

Review

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Santley's Singing Master. Part II. [Chappell and Co.]

THOSE who have been studying the first part of Mr. Santley's book will doubtless welcome the second portion of the work, which consists of 120 exercises designed to cultivate power of expression and vocal flexibility. The latter, the author justly says, in a brief preface, "is quite as necessary for cantabile as for florid music. A simple turn, if not executed with grace and precision, instead of an ornament to, becomes a blot on your singing; a shake a meaningless wobble; and a scale a disjointed succession of sounds." Some excellent advice is also given concerning the practice of scales, and in these days, when many singing masters are teaching variation of vowel sounds according to the register of the voice in which they occur, it is interesting to observe that this experienced vocalist, who is so justly famed for his fine articulation and declamation, lays down the dictum that "the vowel sound with which you begin the scale must never vary throughout its length." The attention of students may also be specially directed to the comment that "a well executed scale in moderate time will always give the idea of quicker movement than a slovenly scale taken at much greater speed."

A setting of the Te Deum in C. For Festival or general use. By Augustus Toop. [Novello, Ewer and Co.]

THIS musical illustration of the world-known Ambrosian hymn is in four parts, soli and chorus, but occasionally the sopranos and tenors are sub-divided. The style is, generally speaking, broad, dignified, and church-like, with, however, modern feeling alike in the vocal harmonies and the organ accompaniments. The composer has unquestionable talent for church music, but he permits the accent of the words to fall occasionally on the wrong syllable. We do not say "magnify," and "Sabaoth" is distinctly wrong. This point may be mentioned because there is very much that is meritorious in Mr. Toop's *Te Deum*. Without being in the least beyond the capacity of fairly well-trained choirs, it is throughout fresh and effective.

Souvenir du Château de Westerloo. For Clarinet in B flat, or Alto Saxophone in E flat, with Pianoforte accompaniment. By Nazaïre Beekman.

Cinquième Air Varié. For Clarinet in B flat, with Pianoforte accompaniment. By Casimir Fabre.

Méditation pour Flûte. With accompaniment for the Pianoforte or Harp. By P. A. Genin.

[Paris: Richault et Cie.]

PLAYERS of the above-mentioned wind instruments would do well to examine these pieces, all of which are pleasing and present no special difficulties. The *Méditation*, in particular, possesses considerable melodic charm, and the ornamental passages for the flute are effectively written. In bar 2 of the *Souvenir* an F natural has been omitted in the bass of the pianoforte part.

Trois Morceaux de Salon. For Violin and Pianoforte. Op. 49. By Emile Sauret. [Novello, Ewer and Co.]

VIOLINISTS who have acquired fair command of their instruments will doubtless welcome these graceful and expressive pieces. The first is an *Andante*, skilfully developed from a theme possessing much individuality. The second piece, entitled "*Ethelia*," is distinguished by melodic grace and contains an episode of impassioned character which provides effective contrast to the prevailing sentiment. A *Mazurka*, to be played *con fuoco e spirito*, concludes the volume. This requires for its effective interpretation a vigorous attack and executive brilliancy, but the difficult passages will well repay being mastered.

Gavotte in D. By Jean Philippe Rameau. Arranged as a Quintet for Pianoforte and Stringed Instruments, by Berthold Tours. [Novello, Ewer and Co.]

THIS forms the fourth number of Messrs. Novello's attractive series of Albums for Pianoforte and Stringed Instruments, and is the well-known *Gavotte* from the great theorist's ballet opera, "*Le Temple de la Gloire*," produced at the Académie Française, on December 7, 1745. Mr. Tours has done his work well. There is no need to say more.

FOREIGN NOTES.

AMSTERDAM.—Herr W. Mengelberg, hitherto musical director at Lucerne, has been appointed to the conductorship of the Concertgebouw Orchestra, vacated by M. W. Kes, the future Conductor of the Glasgow Concerts.

BAYREUTH.—Frau Mottl, who recently made her English *début* at the Mottl Concerts at Queen's Hall, has been engaged by Frau Cosima Wagner for the parts of *Freya* and *Gutrún* in the revival of "*Der Ring des Nibelungen*" next year.

BERGAMO.—The memory of Donizetti is to be signally honoured by the erection in this, his native place, of a theatre bearing his name and fronted by a statue of the composer. A syndicate has been formed for the purpose of carrying out this project, with Count Suardi as its leading member.

BERLIN.—Notwithstanding the somewhat contemptuous press criticism of Herr Reinhold Becker's opera "*Frauenlob*," the melodious and picturesque work appears to have established itself in public favour during the half-dozen performances accorded to it just before the close of the Royal Opera for the annual vacation. As a consequence, "*Frauenlob*" will probably make the round of German theatres, several of which have already acquired the right of performance.—Herr Max Bruch's new oratorio "*Moses*" is to be first produced on the occasion of the bicentenary of the Berlin Royal Academy of Arts next year.—Signor Sonzogno, the Milan publisher and *impresario*, will give a season of "young Italy" operas at the Theater unter den Linden in the coming autumn.—Herr Arthur Nikisch is to conduct the Philharmonic Concerts during the coming season, from October to March next. Among the eminent performers who will appear during that time are Brahms, Paderewski, Sarasate, d'Albert, Burmester, Leopold Auer, Josef Hofmann, Jean Gérardy, and Frederic Lamond.—The 100th performance in Germany has just taken place of M. Edgard Tinel's Oratorio "*Franciscus*."

—The Royal Opera House is about to undergo important structural alterations, partly with a view of rendering it more safe in the event of fire; it being likewise intended to lower the orchestral podium, after the example of Bayreuth. In the meantime, the performances, to be resumed this month, will take place at the Krollische Theater, which has been fitted up for the purpose.

BRUNSWICK.—An opera, "*Fabian*," by Herr Adolph Klager, a local musician and musical author of ability, was recently brought out at the Court Theatre, where it met with a decided success.

BUDAPEST.—In a competition in orchestral composition, opened some time since by the Philharmonic Society here, the first prize has just been awarded to Herr Julius Major for a "*Hungarian*" Symphony.

COLOGNE.—The first novelty to be presented at the Stadt-Theater during the coming season will be a one-act opera, entitled "*Amen*," the composer of which is Herr Heydrich, the well-reputed Wagner tenor of that Institution. Herr Heydrich was originally a contrabassist at the Dresden Opera, and is a good all-round musician, having undergone a complete course of study under Dr. Wüllner before appearing on the lyric stage.

DRESDEN.—The recent revival at the Hof-Theater of Haydn's comic opera "*Lo Speciale*" ("*Der Apotheker*," in the German version) was a distinct success. The pleasing little work, with its conventional but amusing action (skilfully contracted by the adapter of the libretto, Dr. Hirschfeld, from its original three into one act), exhibits the "father of the symphony" in the hitherto scarcely suspected character of a forerunner of Mozart in comic opera.

FRANKFORT-ON-MAIN.—Just previous to the close of the Stadt-Theater for the holidays, the management brought out a charming and highly appreciated novelty, "*Janie*," a musical idyl, in three acts, by Jaques Dalcroze, the libretto by Ph. Godet, ably translated into German by Felix Vogt. The score, interesting throughout, is especially strong in its orchestration.—The directors of the Raff Conservatorium have just issued their annual report, from which it appears that that very ably-conducted Institution, during the academical year just closed, numbered 144 students—viz., 132 German, 5 English, and the