled to carry forward the sum of about £300 as a guarantee fund towards this purpose. King Ludwig of Bavaria, the great patron of the late Richard Wagner, will have "Parsifal" performed at Munich during next May.

We have received a prospectus from the "Crystal Palace" of Leipzig announcing the intention of the directors to enable all composers, publishers, virtuosi, and singers to bring their works and talents before the Leipzig public. The prospectus states that composers, as well as virtuosi and singers, year after year proclaim their ardent desire to introduce themselves and their works to the musical public of Leipzig, and declare themselves willing to submit to any sacrifice to obtain this opportunity. As the existing institutions are quite unable to cope with these demands in any satisfactory way, the directors of the "Crystal Palace" have resolved to give composers, &c., the chance to "exhibit

their works in the same way that painters and sculptors exhibit theirs." This will be effected by a permanent series of "Novelties and Artists' Concerts," to be given before the musical critics of the town and a selected public. A jury of musicians will consider the merits of each work, and decide if it shall be submitted to public approval. The performances will be under the conductorship of Herr Hans Sitt or the respective authors. Authors desirous of having their works produced will be required to supply gratis the score and a sufficient number of parts for the performance, and will have to pay a small fee towards the expenses of the necessary body of executants. There will be no fee charged for the hire of the concert-hall. The prospectus is signed by a committee, consisting of Eduard Berthold, director of the "Crystal Palace" at Leipzig; C. F. Kahnt, the well-known Leipzig publisher; and Hans Sitt, the Conductor. There is also a list given of representatives and correspondents at several of the largest cities of Europe and America. For London we find mentioned for this purpose "Professor F. Praeger" and "Ewen and Co." (?), Musicsellers.

Amongst the novelties announced for the next season at the numerous opera-houses in Germany, we find Délibes's "Lakmé" accepted for no less than six towns—viz., Cologne, Frankfurt, Dresden, Munich, Leipzig, and Prague; Goring Thomas's "Esmeralda" will be produced at Cologne; and Mackenzie's "Colomba" at Hamburg, where also Rubinstein's "Sulamite" will be given for the first time.

Berlioz' Opera "Benvenuto Cellini" was produced for the first time at Leipzig on the 3rd ult., and was received with unbounded enthusiasm. Herr Schott, well known to our readers as a former member of the Carl Rosa troupe, sang the title-rôle.

The following dates have been fixed for the Concerts during the next season at the Gewandhaus in Leipzig: October 11, 18, and 25; November 29; December 6, 13, and 20; January 1, 10, 17, 24, and 31; February 7, 14, 21 and 28; and March 6, 20, and 27. Full rehearsals will always take place on the previous day.

Herr Angelo Neumann, the director of the late travelling Richard Wagner Theatre, known in this country by the performances of the "Nibelungen Ring" at Her Majesty's Theatre, has taken the management of the Opera-house at Bremen. He announces as novelties for next season "Rheingold," "Walküre," and "Tristan," when Herr Anton Seidl will conduct.

Victor Nessler, who, it will be remembered, made such an immense success with his Opera the "Rattenfänger von Hameln," has written a new work founded on Scheffel's celebrated novel "Der Trompeter von Säckingen."

Liszt is about finishing the composition of another Oratorio, called "St. Stanislaus." He will remain in Weimar until the beginning of November.

Besides the manuscripts already announced to have been left by the late Joachim Raff, an Italian Suite for orchestra called "Im Sürden" has been discovered. It is said to have been composed in Raff's best time, between the two symphonies "Im Walde" and "Leonora."

Meinardus's Oratorio "Luther in Worms" has been translated into French, for performance at Geneva at the celebration of the fourth centenary of Luther's birth.

Dr. Ferdinand von Hiller, the veteran Rhenish composer and conductor, has contradicted the rumour, which has appeared in several musical papers, that he contemplates retiring from his office as director of the Gurzenich Concerts.

Dr. Hans von Bülow has completely recovered from his recent severe illness, and will be able, next autumn, to resume the conductorship at the Court Theatre of Meiningen.

A new international journal on all branches of art and literature is about to be published at Warsaw. The editor, B. Zawadzki, intends giving his subscribers not only illustrations by the best artists, but also with every number a musical composition.

Dr. Hugo Riemann, the second edition of whose "Musik-Lexicon" is already announced, is collecting materials for a supplementary volume, and will be glad to receive contributions addressed to his residence, 20, Bogenstrasse, Hamburg.