

Review

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the reality of that type, as proved by expert measurement, and they have no hesitation in pronouncing their firm conviction, based on comparative tables of the dimensions of pre-1690 Stradivaris, of "Long Strads," and of Magginis (given in the Appendix of this volume), that Stradivari's "Long Strads" were inspired by Maggini. But his services to the art of violin construction do not end here. The Dumas-Maggini set afford tangible proof of the remarkable forethought exhibited by him in the construction of violas and violoncellos as well. His instincts were sounder than those of Amati and Stradivari as regards the placing of the sound-holes and outside proportions. In fine, his contributions to the development of violins, violas, and violoncellos are summarized as follows: 1. Initiated the model of the modern violin; 2. Among the first to use corner-blocks and linings as we know them; 3. Among the first to use the straight way of the grain for belly wood; 4. Initiated increased system and accuracy in thicknesses; 5. Initiated the modern viola; 6. Initiated the modern violoncello. It remains to be added that the volume is beautifully illustrated with three coloured plates, drawn by Mr. Alfred Slocombe, of the Dumas-Maggini violin; admirable cuts of his devices, photogravures of violin heads and of his house in Brescia, and a reproduction of a print representing Brescia in the seventeenth century. It is interesting to learn that sufficient material has been collected by Messrs. Hill for a further volume on the other makers of the Brescian school.

Unison Chants for the Psalter. Edited by the Rev. Canon Sir F. A. G. Ouseley and Edwin George Monk.

[Novello, Ewer and Co.]

AMONG the several vast improvements which have been made generally in the musical rendering of the English Church Service, within living memory, perhaps the most conspicuous is the change in the mode of delivering the Psalms. The wretched alternation of parson and clerk, or "duet service" as it used to be called, is virtually a thing of the past, and chanting, either Anglican or Gregorian, is employed wherever practicable. But there must ever be many places in which the musical resources do not admit of full harmony, and, even where they do, a good bold unison at times is very effective, if only by way of contrast, and this collection of over three hundred single chants cannot fail to be extensively serviceable. The collection was originally commenced under the joint-editorship of Sir Frederick Ouseley and Dr. Monk, but, owing to the decease of the former, the chief part of the work has been carried out by Dr. Monk who has laboured so long and zealously in the cause of ecclesiastical music. Two editions are before us, the larger with the harmonies in full for the use of the organist, and the smaller with the melodies only for the choir and congregation. The organ edition gives, in many cases, two or more variations in harmony to each chant, and suggests the different verses of the Psalms and Canticles in which they should be employed. In their interesting preface the editors state that they "still maintain their old convictions as to the superiority of Single Anglican Chants over all other forms." As to this, there may be difference of opinion; but there can be none as to the argument that correct unison is better than bad harmony. What choir-master who has to do with voluntary singers whose attendance is irregular has not had his soul vexed by the spectacle confronting him sometimes of, say, a dozen trebles, two altos, no tenor, and four basses? It is to such, chiefly, that we heartily commend this collection.

FOREIGN NOTES.

THE birth centenary of Rossini was to be celebrated on the 29th ult. at the Paris Opéra by the performance of "Guillaume Tell." The work has been most carefully remounted and rehearsed with an excellent cast, even the minor parts being represented by first-rate artists. Rossini's *chef d'œuvre* was first produced at the Institution in question on August 3, 1829, the principal artists taking part in the memorable representation being Adolphe Nourrit (*Arnold*), Dabadie (*Tell*), Madame Damoreau-Cinti (*Mathilde*), and Mdlle. Mori (*Hedwig*). The Tyrolienne, danced on that occasion by M. Paul, Mesdames Taglioni and Montessu, was likewise to be restored in this commemorative performance.

The revival of M. Lalo's opera "Le Roi d'Ys" was announced to take place at the Paris Opéra Comique on the 22nd ult., the work having been in preparation at that Institution for some time past.

The Paris Eden Theatre has been purchased by a syndicate, and after having been entirely rebuilt is to be opened as a new Théâtre Lyrique, when it is hoped some of the glories of its predecessor of that name may be revived. M. Detroyat, a well-known Paris journalist, is at the head of the undertaking.

Another successful pantomimic piece, "La Statue du Commandeur," by MM. Eudel and Mangin, was brought out on January 31, at the Paris Théâtre d'Application. The music is from the pen of M. David, the piece being a witty travesty of Molière's "Don Juan." It was excellently interpreted by M. Clerget, M. Chameroy, and Mesdames Ferial and Litini.

M. Reyer's opera "Salammbô," first produced some time since at the Brussels Théâtre de la Monnaie, is in course of active preparation at the Paris Grand Opéra, the composer having made some important alterations in the score of the work. There are also being mounted at the institution in question the ballet "Sylvia," with the graceful music of the late Léo Delibes, as well as a new ballet, "Maladetta," by MM. Gailhard and Paul Vidal.

A highly successful Concert was given, on the 13th ult., by the Belgian Musical Artists' Society, at the Théâtre de la Monnaie, the programme consisting entirely of compositions by Mdlle. Augusta Holmès. The Conductor was M. Barwolf, and the gifted lady composer, who was present, received a perfect ovation on the part of an enthusiastic audience.

Auber's "La Muette de Portici," which has recently been most successfully revived in several Italian towns, has just been received with remarkable enthusiasm also at the National Hungarian Theatre of Budapest, with Madame Markus as the *Fenella*, and the tenor Runcio as *Masaniello*. The opera was first produced at the Paris Opéra in 1828, and has therefore stood the test of time well, so far.

Wagner's "Die Meistersinger" is to be brought out at the Paris Grand Opéra next season, with M. Lasalle as *Hans Sachs*, M. Van Dyck as *Walther*, Madame Cara as *Eva*, and M. Renaud as *Beckmesser*.

Liszt's "Prometheus" was announced to be performed on the 22nd ult., by the Berlin Philharmonie Choir, under the direction of Herr Siegfried Ochs. The interesting work was last produced here in 1864, under Von Bülow's direction.

The Heckmann Quartet has found a new leader in Herr Carl Halir, the eminent Weimar violinist.

In the course of this year's Bayreuth Festival performances, from July 21 to August 21 inclusive, there will be eight representations of "Parsifal," and four each of "Tannhäuser," "Tristan und Isolde," and "Die Meistersinger." Among the artists of the Berlin Opera, Mesdames Sucher, Staudigl, and Herzog have been again engaged by Frau Cosima Wagner.

An excellent performance of Wagner's "Tristan und Isolde" is reported from Weimar, where the difficult and exacting work was recently produced for the first time by members of the *personnel* of the Hof-Theater only. Madame Naumann-Gungl and Herr Teller sang the titular parts, and Herr Richard Strauss conducted.

Frau Ingeborg von Bronsart's opera, "Hiarne," has met with an enthusiastic reception on its first performance last month at the Royal Opera at Hanover.

The performances in connection with this year's Music-Festival of the Lower Rhine, at Cologne, are to include the following works—viz., on the first day: Weber's "Euryanthe" Overture, Mendelssohn's 114th Psalm, Brahms's "Triumphlied," excerpts from the "Götterdämmerung," Schumann's D minor Symphony, and Beethoven's Ninth; on the second day: Cherubini's "Anacreon" Overture, Verdi's Requiem, and Berlioz's "Roméo et Juliette" Symphony. On the third day there will be, as usual, a miscellaneous programme. Dr. Wüllner will be the Conductor.

Albert Niemann, the veteran Wagner-tenor, appeared once more, at a Berlin Wagner Concert last month, in the part of *Siegfried*, in "Die Walküre," with Frau Sucher as the *Sieglinde*. Niemann's interpretation of *Siegfried* has