

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 23, No. 473 (Jul. 1, 1882), p. 399

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3358456>

Accessed: 20-06-2016 19:02 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at

<http://about.jstor.org/terms>

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*

their setting will not materially enhance their value. Musically, however, we have no fault whatever to find with Mr. Wood's share in the song. The melody is at least well fitted to the verses, and the harmonies are unexceptionable throughout; but patriotic songs require to be extremely good, as may be proved by the fact of very few becoming popular. Mr. Moir's duet is well written, and melodious enough for performance before an ordinary drawing-room audience. There are one or two good points of imitation; and the bit of "quasi recitative" for soprano is effective.

Study for the Pianoforte. By W. H. Holmes.
[Lamborn Cock.]

MR. HOLMES has so much practical knowledge of his instrument that a well-considered Study, such as the one before us, should be warmly welcomed by earnest students of the pianoforte. To acquire a light touch, with sufficient strength of finger to make every note tell upon the ear of the listener, is by no means an easy matter; and, as this exercise is especially written with the object of cultivating these indispensable accomplishments, we commend it to the notice of those who devote their thoughts less to playing than to learning how to play. The Study is in B flat minor, and it may be accepted as a curious instance of the unsettled manner of noting passages founded on the chromatic scale when we find them here written in two ways—sometimes, for instance, E double flat, D flat, and sometimes D natural, C sharp. It may be possible, however, that the author wishes to prove to students that both methods are available.

Allegretto (All' Ongarese). For Violin, and Piano accompaniment. By W. Bauerkeller.
[Forsyth Brothers.]

THE violin is rapidly becoming so favourite an instrument in the family circle that we are glad to see composers writing original pieces for drawing-room performance; and as the composition before us is dedicated to a lady, and the pianoforte part is something more than a mere accompaniment, two fairly good players are here provided with an effective little sketch, even when the domestic concert does not include any male executants. The principal subject is melodious, and the second portion, in the subdominant, has some well-written and effective violin passages, which form a good contrast with the opening theme. For amateurs the piece may be recommended with confidence; for, apart from its tunefulness (always a strong recommendation with the majority), it has decided character.

The Woodman. Song for a Bass Voice. Poetry by Edward Oxenford. Music by Stephen Stratton.
[Novello, Ewer and Co.]

WE are glad to find that the composer of this Song calls it "for a bass voice," and does not publish it in two or three keys, to suit the vocal register of every purchaser. It is an excellent composition, honestly written in the bass clef, and carefully laid out for the compass of the voice for which it is intended. The theme at the change of key—*piu lento*—is extremely happy, and contrasts well with the bold subject which begins and ends the song. The accompaniment is good, and sympathetic with the words throughout.

Gavotte Brilliant, in the Modern Style. Composed by Heinrich Muller.
[Forsyth Brothers.]

WE have copied the title-page of this piece, but may mention that, although "Brilliant Gavotte" is English, "Gavotte Brilliant" is not French. The subject of the composition is extremely striking, and the writing by no means conventional. Especially do we like the second theme, in the subdominant; and, although the hands are perhaps somewhat too much together throughout the piece, the harmonies are unexceptionable. As an elegant little trifle for drawing-room performance this Gavotte may be conscientiously recommended.

FOREIGN NOTES.

At a recent meeting of the Berlin Wagner-Verein some important fragments from "Parsifal" were performed, under the direction of Professor Mannstädt, who presided at the pianoforte. The prelude, part of the first and the entire third act, were the extracts from the new work which obtained a first hearing on this occasion, under the co-operation of some eminent Berlin artists and a select chorus of about eighty voices. The meeting was a most enthusiastic one, the choruses especially creating a marked impression upon the crowded assembly.

A second edition of H. von Wolzogen's "Parsifal-Leitfaden" ("Guide to 'Parsifal'") has already become necessary, and is being issued by the publishers, Messrs. Senf, of Leipzig.

The entire series of Wagner's recognised music-dramas, from "Rienzi" to the "Nibelungen" tetralogy (inclusive), has just been performed at the Leipzig Stadt-Theater, previous to the closing of the establishment for the summer vacation. The same may indeed be said to have taken place during our present London season on the part of different companies; but, as having been accomplished by a single theatre, not exclusively devoted to opera, the feat is certainly a remarkable one, and worthy of being recorded.

We have lately had an opportunity in this country of admiring the energy and enterprising spirit of Herr Angelo Neumann, but we doubt whether even he would be equal to the ubiquitous feat prospectively ascribed to him and his excellent company in various Continental journals. Thus one authority tells us that he will perform the "Nibelungen" tetralogy at Berlin, another at Prague, and a third in London—all these representations to take place in the first half of October next! Surely there must be some mistake in the dates.

It is stated in German journals that Richard Wagner is engaged upon a new music-drama, entitled "Der Sieger," the subject of which is founded upon Indian mythology.

Gluck's comic opera, "Der betrogene Kadi," was revived on May 31 at the Berlin Opera with great success, the work having been originally written for Berlin, and produced there in the year 1783, together with "Die Pilgrime von Mekka," by the same composer.

The Conservatorium at Stuttgart has just celebrated the twenty-fifth anniversary of its foundation. During this period over five thousand pupils have studied at the institution, of whom 590 were of English, 436 of American, 302 of Swiss, 95 of Russian, and the remainder of German nationality.

Dr. L. Nohl's recently published work, "Allgemeine Musikgeschichte" ("General History of Music"), will shortly appear in an English translation.

At the sale of autographs held at Leipzig last month (and referred to in these columns) the Mendelssohn manuscripts (fifteen numbers) were sold for 9,212 marks, of which 4,090 marks were realised for the original score of "St. Paul." Four autographs by Schubert, amongst them the Pianoforte Sonata No. 4, fetched the sum of 5,145 marks, and a Sketch-book by Beethoven 1,300 marks.

A meeting of German choral societies will take place next month at Hamburg, in which some nine thousand amateur vocalists have already promised to take part.

The following operas have been performed at the Paris Grand-Opéra during last month, viz.: "Françoise de Rimini" (Thomas), "Le Tribut de Zamora" and "Faust" (Gounod), "Les Huguenots" (Meyerbeer), "Hamlet" (Thomas), and "Freischütz" (Weber). At the Opéra-Comique a revival has taken place of Méhul's "Joseph" (scarcely a comic opera!) and of Mozart's "Le Nozze di Figaro," both of which have drawn full houses. The Paris operatic season is, however, drawing to a close, and the doors of the Grand-Opéra will be closed about the middle of this month until next autumn.

M. Camille Saint-Saëns's new opera, "Henri VIII.," has been accepted by M. Vaucorbeil, the Director of the Paris Grand-Opéra, where it will be produced next season. A new operatic work by M. Léo Délibes, entitled "Lackmé," is likewise to be brought out during the coming season.

Gluck's "Orpheus" is to be remounted at the Paris Grand-Opéra, where the work has not been performed since 1859.