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Review

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Sonata pour Piano et Violon. Par E. Overbeck.
[London: Charles Woolhouse.]

THE perusal of this work has given us considerable pleasure, for it is long since we have met with a piece in the grand old Sonata form containing so much that is fresh, spontaneous, and enjoyable. The themes are throughout well coined, and full of emotional, though not sentimental, qualities. It is, in fact, as a melodist pure and simple that the composer appeals to us most, and this being the feature most rarely met with in our younger musicians, we mention the fact with special satisfaction. Some of the subjects are excellent—*e.g.*, those of the opening *Allegro*, the first of which is not unworthy of Brahms in his most genial mood. The *Andante* has a plaintive theme, suggestive of the "dark, but true and tender North," and accompanied in a thoroughly charming and refined manner. We care less for the Intermezzo-like *Più mosso*, which twice interrupts its tranquil, pensive flow of melody. A very spirited, though not remarkably original, *Scherzo* is followed by a delicious *Trio*—a little gem. The *Finale* opens with a sombre and striking theme in octaves, which is effectively contrasted by a melodious yet impassioned second subject. A bold and vigorous *Coda* brings the Sonata to a conclusion.

Village Scenes. A Cantata for female voices. Words by Clifton Bingham; music by Frederic H. Cowen.
[Novello, Ewer and Co.]

THE librettist of this unpretentious little work does not offer a connected story, contenting himself with stringing together half-a-dozen sets of stanzas in varying metre, the separate titles being "The Village Green," "The Pedlar," "The Children at play," "The Gipsy," "The Old Hall," and "The Curfew." How well suited to Mr. Cowen's light and tasteful pen are such themes as these need hardly be said. His music is for soprano and contralto soloists and two-part chorus. The voice parts are throughout extremely simple, but the dainty and piquant accompaniments require a skilful pianist to render them full justice—that is to say, to bring out all the effects intended by the composer.

Leidvoll-Freudvoll. 4te grosse Concert-Arie für die Clarinette in B. By Michael Bergson. Op. 102.
[Offenbach-am-Main: Johann André.]

THE composer, for many years director and teacher of the Geneva Conservatoire, has here written two showy movements for the clarinet; so showy, indeed, that at times we meet with an *ossia* or *simplifiée*. The music, light and graceful, shows in places the influence of Weber. The orchestral accompaniment has been arranged for pianoforte. The title of the work under notice recalls, by the way, two little pieces for pianoforte by Beethoven, the one entitled "Lustig," the second, "Traurig." M. Bergson, however, adhering to the usual order, changes mourning into gladness.

Rêverie Pathétique. Pour le Violon avec accompagnement de Piano. Par Angelo Mascheroni.
[Robert Cocks and Co.]

THE broad melody, with its melancholy beseeching tones, and with its great variety of rhythm, requires an interpreter of great feeling and intelligence. The *Maestoso Grandioso* is impressive, while the *Coda*, with its soft, piquant cadences, forms an excellent contrast. With the exception of this *Coda*, the pianoforte part is not particularly attractive.

Naissance d'Amour. Mélodie pour Violoncelle et Piano. Par Maude Valérie White. [Robert Cocks and Co.]

A FLOWING, graceful piece, and one with which "My dear little friend, Jean Gérardy," to whom it is dedicated, will win many a success on the Concert platform. The composer, by tasteful harmonies and pleasing rhythm, has raised the pianoforte part above the level of an ordinary accompaniment.

THE Oesterlein Richard Wagner Museum, Vienna, has just acquired the death-mask of the master, taken by the sculptor, A. Benvenuto, on February 13, 1883.

FOREIGN NOTES.

THE Frankfort-on-Main St. Cecilia Society celebrated the seventy-fifth anniversary of its foundation, on November 22, with a performance of Beethoven's Mass in D.

A new Overture, entitled "Sappho," by Carl Goldmark, was lately produced at Vienna, under Dr. Hans Richter, and has since been played at Dresden and Berlin. The composer has not stated whether he has endeavoured to give a character portrait of the Greek poetess, or whether his work is to be a prelude to Grillparzer's Tragedy "Sappho." In any case, it is said to be an important work, both as regards its contents and orchestration. The latter is pronounced superb, his treatment of the harp being especially effective and original.

There are no doubt still some people left who repeat the old parrot cry that there is no melody in Wagner's music. For them even the "Meistersinger," with its incomparable wealth of the most entrancing melody, has no charm, and, we daresay, never will have. Referring to this glorious work a German critic, Herr Th. Goering, used a happy simile when criticising the recent first performance of Ignaz Brüll's opera "Check to the King," which is said to contain numerous reminiscences of the "Meistersinger": "As the Colosseum in Rome served for centuries as a quarry, so in these days Wagner's works seem destined to become an inexhaustible mine for the coming generation of opera composers. Fortunately the original work will thereby suffer no harm; on the contrary, this exploitation will be to its advantage, because many will no doubt only by this means become aware how much melody it contains."

Herr Jean Louis Nicodé gave, on the 4th ult., the first of a series of four Concerts at Dresden with his orchestra, the Chemnitz Städtische Kapelle. The programme included Brahms's First Symphony, and works by Beethoven, Wagner, Berlioz, and Lalo. The local press speaks in the highest terms of Herr Nicodé's conducting, his rendering of the splendid Symphony being described as a perfect revelation to the Dresden public.

A new Einakter, "Sanna," by Georg Rauchenecker, was produced on November 19 at Elberfeld, with great success. It is said that the score of this work was returned unopened from the recent Gotha Prize Competition.

Three movements—*viz.*, the Kyrie, Sanctus, and Agnus Dei—from a new Mass for double chorus, soli, and orchestra, by Max Bruch, were recently produced at a Concert at Barmen, and made a deep impression.

A new Mass in B flat minor, by Albert Becher, was lately produced in the Luther Church, Dresden, with great success. It is said to be a work of unusual merit.

Ignaz Brüll's new opera "Check to the King" was, on November 24, successfully produced at the Munich Court Theatre.

Madame Lillie Lehmann, the famous dramatic soprano, gave two Robert Franz evenings lately at Dresden and Berlin. The programme consisted of twenty of the finest specimens of the great and much-neglected song-writer's genius. Madame Lehmann's splendid performance roused her audiences to genuine enthusiasm.

"King Arthur," a new opera in three acts and a prelude, was, on November 26, produced at the New Stadt-Theater, Leipzig, but failed to please. The composer is Max Vogrich, a German living in America, and a late pupil of the Leipzig Conservatoire.

On November 13 a new one-act comic opera, "Der Procurador von San Juan," by J. Krug-Waldsee, was produced with much success at the Mannheim Court Theatre.

At a Concert which she gave at Berlin, on the 8th ult., Madame Sophie Menter played the solo part in some "Zigeunerweisen" for pianoforte and orchestra of her own composition. M. Sapellnikoff joined her in a performance of Liszt's "Concert Pathétique," and also conducted the rest of the programme.

The latest addition to the long list of "eminent" conductors is no less a personage than the German Emperor. According to the *Cologne Gazette*, he took the *bâton* recently at a hunt dinner, and conducted a march played by the band of a regiment of Uhlans.

Messrs. Breitkopf and Härtel have in the press a new volume of letters by Franz Liszt. It will be edited by the well-known writer on musical subjects, La Mara (Frau