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Album Lyrique (Op. 48). Violon et Pianoforte by Walter Brooks

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and other sources, and they are conveniently arranged so as to give the *opus* number, where it exists, a general description of the work, the date of composition, the name of the original publisher, and the dedication. Dr. Parry's article on "Dance Rhythm" is interesting so far as it goes, but is tantalizingly short. The most entertaining of all the biographical sketches is that of Boito, from the pen of Mr. Mazzucato, which contains an exceedingly picturesque account of the original production of "Mefistofele." Mr. W. Barclay Squire has written a fresh account of Byrd, characterised throughout by that minuteness of research and extensive familiarity with the bibliography of musical literature for which his work is so highly valued. The same remarks apply to his supplementary article on "Musical Libraries." Mr. Paul David's paper on Ole Bull is written throughout in a spirit of genial and appreciative criticism, while the Editor's account of Dvorák is at once sympathetic and judicious. Very good work again has been done by Miss Middleton in her notice of Kjerulf and her elaborate and interesting additions to the late Dr. Hueffer's life of Liszt. Amongst numerous miscellaneous articles of value we may perhaps specify those on "Humorous Music," by Mr. F. C. Corder; on "Negro music in the States," by Mr. Jenks; that on "Psalter," by Mr. Wooldrige; on "Part-books" and "Part-writing," by Mr. Rockstro, and all those by Mr. A. J. Hipkins. We are delighted to see that in the last-named gentleman's additional article on "Trumpet," he pays a well-merited tribute to the artistic devotion of Mr. Morrow, of whose splendid Bach trumpet he gives a full account. In fine, Sir George Grove is to be congratulated on having secured for the Appendix to his great work the services of so thoroughly competent and painstaking an editor as Mr. Fuller-Maitland. We are glad to learn that the Index to the whole four volumes, which has been prepared by Mrs. Wodehouse, will be shortly published in a separate volume.

The Organist's Quarterly Journal. Edited by Dr. Spark. Part 82. [Novello, Ewer and Co.]

THIS section of Dr. Spark's useful publication only contains two pieces, an elaborate Fantasia by E. Silas and a Prelude and Fugue by G. B. Polleri. The former is remarkable for the fact that the composer dispenses with clefs, and only gives the key signature at the top of every page. Signor Polleri is an organist at Genoa, and his Prelude and Fugue gained the first prize in a competition in Florence two years ago. As a contrapuntal exercise it is very unpretentious, the resources of fugue being utilised to an extremely limited extent. As abstract music, however, it is effective and by no means difficult.

Album Lyrique (Op. 48). Violon et Pianoforte. By Walter Brooks. [Augener and Co.]

THE Album consists of four pieces—namely, "Chanson de Bowe," "Danse des Paysans," "Marche des Chasseurs," and a Canzonetta, all very pretty and melodious, and none very difficult. There is a sense of originality in the treatment, even if the forms of the melody and the rhythms fall familiarly on the ear. The pieces are not likely to be any the less welcome to those who desire to add to their stores of music some pleasant and effective compositions.

Psalms and Hymns. For Men's Voices. Arranged by Sir Herbert Oakeley. [Novello, Ewer and Co.]

THIS collection of familiar hymns and tunes is intended for the use of University students, the army, navy, and male choirs. The Editor has made the necessary alterations and transpositions of the parts with musicianlike taste, and has in most cases arranged the harmonies in three parts. An accompaniment is added, which also forms a setting for mixed voices. The book cannot fail to be of great service to those for whom it is intended.

Three-Part Songs. Composed by F. J. Simpson. [Novello, Ewer and Co.]

THERE are eight of these three-part songs in this collection, set to words by Shelley, Hood, and Shakespeare, all written with a large amount of musical feeling and in sympathy with the character of the words. They are all

intended for two tenors and a bass, with the exception of the round "To-morrow," which is for equal voices; but they may be sung by two sopranos and a contralto or bass, so that they offer the means of obtaining a fair amount of variety, which may bring a corresponding measure of charm.

Rondino (in G) for the Pianoforte. Composed by C. A. Macirone. [Alfred Hays.]

A CHARMINGLY fresh and melodious Rondino by so accomplished a writer as Miss Macirone should attract the attention of all thoughtful teachers, even in the present over-productive age; and we are glad, therefore, to see that artists who desire not to rank themselves amongst the disciples of what may perhaps be termed the "higher development" school of composition do not remain quite silent. A modest flower which we pluck by the wayside often contains the germ of some of our rarest exotics; and to those who know and admire Beethoven's little Rondo in the same key as that chosen by Miss Macirone, we cordially commend the piece before us, both for practice and study.

FOREIGN NOTES.

THE new English Church of St. George, in the Rue des Bassins, at Paris, was on Whit-Sunday attended by their Royal Highnesses the Prince and Princess of Wales, with their family and suite. The service commenced with a Processional Hymn and was fully choral, the Te Deum being Steggall in A, the Jubilate, Morgan in D, and the Anthem Attwood's "Come, Holy Ghost," the solos of which were admirably rendered by Masters Keall, French, and De La Londe. Compositions by the Chaplain (the Rev. George Washington, M.A., who intoned part of the service and preached a short but eloquent discourse) were sung. The choir, now numbering twenty boys and eight gentlemen in cassocks and surplices, is supplemented by a ladies' choir.

"The Messiah," rarely performed in Paris, was given on the roth ult., at the Trocadéro, for the benefit of the Société Philanthropique, under the direction of Signor Vianesi, and realised the sum of 45,000 francs. The last preceding Paris performance of the work was in January, 1875, under the auspices of M. Lamoureux, when Madame Patey sang the contralto solos, the French translation being that of M. Wilder. An interesting and sympathetic article on the *chef d'œuvre* of the Saxon master will be found in *L'Art Musical*, of the 15th ult.

An early opera, "La jeunesse d'Henri V.," by the composer of "Zampa" and "Le Pré aux Clercs," has recently been published in score, at the instance of the present representatives of the Hérold family. The work was performed at Naples in 1815, with some success, but was then laid aside and forgotten.

The favourite instrument of the late M. Alard, a splendid Guarnerius violin of considerable value, has been presented to the Museum of the Paris Conservatoire by the family of the deceased violinist.

The Paris Château d'Eau Theatre was opened last month, under new management, with the performance of Verdi's long-forgotten opera, "La Battaglia di Legnano," first produced at Rome in 1849, and certainly not one upon which the composer's fame is founded.

An interesting private performance of Gluck's "Orpheus" recently took place at the Kroll'sche Theater, of Berlin, when the solo parts were rendered by three gifted pupils of Professor Julius Hey, chorus and orchestra being those of the Berlin Opera, and the *mise-en-scène* being the work of the veteran Herr Fricke, of Dessau. Professor Hey, who not long since established an academy for dramatic singing at the German capital, aims at a realisation of the scheme originally proposed by Richard Wagner in connection with the Bayreuth undertaking, his pupils undergoing a severe training in the different styles of dramatic vocalisation as adapted to the masterpieces of the art. In this direction he appears to have already achieved some considerable success, the present performance being described as thoroughly artistic, far removed from a mere exhibition of a few clever pupils, and the progress of the new institution will be