

THE Musical Times

ESTABLISHED IN 1844

Breathing by Mrs. Carlisle

The Musical Times and Singing Class Circular, Vol. 26, No. 503 (Jan. 1, 1885), p. 36

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3359093>

Accessed: 10/12/2014 08:06

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at
<http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

added, and that ought indeed to have had a place before, are the Jacobite song, "When the King comes ower the water," and the fine air (for contralto), "Tam Glen." The more modern songs have been, as a rule, well selected. "Caller herrin'," clever, but apt to be vulgarized by Scottish vocalists, "The Rowan Tree," the words of both these by Baroness Nairne, "The Nameless Lassie" (music by the late Alexander Mackenzie, father of the distinguished composer), "Lucy's Flittin'," and "Bonny Mary Hay," are good instances of the taste and judgment shown in selecting—a somewhat difficult task. The piano accompaniments and symphonies in the early edition were by G. F. Graham, J. T. Surenne, Henry Dibdin, T. M. Mudie, and Finlay Dun, all now dead, and they have very properly been retained, for, as a rule, they show an excellent perception of the peculiar tonalities of the airs, as well as discretion in invention. The additional melodies have been harmonised by (the late) Mr. T. M. Mudie and Mr. A. C. Mackenzie, and Sir G. A. Macfarren's masterly arrangement of "Caller herrin'" has been adopted. Mr. Mackenzie's accompaniments add a special value to the book as may well be supposed. They show not only rare discrimination, but are unusually warm and glowing, and thoroughly original. Four of Mr. H. A. Lambeth's popular four-voiced Scotch song arrangements, "as sung at Balmoral," have been added, giving—what was not needed to commend this excellent collection to popular favour—the extra distinctive title, "The Balmoral edition."

Six Two-part Anthems for Ladies' or Boys' Voices. Composed by Myles B. Foster. [Novello, Ewer and Co.]

THE Organist of the Foundling Chapel has hit upon a capital idea in composing these anthems. There are still many churches where, for divers reasons, a full choir is unattainable, but where on certain occasions some departure from the ordinary routine of chants and hymns would be welcomed, provided any suitable music were available. Here we have six Anthems specially adapted for Advent, Christmas, Lent, Easter, Ascensiontide, and Whitsuntide. Mr. Foster's style is essentially modern and melodious, and he does not disdain any lawful means of increasing the effect. The trumpet call in "The night is far spent," the pretty little pastoral tune in "There were shepherds," and the introduction of a line of the Easter Hymn in "Why seek ye?" are simple devices, but they are such as will appeal forcibly to mixed congregations. At the same time, there is no lack of genuine musicianly feeling, and therefore, in all respects, the anthems are well suited to their purpose.

Mendelssohn's Overture to "Ruy Blas." Arranged for the Organ by A. F. Delmar. [Novello, Ewer and Co.]

WE have always maintained that organ transcriptions should have a place by the side of music written for the instrument, provided only they are carried out in a musicianly manner. Mr. Delmar's arrangement of Mendelssohn's brilliant Overture is masterly. While he has preserved as much of the scoring as can be conveniently rendered by the hands and feet, he has avoided the mistake of overcrowding. Of course, the transcription is only intended for recital players, and to them it should be exceedingly welcome.

Maude Valérie White's Album of German Songs. [Stanley Lucas, Weber and Co.]

THE songs of this composer have so rapidly sprung into popularity that the present collection of vocal pieces to German words (with an English translation) is certain to meet with a cordial welcome. Miss White's style, although evidently based upon that of the German *lieder*, has sufficient individuality to enable us to assign her a place far above that occupied by mere imitators; and the Album now before us will most assuredly add to her reputation. All the songs are melodious, and treated throughout with an artistic feeling which cannot fail to win both attention and appreciation. Like most of the works of this school of writing, the pianoforte occupies an important place in the composition; but it is never obtrusive, and accompanists should sympathise with the composer in so essential a characteristic of her style.

Breathing. By Mrs. Carlisle.

[Chappell and Co.]

THE authoress of this little book tells us that we have lost the art of breathing; and certainly, in support of her assertion, she writes sensibly enough, although, like most persons who have a pet theory, she exaggerates slightly the evil of which she complains. "It is not the air of Italy," she says, "which makes Italians sing; it is their mode of life, and their power to breathe the air of heaven." Here, at least, Mrs. Carlisle is in direct opposition to Dr. Moffat, who tells us that it is the air itself, and not the manner of inhaling it, which makes the Italians good vocalists. Although there is little new in this Essay—for tight lacing, improper clothing, and want of ventilation are subjects constantly treated of in our popular medical books—Mrs. Carlisle has stored up her experience on these matters to good purpose; and even those who do not agree with her will assuredly read her *brochure* with interest.

The Professional Pocket Book, or Daily and Hourly Engagement Diary for 1885. Published under the immediate direction of Sir Julius Benedict.

[Rudall, Carte and Co.]

THE present issue of this Pocket Book presents no novel characteristics, a fact which may be accepted, we presume, as a proof of the feeling that no change is thought desirable. As the dates of the principal musical events in 1885, however, cannot be decided upon in the latter part of November, 1884, we think that it would be desirable to defer the publication of the work until a little later in the year; for we cannot but feel a sense of disappointment at seeing, for example, under the date of Wednesday, August 26—the first day of the Birmingham Musical Festival—the, to us, uninteresting announcement, "Plymouth Races."

FOREIGN NOTES.

THE new Gewandhaus at Leipzig was inaugurated last month with festive performances extending over three days—viz., from the 11th to the 13th ult. The following was the interesting programme: December 11, Overture "Zur Weihe des Hauses" (Beethoven), Prologue written by Herr Rudolf Gottschall; Toccata and Fugue, D minor, for organ (Bach); Psalm 114 (Mendelssohn); Ninth Symphony (Beethoven). December 12, "The Messiah," (Handel). December 13, Symphony, E flat major, No. 3 (Haydn); Air from "La Clemenza di Tito" (Mozart); Violin Concerto, A major (Mozart); Overture "Leonore," No. 3 (Beethoven); Adagio from Violin Concerto, No. 6 (Spohr); Lieder, with pianoforte accompaniment (Weber and Schubert); Symphony, D minor, No. 4 (Schumann). Herr Reinecke most ably conducted the performances, he having been for the last twenty-four years the musical director of this world-famed institution. The new Concert Hall is a very handsome structure, and excellent in its acoustic qualities. Like the old and historical "Gewandhaus," it bears the time-honoured inscription—*Res severa verum gaudium*.

The sum of 300,000 marks (£15,000) has been handed by a music-lover, who desires his name to remain unknown, to the authorities of the Leipzig Conservatorium, to be expended in the erection of a much needed new building in connection with that famous institution.

The University of Leipzig has conferred the diploma of a *Doctor philosophiæ et liberalium artium magister honoris causa* upon Herr Carl Reinecke, the worthy director of the orchestra of the new Gewandhaus, in connection with the inauguration festivities of that institution.

During the month of November fifteen performances of opera took place at the new Leipzig Stadt-Theater, comprising that variety of more or less standard works which characterises the *répertoires* of similar art institutions in Germany. They were the following:—Lortzing's "Undine"; Marschner's "Hans Heiling"; Wagner's "Die Meistersinger"; Auber's "La part du Diable"; Meyerbeer's "Prophète"; Mozart's "Don Giovanni," "Le nozze di Figaro," and "Entführung aus dem Serail"; Weber's "Freischütz," "Euryanthe," and "Oberon"; and Beethoven's "Fidelio." At the old Stadt-Theater, Nessler's latest production, "Der Trompeter von Säckingen" continues to be the principal attraction.