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Three Andantes for the Organ by William Pinney

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Three Andantes for the Organ, composed by William Pinney (Weekes and Co.), are simple little pieces requiring no detailed notice. They are all flowing and melodious, and very clear in form; and as they present no difficulties to the performer, will be found suitable for organists of only moderate acquirements.

FOREIGN NOTES.

WHATEVER the friends of the imperial régime in France may have to say of the lustre and brilliancy which its patronage imparted to arts and sciences, it certainly cannot be maintained that the cultivation of music has been suffered to fall into neglect under the more austere rule of the Republic. Indeed, we doubt whether the lovers of true art have ever had less reason to complain of a scarcity of performances of sterling music than at the present day. There may have been in the palmy days of the Empire more pomp and ostentation at the opening performances of the *Conservatoire*, a more brilliant display of the *élite* of society at the *Grand Opéra*, more levity and abandon among the audiences whom M. Offenbach first enraptured with the sprightliness and piquancy of his humour—more earnestness in the endeavour to enlarge and generalise the sphere of representations of legitimate art there assuredly was not. The activity exhibited just now in the management of concerts at Paris and in the provinces, and the variety of works of sterling excellence represented in the respective programmes, are truly remarkable. It would lead us too far to mention the numerous *soirées*, *matinées*, and occasional concerts, all of more or less interest to the amateur, which have lately taken place in the French capital. The following selection, however, from works which obtained a hearing during the past month at the prominent concert institutions in Paris, which we extract from *Le Ménestrel*, may serve to give an idea of the character of these representations.

Concerts du Conservatoire.—Choral Symphony (Beethoven); Suite (Bach); Scene from "Armida" (Gluck).

Concerts Populaires.—Symphony, C major (Schumann); Violin Concerto (Beethoven); Symphony, C major (Haydn); Septett (Beethoven); overture, "Freischütz" (Weber); Largo (Handel); "Damnation de Faust, légende dramatique" (Berlioz).

Concerts du Châtelet.—Symphony, C minor (Beethoven); Poème-Symphonique (Saint-Saëns); Danse-Macabre (Saint-Saëns); "Roméo et Juliette, fragments symphoniques" (Berlioz); "Damnation de Faust" (Berlioz).

Association Artistique.—Symphony, "L'Océan" (Rubinstein); Fragments from "Fêtes d'Hébé" (Rameau); Music to "A Midsummer Night's Dream" (Mendelssohn).

Société des Quatuors.—Quartets by Brahms and Beethoven; Trio (Saint-Saëns).

Société des Quatuors de Beethoven.—Quartets by Beethoven and Haydn; Quintett by Brahms.

The Minister of Public Instruction and Fine Arts, with a view to further the progress of music, has lately granted various sums to the Concerts Padeloup and Colonne, as well as to several musical Societies, to form a prize-fund for new compositions of excellence. The *Journal Officiel* announces the decoration with the Cross of the Legion of Honour of M. Victor Massé and M. Victorin Joncières. Nor has it been overlooked to pay to the memory of departed genius that just tribute which it is the privilege of the living to bestow. The inauguration of the monument to Auber, erected in the cemetery of Père-la-Chaise, took place on the 29th of January last, being the ninetieth anniversary of the birth of the composer of "La Muette." There was a large concourse of musical and dramatic artists present to assist at the impressive ceremony. The monument, which has been designed by M. Lefuel, is crowned by the bust of the French composer—due to the chisel of M. Dantan—and bears the inscription of the dates of his birth and decease (in 1871), as well as of the titles of his numerous scores. Prayers having been read by the officiating priest, the overture to "La Muette" was played, and the pupils of the *Conservatoire* sang the

cantique from "Le Domino Noir;" after which appropriate speeches were delivered by M. Chenevières, on behalf of the Minister of Public Instruction; M. Bertauld, as Mayor of Caen (Auber's birthplace); M. Ambroise Thomas, as Director of the *Conservatoire*, and others. The proceedings terminated with the performance of a further selection from the works of the deceased master of the French romantic music-drama. Special performances in commemoration of the day took place at the various operatic institutions of Paris.

A splendid concert-hall, erected at the expense of Madame Erard, was opened at Paris on the 6th of last month with an interesting concert, in which the orchestra of the *Conservatoire* and several of the leading "stars of song" took part. Madame Erard, the munificent patroness, had herself engaged the whole of the boxes and stalls for the occasion, the proceeds of which—some 3,000 francs—she handed to the President of the "Association of Musical Artists," Baron Taylor, to be applied, in his name, to the benefit of that institution.

The appearance of Mdlle. Albani at the Théâtre-Italien continues to be a source of unprecedented good fortune to the managers of that establishment. The sensation created by the *Diva* in "Linda di Chamounix" and "Lucia" has been most marked, and may be said to have firmly established her reputation among French opera-goers.

M. Faure, who is just now making an operatic tour in the French provinces, has been everywhere most enthusiastically received. During a performance of "Faust" at Nice the whole of the audience rose to applaud the great baritone in his impersonation of the rôle of Mephistopheles, while wreaths and bouquets were showered upon the stage—an ovation generally accorded only to the favourite *prime donne*.

According to an announcement in *L'Entr'acte*, the first representation was to have taken place at the Théâtre-Lyrique on the 21st ult. of an opera by M. Saint-Saëns, entitled "Timbre d'Argent," the text by Jules Barbier and Michel Carré.

We read in *Le Ménestrel* that an important reform is contemplated in musical quarters at Amsterdam. It appears that the orchestral *diapason* of that city is exceptionally high, a fact which has been for years past a source of inconvenience to singers, and has given rise to numerous complaints on the part of foreign artists during their occasional performances at the local Opera, Madame Christine Nilsson among the number. At a meeting lately convened to discuss the subject, it was decided that immediate steps should be taken for the adoption of the French normal standard.

Le Guide Musical of Bruxelles contains an interesting notice of the first of a series of musical *séances* which took place at that city on the 19th of January last, given by Herren Franz Rummel (piano) and Ottomar Jokisch (violin), assisted by MM. Davin, Jacobs, and Hamme. The programme included quartets by Schumann and Brahms, Bruch's violin-concerto, and pianoforte pieces by Chopin and Liszt. The authority just quoted speaks in terms of high praise of the character and excellence of the several performances. Herr Rummel, especially, created a marked impression upon his audience by the exceptional mastery he possesses over his instrument.

The Italian papers mention the death, which lately occurred at Florence, of Pietro Romani, the intimate friend of Rossini. The deceased, who was much esteemed in his day as a singing-master and professor at the Florence Conservatorium, had just completed his eightieth year. It is not generally known, however, that to the modest maestro is due a share of the fame of his illustrious friend; for not only has he assisted in the orchestration of several of Rossini's more important Operas, but to him are ascribed also some of the popular airs contained in the latter, notably that of Bartolo in "Il Barbiere."

The fourteenth concert of the season at the *Gewandhaus* of Leipzig, which took place on January the 20th, was one of especial interest, through the first performance of a new work by one of the most remarkable among the composers of modern Germany—Herr Johannes Brahms. The com-