Review

Source: *The Musical Times and Singing Class Circular*, Vol. 35, No. 619 (Sep. 1, 1894), p. 620

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3361075>

Accessed: 30-10-2015 11:30 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>

Novello's Part-Song Book. Nos. 704—709. Six Elizabethan Pastorals (second set) for chorus, unaccompanied. By C. V. Stanford. Op. 53.

[Novello, Ewer and Co.]

THE previous series of part-songs by Professor Stanford, for which the esteemed composer had selected verses from writers of the Elizabethan period, was so warmly received that there is no reason for surprise that he has furnished another set at the earliest opportunity. The titles of the new part-songs, which are all for four voices, are "On the hill there grows a flower," "Like desert woods," "Praised be Diana," "Cupid and Rosalind," "O shady vales," and "The Shepherd Doron's Jig." They are all charmingly fresh, though appropriately quaint in phraseology at times. Perhaps the gem of the set is No. 4, a delicious setting of Thomas Lodge's "Rosalind's Madrigal," this being quite equal if not superior to the composer's "Corydon, arise," in the previous set.

Short Anthems. Nos. 51, 52, and 53.

[Novello, Ewer and Co.]

THE first of these is "Watch ye and pray," by G. Rayleigh Vicars, a smoothly written and thoroughly devotional little anthem in E flat, six-four measure, formed on one text only. The next, "The path of the Lord," by J. Varley Roberts, is specially intended for Saints Days, and is a setting, melodious and unpretentious, but with effective harmonic progressions, of the 18th verse of the 4th chapter of Proverbs. "O Lord, correct me," by James Coward, is for Lent or general use, and though, like the others, perfectly simple, no soloists being required, the general feeling is distinctly modern both in melody and harmony. It may be again pointed out that the publication of this series of brief and easy anthems is to meet the want for such compositions for the Church's seasons, and especially for use as Introsits.

Gavotte and Musette. For the Pianoforte. By Walter Fitton. [Edwin Ashdown.]

THE theme of the Gavotte is quaint and shows promise, which is to some extent fulfilled; the Musette is graceful and in good contrast. The fault of the music is that it is not all in one style; the *coda* is certainly quite out of keeping with the Gavotte character in general, and also with the piece itself.

FOREIGN NOTES.

ANTWERP.—At the Exposition M. Saint-Saëns conducted recently a French Musical Festival, which would have been more correctly styled a Saint-Saëns Festival, as all the more important works in the programme were from his versatile pen. M. Diémer played the solo part in the *Fantasia* for pianoforte and orchestra entitled "Africa."—After this came a Russian Festival, under the famous Russian conductor, M. Winogradsky. His programme included a Symphony by Tschaikowsky, a musical picture, "Sadko," by Rimsky Karsakoff, Moussorgsky's "Sunrise at Moscow," an *entr'acte* from César Cui's opera "Ratcliff," and airs from Borodine's "Prince Igor," Rubinstein's "Nero," &c.

BAYREUTH.—On July 21 a meeting of the General Richard Wagner Society was held here, at which it was officially announced that the number of members, which was 8,965 in 1891, is now only 4,988. It was decided to discontinue the publication of the *Bayreuther Taschenkalender*, and to vote the sum of 3,000 marks from the funds of the Society towards the support of the *Bayreuther Blätter*, edited by Herr Hans von Wolzogen, which will, therefore, continue to be issued as heretofore. From all of which it would appear that the "Verein" is not in an altogether flourishing condition. But what is the use of a Wagner Society at all, now that everybody fancies he understands the master and his works, and Bayreuth has become so absurdly and objectionably "fashionable"?—It is announced that next year "Parsifal," "Tristan," and "Die Meistersinger," or, instead of the last-named, perhaps "Lohengrin" will form the *répertoire* of the Festspiele. In 1896 "The Ring of the Nibelung" will be given with new scenery and costumes.

BERLIN.—The famous dramatic singer, Frau Lilli Lehmann-Kalisch, has been engaged as principal teacher of singing at the Stern'sche Conservatoire in place of the lately deceased directress, Fräulein Jenny Meyer. She will join the teaching staff on October 1.—Dr. Heinrich Reimann has undertaken to collect and edit the literary works of the late Hans von Bülow. They date mostly from the earlier part of the great pianist-conductor's career, and appeared in various newspapers and reviews. They are expected to fill one volume, and cannot fail to prove interesting.—Humperdinck's fairy opera, "Hänsel und Gretel," has been accepted for performance at the Royal Opera. This charming work, with its naïve story, seems to be a real and great success, for it has already been given at seven theatres, and twenty others—viz., those of Berlin, Dresden, Vienna, Stuttgart, Brunswick, Hamburg, Cologne, Leipzig, Lübeck, Strassburg, Halle, Mayence, Magdeburg, Düsseldorf, Dessau, Nuremberg, Hanover, Basle, Königsberg, and Graz have decided to perform it. Are the Germans at last getting tired of the Italian *verismo*, with its loathsome stories and "brutal" music?—The much-discussed "Song to Aegir," by the Emperor William, will be published early in October by Messrs. Bote and Bock, and the proceeds of the sales will be devoted to the fund for the erection of the splendid church in memory of the Emperor William I. It appears now that both the words and music of the song were written by the Emperor, who also made the pictorial sketch for the title-page. Professor Albert Becker, the conductor of the Berlin Cathedral Choir, has arranged the piece for male chorus and orchestra.—At the "Italy in Berlin" Exhibition an orchestra, said to be that of La Scala Theatre, Milan, and conducted by Maestro Cav. Gialdino Gialdini, is giving some very enjoyable concerts, at which many orchestral works of the modern Italian school are frequently heard and much appreciated. There is also an Italian military band belonging to a regiment of Bersaglieri, or, at any rate, constituted in imitation of the genuine article, and a male-voice choir, the "Popolare Artistico Veneziano," sings under the direction of Signor Carcano.—Messrs. Ries and Erler have just published the vocal score of the amusing "Parodical Opera" in ½ (!) act, entitled "Una famiglia fina" ("A nice family"), composed by "Francesco Benizzo," which was performed here some time since. In this amusing work the plots of the "Cavalleria," "Pagliacci," and Hummel's one-act opera "Mara" are mixed up, and the styles of their respective composers burlesqued in the most mirth-moving fashion. The *Intermezzo obbligato* is, of course, an important feature, and the knife, poison, adultery, murder, and all the other essentials of a genuine lyric drama of the modern Italian type are to be found in this "half-act" piece of foolery.

BOULOGNE.—M. Isidore de Lara's opera, "Amy Robsart," was performed for the first time in France at Boulogne, on the 22nd ult., in connection with the opening of the new Casino Theatre. The title rôle was interpreted by Madame Adini; MM. Engel and Melchisedec were *Leicester* and *Varney* respectively; and M. Flon conducted.

BRUSSELS.—During the coming winter M. Gevaert intends to perform Gluck's "Alceste" (with Madame Caron as the heroine) and the whole of Wagner's "Rheingold," at the Concerts du Conservatoire.—M. Gevaert is putting the finishing touches to a new and important work, which will form a sort of continuation and conclusion to his famous book on Greek music. It deals with the origin of plain chant in particular, and the music of the first centuries of our era and its relation to, and connection with, the last traces of Greek music in general. It is well known that a profound ignorance has hitherto prevailed as to the state of the art during this transitional period from the end of the second century to the Gregorian epoch and the dawn of modern music. If M. Gevaert's work is destined to clear the mystery surrounding this period, it cannot fail to become a most valuable, as it will be a unique, contribution to musical history.

CARLSBAD.—The first performance on the Continent of Dvorák's new Symphony in E minor (No. 5) was recently given here, at a Symphony Concert, by the Curcapelle, under Herr August Labitzky. The work was received with great applause, the *Largo* having been redemanded.—The committee of the Carlsbader Musik-Verein has issued