

Review

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WE have to announce the death of Mr. William Marshall, Mus. Doc., Oxon., which occurred at Hands-worth, Staffordshire, on the 17th ult. The deceased musician was in his youth a chorister at the Chapel Royal, St. James's, and afterwards filled the posts of Organist of Christ Church Cathedral, Oxford, and St. Mary's, Kidderminster.

We (*Concordia*) understand that Mdle. Torriani, who made a successful appearance at Her Majesty's Opera three years ago, will be one of the *prime donne* in Mr. Carl Rosa's English Opera Company. Mdle. Torriani is a German, and was born in Hamburg, the native town of Mdle. Titiens; she has played with considerable success at the principal theatres in Italy, but made her principal mark in Verdi's *Aida*. Speaking of her performance in this work, the *New York Evening Bulletin* says:—"Mdle. Torriani has a most difficult rôle, but her voice is so sympathetic, her method so pure and her acting so good, that she leaves nothing to be desired. This young lady is certainly destined to take a place in the very front rank of *prime donne*. All the effects she produces are legitimate. There is no overstraining of the voice, no extravagance in action, and no striving to produce startling sensations. In creating the part of *Aida* and singing the trying, severe music so well, she shows real genius."

REVIEWS.

NOVELLO, EWER AND CO.

Manfred. A Dramatic Poem, in Three Acts. By Lord Byron. Music by Robert Schumann.

THE increasing knowledge and appreciation of Schumann's music in this country is a proof that the present volume will be acceptable to a wide circle of artists and amateurs. Those who know the dramatic power shown in this composer's setting of portions of Goethe's "*Faust*" may imagine that Byron's "*Manfred*" is just the poem to inspire original and vigorous thought; and although we can scarcely perhaps pronounce it fully equal to the former work, many of the scenes are coloured with a fidelity and poetic beauty which cannot fail to be felt by every sympathetic listener. The Overture is already well known; and we need only say, therefore, that the pianoforte arrangement recalls most vividly the many charming orchestral effects with which it abounds. The "*Song of the Spirits*," with solos for soprano, alto, tenor and bass, is admirably suggestive of the subject; and the Recitative for *Manfred*, with the syncopated accompaniment, gives much force to the impressive words addressed to the magic figure. The Incantation, for four bass voices, in E flat minor, has real dramatic feeling throughout; and the lovely *Ranz des Vaches*, the shepherd's pipe being heard in the distance, concludes the first act with much effect. A short *Entr'Acte*, followed by *Manfred's* Recitative, calling on the Witch of the Alps, lead to an excellent piece of four-part writing—the "*Hymn of the Spirits of Arimanes*"—in D minor, which is admirably descriptive of the text. A couple of short choruses of Spirits then occur, two Recitatives terminating the act; the second, especially, ending with the disappearance of Astarte, being spoken to a most melodious and sympathetic strain. A string of Recitative runs through the greater part of the third act, the instrumental colouring to which invests it with much interest, and the final *Requiem*, sung behind the scenes, makes a worthy conclusion to a composition which, when better known, must certainly enhance the reputation of Schumann in England.

Stabat Mater. Set to Music, for Female voices, by Giovanni Battista Pergolesi. Edited, and the Pianoforte accompaniment arranged, by John Hullah.

MR. HULLAH's prefatory remarks to this edition of Pergolesi's "*Stabat*" give an additional interest to the book; and those who know but little of its composer may be stimulated by the fact of his flourishing during what the Editor terms the "*transition period*" to search through his music for the proofs that he worked, according to Mr.

Hullah, amongst those artists who, "however willing to take to new ways, were still evidently unable altogether to put off those in which they had been brought up." Certainly the avoidance of the discord of the dominant seventh in its direct state, and the constant use of its inversions, is a characteristic well worthy of observation, as also the preference of the *tonal* to the *real* fugue, although in Pergolesi's time the latter was well known. In passing carefully through this work all must be struck with the sympathetic setting of the words; and it seems strange indeed that we should be constantly striving after novelty when such treasures in art are ready for our use, and comparatively indeed unknown to modern audiences. Amongst other movements, we would particularly call attention to the opening chorus "*Stabat Mater*," the contralto solo, "*Quæ mærebat et dolebat*," the Duo, "*Quis est homo*"—the beautiful change from C minor to the relative major on the words "*Pro peccatis*," with the undulating movement of quavers in the accompaniment forming an especial feature of the number—the contralto solo, "*Eia mater*," the two Duos, "*Sancta mater*," and "*Quando corpus*," and the final chorus, "*Amen*," all of which are written with a purity and depth of religious feeling faithfully reflecting the time when the highest aspiration of a composer was to use his art solely for the glorification of his church. That the task of editing this work was truly a labour of love may be gathered from Mr. Hullah's concluding words in his preface, which we have much pleasure in quoting: "The labour of preparing it for publication will have been amply rewarded should it prove to have done anything to interrupt the 'mill-horse round' in which the English musical public are still content to tread; neglectful because ignorant, and ignorant because neglectful, alike of some of the most precious productions of those composers with a few only of whose works they are (if possible) too familiar, as of innumerable others, hardly inferior, by masters whose very names are unknown to them." We only hope that the exertions of so earnest a disciple of legitimate art may be repaid as they deserve.

Funeral March. Composed by Herbert S. Oakeley.

THE full score and pianoforte arrangement of this March are now before us; and although the latter conveys but a faint idea of the many effective points in the orchestral version, we are bound to say that it is as admirably laid out for the solo instrument as can be expected. Considering the many eminent men who have left us undying specimens of this class of composition, a "*Funeral March*" is a somewhat hazardous work to attempt; but Professor Oakeley's ambition rarely leads him to overtask his powers; and when we say that, although not displaying much originality of thought, his latest contribution is in every respect worthy of his reputation as an earnest and conscientious artist, we have said all that perhaps its composer might expect at the hands of a candid and impartial critic. The introduction, commencing with muffled drums, leads effectively to the subject of the March, in C minor, with the creeping crotchet accompaniment for the basses; and the theme of the Trio, in the tonic major, steals in with much freshness, the first bassoon and oboe strengthening the melody given forth by the violin, the basses playing a *staccato* quaver accompaniment, doubled by the second bassoon in *legato* crotchets, the horns meanwhile holding the low C pedal note. The return to the minor, with the introduction shortened, brings the March to a satisfactory termination, the final bars, however, ending in the major. We hope and believe that we may shortly hear this composition, with a good orchestra, in the Metropolis.

Improved System of Counting Time. Arranged by M. E. Doorly, Organist of St. Michael's Cathedral, Barbados.

As this system of counting time is said to be "arranged" by Mr. Doorly, we know not if he is the inventor of it; but there can be no question that were the divisions of the subject only headed Duple, Quadruple, and Triple, a very clear insight into the matter would be gained by the student. That 3-2 time has "sometimes 6" beats in a bar we are inclined to dispute; it being, according to our theory, utterly wrong to count an even number in uneven time;