

Review

Source: *The Musical Times and Singing Class Circular*, Vol. 20, No. 440 (Oct. 1, 1879), p. 541

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

Stable URL: <http://www.jstor.org/stable/3356792>

Accessed: 02-03-2015 18:32 UTC

---

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>

*The Maiden at the Hostel.* Song. Words by Fred. E. Weatherly. Music by Rosetta O'Leary Vinning.  
[Stanley Lucas, Weber and Co.]

It is so common a fault to compose the first verse of a song, and allow the second to take its chance of fitting the music, that it is quite refreshing to find, as in the present instance, the poet and composer in sympathy throughout. We may presume that the persistent triplets at the commencement represent the steps of the hero's horse as he gallops away after quaffing "the cup she gave him"; and as he also gallops back again, to end this little tale of love happily, we can see why this figure so often recurs, and why these triplets become more rapid and more joyful towards the conclusion. This is in every respect a charming song, the poetical feeling of the music being as obvious as its refined and artistic treatment.

*Peace.* A Fable. Words by I. J. Innes Pocock. Set as a Glee for A.T.T.B. by J. Frederick Bridge, Mus. Doc., Oxon. [Novello, Ewer and Co.]

To those who like humorous words and humorous music it is really refreshing when poet and composer unite to produce a glee so refined in character as the one before us. The fable is excellently told, and Dr. Bridge has thoroughly caught its meaning. Nothing can be more appropriate to the words than the sudden change in the character of the music to the phrase "The tears were standing in his eyes"; nothing more really comic than the treatment of the lines concluding with "The Wolf and Sheep have hired a farm, and the Dog dines with the Rat." We heartily commend this composition to all who can appreciate its merits and realise the intentions of the authors.

*This is the Birthday of my Love.* Part-song for Four Voices. Poetry by Sir J. Bland Burgess, A.D. 1790. Composed by Arthur Henry Brown.  
[Novello, Ewer and Co.]

SIR J. BURGESS'S excellent verses have received a sympathetic setting by Mr. Brown, who writes with evident freedom, and generally most carefully. We cannot however, reconcile ourselves to the two consecutive chords of the 6-4 between bars 11 and 12, page 3: the first should have been a chord of the 6th upon A. The change of key after the first pause is extremely happy; and the modulation into E minor on the words "Sing, little birds, above her head," is as unexpected as it is beautiful.

*The Offertory Sentences.* Set to music by Frederick Cambridge. [Novello, Ewer and Co.]

Good settings of the Offertory Sentences are few, though the words are peculiarly suitable for musical treatment. We therefore welcome Mr. Cambridge's music all the more heartily, especially as it shows that the composer has thoroughly entered into the poetic spirit of the text. Of course it would be altogether unreasonable to expect twenty short compositions to be of equal merit, but a melodious and suitable theme is to be found in each, and the work certainly deserves to be well known.

#### FOREIGN NOTES.

At the Berlin Opera the performances during last month have been, as usual, of a varied character although comprising no absolute novelty; among the principal works produced being Meyerbeer's "Le Prophète" and "Roberto il Diavolo," Marschner's "Hans Heiling," Wagner's "Der fliegende Holländer," "Rienzi," "Lohengrin," and "Tannhäuser," Weber's "Freischütz," and Brüll's "Das goldene Kreuz." First representations are, however, promised for the current season of Goldmark's "Königin von Saba," Nessler's already much-talked-of Opera "Der Rattenfänger von Hameln," and Heinrich Hofmann's "Aennchen von Tharau." Spontini's spectacular Opera "Olympia," which received a fragmentary revival during the late festivities in connection with the Imperial Golden Wedding, will also be produced, in its entirety, this winter. At the Friedrich-Wilhelmstadt Theater the proposed first performance of a new operetta by Suppé, entitled "Boccaccio," has been looked forward to for some time with much curiosity. Berlin is also to have its

*Concerts Populaires* during this winter; Herr Julius Liebig, the director of the Kur-Capelle, at Ems having announced his intention of giving a series of orchestral concerts in different parts of the capital. At the Hof Theater at Hanover the regular performances of Opera, under the energetic direction of Dr. Hans von Bülow, were resumed last month with Wagner's "Tannhäuser." During the recess the orchestral part of the house had been lowered after the Bayreuth model, an innovation which is generally pronounced entirely successful. Berlioz's Opera "Beatrice et Benedict" and Bizet's "Carmen" will be among the attractions of the Hanoverian season. The latter work, which has recently been most successfully mounted at the Vienna Opera, will shortly be introduced to German audiences generally, being already in course of preparation at the majority of the leading operatic establishments of the country.

Much activity is displayed at the Imperial Opera of Vienna in rehearsing and remounting Mozart's operatic works, the contemplated production of which, in chronological order, is regarded with much favour and interest by the music-loving inhabitants of the Austrian capital. The cyclüs, while disregarding the earlier stage-works of the composer, will commence with "Idomeneo," which Opera has not been performed at Vienna since 1815, and will conclude with "La Clemenza di Tito," to be performed on January 27, the anniversary of the composer's birth. The series will be brought to a worthy termination with a performance of the "Requiem."

The newly-erected Hof Theater at Darmstadt, on the site of the building which was destroyed by fire some few years ago, will be inaugurated on the 5th inst. with a festive Prologue, to be followed by the performance of Wagner's "Lohengrin." The two following evenings will be devoted to Schiller's "Wallenstein" Trilogy. Wagner's "Meistersinger" is in active course of preparation, under the direction of Herr Schmidt, the able conductor of the orchestra.

The annual series of concerts at the Leipzig Gewandhaus will be resumed on the 9th inst.

Marchetti's Opera "Ruy Blas" has met with a very cool reception during its recent first performance at the Royal Opera at Dresden.

Herr Hermann Franke, the eminent violinist, has just completed a most successful concert *tournee*, in conjunction with the Viennese pianist, Herr Alfred Grünfeld, at various Austrian watering-places. The reception accorded to these artists has been throughout most enthusiastic, and the attraction exercised by their concerts on the public may be measured by the fact that they have also proved financially successful, while the reverse has been the case this season with all the other similar undertakings at the places referred to. The two virtuosi will continue their *tournee* in the leading musical centres of Germany.

The centenary of the foundation of the Theatre at Mannheim will be celebrated by festive performances between the days of the 7th and 9th inst., Mozart's "Zauberflöte" being included in the programme.

The *Times* says: "Byron's 'Manfred' has been performed at the Munich Hof Theater with Schumann's music, and the *Allgemeine Zeitung* declares it perfectly fitted for the stage. Herr Possart represented the hero in a style worthy to rank with his *Nathan* and *Hamlet*."

The Leipzig *Signale* says: "An interesting portrait of Mozart has recently been published by the eminent Munich photographer, Franz Hanfstängl. The original drawing was taken from life in 1787 by Doris Stock, and represents the composer's features with far less of the mild and childlike expression to which we have been accustomed. Energetic, exceedingly clever, and somewhat sharp is the expression of his face in this portrait."

Mr. H. A. L. Seligmann, an English tenor, will take a leading part in the solo portions of Haydn's "Seasons," to be performed this month by the Düsseldorf Musikverein, under the direction of Herr Julius Tausch.

The Théâtre de la Monnaie of Bruxelles reopened its doors for the present season of Opera on the 5th ult. with an excellent performance of Meyerbeer's "L'Africaine," the principal rôles being intrusted to Mesdames Fursch-Madier and Rebel (a pupil of the Paris Conservatoire), MM. Sylva (tenor), Devoyod (baritone), Gresse and