

Review

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proceed we find our interest awakened, though the March becomes more and more military in its character; but, taken as a whole, it contains much that would be very effective under the hands of a skilful player.

The Psalter, or Canticles and Psalms of David, pointed for chanting upon a new principle: with explanations and directions. By the late Stephen Elvey, Mus. Doc.
[James Parker and Co.]

THIS Psalter is well-known to most choristers, and therefore requires little recommendation. The present eleventh edition contains Dr. Elvey's latest corrections, completed just before his death. Had breath-marks been added, we should not have hesitated to say that this was one of the most excellent and perfect psalters we have, for every shade of accent is provided for by different kinds of type in the printing.

Short Pieces for the Organ. Edited by Dr. Spark.
[Ashdown and Parry.]

BOOK No. 9 of this work is perhaps not quite up to the usual standard of interest, notwithstanding that S. Wesley's name is included in it. The pieces are short and easy, just suited to those who play the organ for pleasure and not from a more serious motive. Book 10 contains what we suppose will be a popular march by Himmel, an excellent excerpt from Cherubini's "Requiem," and a pleasant-sounding Andante by F. Lächner.

Four Morceaux from Ballet Music in Gluck's Opera "Orpheus." *Menuetto Grazioso* from "Iphigenia in Aulis" (Gluck). Arranged for the Organ by Herbert S. Oakeley. [Forsyth Bros.]

SIR HERBERT OAKELEY does good work by helping to make known these movements. They are most elegant and lovely, and the arranger's work is after the model of Charles Hallé's "Pianoforte School"—profusely fingered, and every necessary direction clearly indicated.

Bath's Musical Museum for the Harmonium. [J. Bath.]

THIS is a collection of short pieces published in small books, and arranged for the above-named instrument. Books 4, 5, and 6 are before us, and are extremely satisfactory, both as to selection and adaptability to the instrument for which they are intended. The pieces are chiefly taken from the pianoforte or orchestral works of classical composers, and are turned to good account in their new form.

Twelve Chant Series for the Te Deum laudamus. Arranged by Neville G. Barnett. [Novello, Ewer and Co.]

THIS is a very useful little publication, and will save choirmasters the trouble of arranging suitable chants for this most difficult of all hymns. Most of the chants are familiar to all, so the book can be used without giving much trouble to the most elementary of choristers. May we not suggest that other sets follow this one?

The Canticles of Matins and Evensong. Arranged to Ancient Melodies, with varied harmonies and accompaniments, by the Rev. J. Eckersley, M.A.

[J. Masters and Co.]

THIS setting is to be commended, and deserves to be known in churches where garnished Gregorians are palatable.

WE have much pleasure in directing attention to an exquisitely finished fac-simile of a drawing representing Mozart at the age of eight, seated at the harpsichord, his father leaning over his chair playing on the violin, and his sister singing from a piece of music which she holds in her hand. The lifelike expression of the features in each figure of this family group, and the excessive delicacy of the colouring, render this a highly attractive picture, even apart from the interest attached to the subject; and we have little doubt, therefore, that not only music-lovers but the general public will eagerly possess themselves of so valuable an art-treasure. Being a reproduction of a drawing made from life in Paris by N. Carmontelle, the authenticity of the likenesses may be depended upon; and we sincerely hope that the publishers, Messrs. P. and D. Colnaghi and Co., will be amply repaid for their enterprise in issuing so important a contribution to our collections of musical celebrities.

FOREIGN NOTES.

DURING the recent series of operatic performances given at Leipzig by the company of the Hamburg Stadt-Theater, much enthusiasm was created by the production of Handel's Opera "Almira," the earliest of the composer's many similar stage works. "Almira" was written at Hamburg in 1704 to German words by Feustking, and was produced on the Hamburg stage (then the leading one in Germany in operatic matters) in the following year. The successful revival of the work in our days is the more noteworthy as testifying to the vitality possessed by a species of music generally regarded as obsolete. Considering the unique popularity which the works of what may be called Handel's third period, viz., his oratorios, enjoy in this country, it is surprising that no attempt is being made at a similar revival of one or the other of the numerous operas written by him during the earlier part of his career in England.

An Overture, entitled "Rip van Winkle, intended to illustrate Washington Irving's well-known story, the work of a pupil of the Leipzig Conservatorium, Mr. George W. Chadwick, attracted much attention on the occasion of its performance during one of the recent annual exhibition concerts of that institution.

The manuscript score of an Opera by Haydn, in the composer's own handwriting, has lately been discovered among a quantity of old music which its present owner had acquired for the value of the paper during the sale of the music appertaining to the *répertoire* of the now extinct Théâtre-Italien of Paris. The Opera is entitled "La vera Costanza," and was composed in the year 1785 for the Imperial Opera at Vienna, but, in consequence of intrigues, it was never performed. The manuscript bears the inscription at its conclusion, "Fine dell' opera. Laus Deo. 1785."

Herr Bitter, the new Prussian Finance Minister, has also a reputation as a musical *savant*, being the author of biographies of Johann Sebastian Bach and of his gifted sons, as well as of other musico-historical essays.

We extract the following paragraph from the *Times* of the 21st ult.: "The general congress of the Cecilia Societies of Germany will be held this year at Ratisbon on the 4th, 5th, and 6th of August. The object of these Societies is to effect a reform of the music in the Roman Catholic churches, and to bring it back to the more severe style of which Palestrina and his school are types. It is the usage at these German annual meetings to perform some specimen works, both of the more important and minor kind, of the earlier Church composers; and as the number of singers is always considerable, and all have been well trained, the effect of *ensemble*, which is one of the great features in these works, is always sure to be well rendered. On the approaching meeting there will be choral services and other performances of Church music both in the forenoons and afternoons of the 5th and 6th of August in the Cathedral of Ratisbon, and the Dominican Church and the Church of St. Emmeran. The chief selection of music of the early composers will be on the afternoon of the 6th."

The ninth Musical Festival of the Middle-Rhine was announced to take place between the days of the 26th and 29th ult. at Mannheim, the occasion coinciding with the fiftieth anniversary of the excellent Musik Verein of that town. Herr Vincent Lachner was to have conducted the performances.

M. Halanzier resigned his functions as director of the Paris Grand-Opéra on the 15th ult., having concluded the performances given under his *régime* with Meyerbeer's "Les Huguenots" on the previous day, when he took leave of the *personnel* of the establishment. His successor, M. Vaucorbeil, inaugurated his new office by a performance of Halévy's "La Juive," in the presence of the President of the Republic and a crowded audience. M. Grévy, on the occasion in question, had a prolonged interview with the new Director, in the course of which he assured him of the lively interest he took in the conduct and prosperity of the leading lyrical stage of France.

The state subventions for the purposes of Fine Arts granted by the French Government amount to the sum of 1,696,700 francs. Of this the Paris Conservatoire receives 254,100 francs; similar institutions at Toulouse and Lyons 5,300 francs, and those at Lille, Dijon and Nantes 4,000