

Review

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but though serious, it is not sad in character, and it would be most effective unaccompanied. The same composer's "I will go forth," No. 42, is bright and more varied in style, containing even some modest fugal writing. Mr. Hugh Blair's "O praise God" has similar characteristics and is extremely vigorous and animated, being, therefore, specially suitable for Festival use.

Original Compositions for the Organ, Nos. 147 and 148. [Novello, Ewer and Co.]

THE first of these numbers contains a Festival March in E flat, by Herbert W. Wareing. This is a remarkably bold and spirited piece, the chord progressions and the general phraseology being suggestive of the modern French school, and especially of Gounod, but without any of the flippancy which, rightly or wrongly, is associated with organ music from Gallic sources. No. 148 consists of a Short Voluntary in F, by Hamilton Clarke, opening in what may be termed a smooth and purely legitimate English style, but being mainly formed of a vigorous *fugato* passage and a lively movement, in which the original theme is embellished with embroidery in triplet quavers. The piece is effective and not difficult.

Sketches in Music. For the Pianoforte. Book I. Composed by Edward W. Hamilton. [Stanley Lucas, Weber and Co.]

THIS little Album of twelve pages contains six pieces, without titles, but remarkable for rhythmic life and melodic charm. Though presenting no executive difficulties, they should be attempted only by those who command the graces of style, can phrase, and know what tonal gradation means. If Mr. Hamilton's Muse be always as dainty and as discreet as this, she may count on a large circle of admirers.

Christ is risen. Anthem for Easter. By J. H. Maunder. [Novello, Ewer and Co.]

THE words of this little Anthem are taken, by permission, from "Hymns Ancient and Modern." Although the music is appropriately jubilant in character, it is studiously simple, being not only full throughout, but free from anything like contrapuntal elaboration. The part-writing might almost be described as hymn-like, while at the same time the harmonic progressions have frequently a distinctly modern flavour.

FOREIGN NOTES.

PROFESSOR EHRLICH, of Berlin, reports in the *Berliner Tageblatt* upon a visit recently paid by him to Verdi, at Milan, giving some highly interesting details regarding the conversation he had with the veteran Maestro. Concerning his young countryman, Pietro Mascagni, whose phenomenal successes naturally formed part of the conversation, Verdi expressed himself at some length, beginning with a comparison of "L'Amico Fritz" and "Tristan und Isolde," and pointing out the frequent change of *tempo* in both works, a change even more conspicuous in Mascagni's opera than in that of Wagner. "And yet," the Maestro continued, "in 'Tristan' the changes of *tempo* are required for the delineation of the most turbulent passions, while their use in the midst of the placid rural scenes of 'L'Amico Fritz' is incomprehensible to me. Nevertheless, Mascagni possesses very great talent, and he has, moreover, introduced an effective novelty—short operas, without needless accessories. The mistake we older ones have made was to think it indispensable to write long operatic pieces which had to fill out an entire evening. Thus we were always compelled to rack our brains in order to provide enough music to last for four hours and a half. The consequence was the introduction of grand choruses, which had little enough to do with the subject-matter of the work in hand; of interpolated *scenas* and *arias*, which only impeded the action. Now comes this young composer with his one or two-act operas, with his great talent and easy musical invention; the action moves along uninterruptedly, and he is received with enthusiasm by a delighted public."

Dr. Hans von Bülow, who is just now paying a visit to Italy, has, according to German papers, addressed a letter to Verdi, wherein he renders homage to his genius and

"retracts former adverse criticism" of the Maestro. Verdi has, it is said, replied in most amiable terms. Dr. von Bülow will conduct Beethoven's "Eroica" Symphony at the Swabian Musical Festival, which takes place at Augsburg in Whitsuntide.

Another "Cristoforo Colombo," a "ballet-opera" in four acts, the libretto and the music by the Maestro Dionisio Corradi, has been accepted for performance during the forthcoming Columbus Centenary festivities at Genoa. The number of operatic and other musical tributes to the memory of the great navigator is certainly growing apace.

The first performance in Paris of Brahms's "Schicksalslied" was given on the 7th ult., by the Euterpe Choral Society, under the direction of M. Duetil d'Ozanne. The words of the Cantata have been ably translated into French by M. Amédée Boutarel.

A committee, at the head of which are the composer Antonio Cagnoni and Signor Piatti, the eminent violoncellist, has been formed in Italy for the purpose of erecting a monument to Donizetti at his native town of Bergamo. Provided that sufficient funds have been forthcoming during the time, the monument is to be inaugurated on the occasion of the birth centenary of the composer of "Lucia di Lammermoor" and "La Favorita," in 1798.

Signor Mascagni has been furnished by the joint librettists of "Cavalleria Rusticana" and "I Rantzau," MM. Targioni-Tozzetti and Menasci, with a new libretto, founded upon a drama entitled "Vestilia," by the Italian poet Signor Rocco de Zerbi.

At the Paris Grand Opéra the long-expected *première* of M. Ernest Reyer's opera "Salammbo," the libretto adapted from Gustave Flaubert's historical novel by M. Camille de Locle, took place on the 12th ult., and was received with enthusiasm by a brilliant and crowded audience. The work, like its predecessor "Sigurd," from the same pen, was first brought out at the Théâtre de la Monnaie, in Brussels, where it met with a series of representations two years ago. The principal interpreters in the present instance were Madame Rose Caron, Messrs. Saléza, Vergnet, Renaud, and Delmas. The *mise-en-scène* is described as simply superb, nothing like it having ever been seen on the stage of the Opéra. At the conclusion of the performance M. Reyer presented the autograph manuscript of the score to Madame Rose Caron, as a token of his admiration of her interpretation of the titular part.

M. Auguste Chapuis' opera "Enguerrande" was produced for the first time at the Paris Opéra Comique, on the 9th ult., meeting, however, with a somewhat lukewarm reception. The libretto, the author of which is M. Victor Wilder, is founded upon a poem by M. Emile Bergerat, and the music is described as eminently musician-like, albeit partaking somewhat unduly of a semi-ecclesiastical character, the composer being the present Organist of the Madeleine. The principal parts in the Opera were ably sustained by Mdlle. Boncart (*Enguerrande*) and M. Gibert (*Gaetan*).

With reference to the statement contained in our March number, to the effect that the newly built Eden Theatre of Paris was to be taken over by a syndicate for the purpose of operatic performances, under the management of M. Detroyat, a correspondent informs us that the scheme has fallen through, and that the theatre has been leased by M. Posel, the manager of the Odéon, who hopes to compete with the Comédie Française, with a company including Coquelin and Sarah Bernhardt. The new Eden Theatre will contain 1,800 seats and is to be opened on the 1st of October next.

The next novelty to be produced at the Grand Opéra will be the opera "Stratonice," by M. Fournier, who gained the second Grand Prix de Rome at the Conservatoire last year. The work is already in active rehearsal, under the direction of M. Th. Dubois.

M. Alfred Bruneau, the composer of "Le Rêve," is engaged upon the score of a second lyrical drama, the libretto of which, by M. Louis Gallet, is based upon a story by M. Emile Zola, "L'Attaque du Moulin." The new work, which is in four acts, is to be brought out at the Opéra Comique.

The following is the complete programme of the Musical Festival of the Lower Rhine, to be held from the 5th to the 7th inst., at Cologne, and which is to be devoted exclusively