

THE Musical Times

ESTABLISHED IN 1844

The Shepherd's Call. For String Orchestra and Horn in F (ad lib.). Op. 43 by Herbert Bunning
The Musical Times and Singing Class Circular, Vol. 35, No. 621 (Nov. 1, 1894), p. 750

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

Stable URL: <http://www.jstor.org/stable/3362342>

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Octavo Edition of Two-part Songs for female voices. Nos. 62-91. [Novello, Ewer and Co.]

HERE we have thirty new numbers of a publication commenced not long since, and more direct evidence that it has supplied a distinct want could not be needed. It is clearly impossible to describe in detail each of these little pieces, within reasonable space, but attention may be drawn to a few of them as samples of the remainder. Some are reprints of old favourites, such as Horn's "I know a bank" and duets by Mendelssohn, Abt, Smart, Schumann, and other composers. Nos. 77-86 consist of ten very pretty little compositions by Karel Bendl (Op. 104). In these the effect is much enhanced by the piquant accompaniments. The contributions of Gilbert R. Betjemann, Myles B. Foster, and Ethel Boyce may also be warmly praised for their daintiness and grace.

Clavierstücke. Componirt von Leo Schrattenholz. [Berlin: Ries and Erler.]

CULTURED pianists will enjoy playing these artistic little pieces, which are twelve in number, well diversified in character, and for the most part possessing great musical charm.

The Shepherd's call. For string orchestra and horn in F (*ad lib.*). Op. 43. By Herbert Bunning. [Louis Oertel.]

THIS presents a pleasing pastoral picture, in which, to quote the heading of the music, "the calm of evening is broken by the shepherd's melancholy call," the said call being given to the horn. It is short, simply written for all the instruments, which are well balanced, and would admirably serve as an intermezzo at dramatic performances or recitations.

The Canticles of the Church. Set to Chants by well-known Composers, with varied harmonies. *Benedicite*, for chorus and organ; *Magnificat* and *Nunc dimittis*, set to irregular Chants in G. By J. T. Field. [Novello, Ewer and Co.]

MR. FIELD is no novice in Church composition, but he has hit upon a novel idea in the first of the above-named publications. The familiar chants by Cooke, Jacobs, Turle, &c., are cleverly treated, and the setting will be warmly welcomed by organists who have no natural gift for varying simple tunes. The *Benedicite* is in varied chant form, the usual triple measure being adopted, and is one of the most effective settings of this Cantic within our knowledge. As the *Benedicite* is now in regular use in place of the Te Deum on certain days of the year, Mr. Field's version should be warmly welcomed. The Evening Service is in solid four-part harmony, and is noteworthy alike for pleasing expression and Church-like dignity.

FOREIGN NOTES.

AMSTERDAM.—At a Subscription Concert in the new Concert House, on September 27, Dr. A. C. Mackenzie's fine orchestral ballad "La Belle Dame sans Merci" was performed, under the direction of Mynheer Kes. The programme also included Brahms's first Symphony, the Prelude to Humperdinck's "Hänsel und Gretel," a Rhapsody by Lalo, &c.

ANTWERP.—Weber's beautiful, but rarely heard opera "Euryanthe" was recently performed at the Flemish Theatre, under the direction of M. Kuervels.—At the Exhibition Herr Felix Mottl conducted a grand Wagner Concert, before an enormous and enthusiastic audience. M. Van Dyck was the soloist, and sang extracts from "Lohengrin," "Die Walküre," and "Die Meistersinger."

BARMEN.—On September 25 the well-known firm of pianoforte manufacturers, Rudolph Ibach Sohn, celebrated the centenary of its foundation.—A new Oratorio by Max Bruch will be produced here during the current month, under the direction of the composer. Mynheer Messchart, of Amsterdam, will create the chief rôle.

BAYREUTH.—There are rumours of Madame Cosima Wagner having already engaged the brothers De Reszké for the performances of the "Nibelung's Ring" at the Festspielhaus in 1896, and that these two superb singers are already learning German, which they at present speak

only with difficulty. Frau Rosa Sucher will very likely be *Brünnhilde* and Hans Richter, Conductor.

BERLIN.—On September 22 Professor Xaver Scharwenka produced his opera "Mataswintha," at the Kroll'scher Saal, before an invited audience, and without scenic accessories or choruses. The libretto, by Ernst Koppel, is founded on Felix Dahn's celebrated novel "Ein Kampf um Rom" ("A Fight for Rome"). The music, as was to be expected, is thoroughly modern in style, Wagner's "Tristan" having evidently served the composer as a model of what a present day opera should be. As far as could be judged in the absence of all action and scenery, the score contains some striking beauties, especially in the important work allotted to the orchestra.—At her Pianoforte Recital, on the 12th ult., Frau Gisella Göllerich-Voigt, a pupil of Volkmann and Liszt, played two hitherto unknown compositions by the latter master—viz., "Gebet" (Prayer) and "La Notte" (ode after Michael Angelo). Liszt presented the manuscript of these pieces to the pianist's husband, Herr August Göllerich, in Nuremberg.—The Wagner Society will give four Concerts during the coming winter with the increased Philharmonic orchestra. Three of them will be conducted by Professor Karl Klindworth, while the youngest of the travelling conductors, Herr Siegfried Wagner, will wield the *bâton* at the fourth Concert. Frau Lilli Lehmann, Frau Herzog, Herr Franz Betz, Herr Eugen d'Albert, and other first-rate artists have been engaged, and the production of works by young composers of modern tendencies will be made a special feature.—It is stated that Madame Etelka Gerster intends opening a school of singing at her Italian country seat near Bologna. There will also be a small stage on which her pupils can perform selections from operas.—Madame Berthe Marx-Goldschmidt, who is better known in London than here, will give a cycle of eight Pianoforte Recitals in the Bechstein Saal. The programmes are of quite unusual interest, especially that of the last Concert, which contains only works by modern French, German, and Russian composers.—Humperdinck's "Hänsel und Gretel" met with a most enthusiastic reception on its first performance at the Court Theatre. The Emperor and Empress were present and expressed to the composer the great pleasure which they had derived from his beautiful work.—A successful Concert was given in the Philharmonie by Mr. Ben Davies, Mr. Tivadar Nachéz, and Mr. Algernon Ashton. The distinguished tenor and violinist were repeatedly recalled by the audience, amongst whom were several musicians of note. Mr. Ashton's compositions were also much appreciated.

BREMEN.—Professor A. R. Grote is the composer of a new comic opera, entitled "Prinz Rosa Stramin," which was produced at the Town Theatre, on the 3rd ult., and was favourably received.

BRUSSELS.—There will be no lack of interesting Concerts during the current season, for besides the four given by the Conservatoire, and the series of six others under M. Joseph Dupont, all the travelling conductors at present in fashion—viz., Felix Mottl, Hermann Levi, Richard Strauss, and Hans Richter, as well as Mynheer Kes from Amsterdam—will direct Symphony Concerts.

BUDAPEST.—The municipality has granted a yearly subvention of 3,000 Austrian florins to the local Philharmonic Society.

COBURG.—His Royal Highness the Duke of Coburg conferred upon Madame Lillian Nordica the Cross of the Order of Merit for Art and Science after she had sung the part of *Elsa* in "Lohengrin," at the Court Theatre, on the 15th ult.

CRIMMITSCHAU.—Herr Ed. Henssge, the local town "Kantor," is reported to have made a highly interesting discovery in the several centuries old Kantoreigesellschaft. It is nothing less than the MS. of a hitherto unknown work of the great Johann Sebastian Bach, which that master composed *à propos* of the inauguration of a church at Störthal, near Leipzig. The MS. is in Bach's autograph, and the piece is laid out for three oboes, two violins, viola, and four *voci con Organo et Basso*. Herr Henssge is also the owner of an old copy of another work by Bach, which is said never to have been published. It is a cantata: "Sei willkommen, Du mächtiger Herrscher," for two horns, two oboes, two violins, viola, and four *voci con Fondamento*.