

Review

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present set of six violin pieces, consisting of a Zigeunertanz (Gipsies' dance), a Barcarolle, a Berceuse, a Notturmo, a Polonaise, and a Romance, are ably designed to promote educational advance, as well as to furnish the means for delight to hearers and players alike. The violin part in each is gracefully and artistically written, and the pianoforte accompaniment, not overburdened with difficulties, is exceedingly helpful in augmenting the general effect. The Romance, one of the most attractive of the six pieces, is published separately.

Symphony (No. 4) in F major. Composed by C. Villiers Stanford (Op. 31). Pianoforte arrangement (four hands) by Charles Wood. [Novello, Ewer and Co.]

DR. STANFORD'S fourth *Symphony* has commended itself to foreign as well as native critics, having been performed in Berlin in January, 1889, with marked success. It is a work which represents the genius of its gifted composer in its most mature as well as most genial form. The reduction of the score to the dimensions of a pianoforte duet has been entrusted to Mr. Charles Wood, who has already won his spurs by creative work of real merit, and he has performed his task with conspicuous loyalty to his master as well as with that scholarly thoroughness which characterises all his work.

Sixty-one Melodies and Unfigured Basses. By Rowland M. Winn. [Novello, Ewer and Co.]

BOTH the melodies and the basses are designed with no little ingenuity, and form the means of bringing out in the student all the amount of skill of which he may be possessed. They are intended for use by those advanced in knowledge, or who may be candidates for diplomas, and although the author states that they are intended to be harmonised in four parts, they are capable of bearing a larger number, if the ability of the student is equal to the task of furnishing them.

FOREIGN NOTES.

AMONG the customary annual performances in Germany of sacred oratorio during Lent, one which took place in March last, at Meiningen, of Bach's "St. Matthew" Passion Music merits a brief reference in this journal on account of some special features of interest presented by it. The performance was held at the ancient Stadt-Kirche, under the direction of Herr Fritz Steinbach, the successor of Dr. Hans von Bülow in the conductorship of the Meiningen Opera, and the director also of the excellent Choral Society of the Ducal residence. The latter body, numbering some 160 voices, had in the present instance been greatly strengthened by the accession of the Gesangverein of the neighbouring Hildburghausen and of the Kirchen-Chor of Salzungen, with its noteworthy contingent of admirably trained boys' voices. The orchestra was the famous one of the Hof-Theater. With these forces under his command, the Conductor was enabled to carry out the original design of the great Leipzig Cantor in affording the congregation an opportunity of participating in the proceedings. Thus a detachment of the chorus—viz., twenty boys and seven adults—took up position in the immediate vicinity of the congregation, in order to lead the singing here of the unaccompanied chorales Nos. 16, 23, and 31 in the first, and Nos. 46, 53, and 63 in the second part, the congregation heartily joining. The effect produced by this co-operation is described as having been almost overpowering. The remaining sixty boys' voices had been stationed in the uppermost portion of the choir of the Stadt-Kirche at some little distance from the main body of the chorus. Here also the *Evangelist* was placed, in close proximity to the organ, which accompanied his recitatives. The recitatives of the *Saviour*, on the other hand, were accompanied by the string quartet, and the singer to whom they were assigned, as well as the two female soloists, were stationed at right and left of the Conductor. "The entire arrangement," says a writer in the Berlin *Allgemeine Musik Zeitung*, "proved a most excellent one, and con-

tributed not a little to the profound impression which the performance of this powerful religious drama manifestly produced upon all present. The opening double chorus 'Kommt ihr Töchter, lasst uns klagen,' with the interwoven chorale 'O Lamm Gottes,' sung in unison by the boys' voices from their elevation, admirably sustained as it was throughout in all its varied dynamic gradations, produced a stupendous effect, and gave an earnest of the altogether masterly interpretation of the entire work which was to follow." The writer concludes by paying a just tribute to the Conductor for the indefatigable zeal which he had for weeks previously displayed in the rehearsing of the work with the combined choirs; and to the latter for having, as in a recent memorable performance of "Fidelio" at the Meiningen Hof-Theater (alluded to in our last number), set aside all class distinctions otherwise existing between its different constituent elements, being united in that enthusiastic devotion to their task by which alone truly artistic results can be obtained.

"Les Folies Amoureuses," an operatic version in three acts of Regnard's celebrated comedy, the music by M. Emile Pessard, was produced at the Paris Opéra Comique on the 15th ult., as the first novelty under M. Carvalho's lately resumed management. Although the subject of the piece is almost identical with "Le Barbier de Seville," and therefore constantly recalled Rossini's famous setting thereof, the new work was completely successful, the music being described as abounding in melodiousness and effective orchestration.

M. Ernest Guiraud has been elected a member of the French Académie des Beaux Arts in the room of the late Leo Délibes. The other candidates were MM. Paladilhe, Victorien Joncières, and Emile Pessard.

M. Eugène Bertrand, the present manager of the Théâtre des Variétés, has been appointed to the management of the Paris Opéra. M. Bertrand will enter upon his management, which is for a term of seven years, in January next, when the contract of MM. Ritt and Gailhard expires. He undertakes to bring out, *inter alia*, Wagner's "Lohengrin" and "Die Meistersinger," Verdi's "Otello," and Rubinstein's "Nero"; and among French operas, Berlioz's "Prise de Troie," Reyser's "Salammbô," Massenet's "Hérodiade," and Saint-Saëns's "Samson et Dalila," the mere reference to which latter works points out the fact of the small measure of encouragement which has been afforded to native operatic composers on the whole by a national institution which is in receipt of a Government subsidy of £32,000. M. Colonne, it is understood, will be the Musical Director, but will only wield the *bâton* on special occasions.

A new Mass by M. Felix Godefroid, and called by him "Messe de la Résurrection," was performed at St. Eustache, Paris, on Easter Day, and was very highly praised.

Handel's "Judas Maccabæus" was twice performed last month at Toulouse, with a band and chorus of 400 executants. The fact deserves to be specially noticed, since the performance of Handelian Oratorio is a matter of very rare occurrence in France.

"Lohengrin" was received on March 31, at Bordeaux, with an enthusiasm which far surpassed that lately accorded to the work at other French provincial towns. M. G. Pillod, the editor of the *Journal de Bordeaux*, has just published an interesting *brochure* respecting the performance, which also contains an able analysis of the work. M. Lamoureux, who was present at the second performance here, declared his determination to shortly remount "Lohengrin" in the capital.

M. Catulle Mendès, one of the most fervent admirers of Wagner in France, has recently delivered some public discourses on the music-dramas of that master at Toulon, Bordeaux, Nice, and elsewhere, his eloquence meeting everywhere with a most sympathetic audience. The ideal aim of M. Mendès is the performance, in Paris, of "Tristan und Isolde," a dream which is probably nearer its realisation than might be supposed from present appearances.

"Figaro's Heyrath, ein Singspiel in vier Aufzügen," was the quaint announcement of the playbills at the Hamburg Stadt-Theater, April 4, 1791, when Mozart's immortal "Le Nozze" was first produced here. The centenary was suitably commemorated by Herr Pollini with a gala performance of the work in question.