

THE Musical Times

Male-Voice Choirs

Author(s): Hugh Shimmin

Source: *The Musical Times and Singing Class Circular*, Vol. 23, No. 468 (Feb. 1, 1882), pp. 99-100

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

Stable URL: <http://www.jstor.org/stable/3358578>

Accessed: 10-11-2015 15:29 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

We have also received the first number of *La America Musicale*, published in the Spanish language at New York, edited by Dr. Godoy, and that, for the second year of its existence, of *Le Passe Temps Musical*, edited by MM. Georges Cordonnier and Paul Bilhaud, and issued at Paris.

The winter season of the Teatro Regio of Turin was inaugurated with the first performance of Ponchielli's opera "Gioconda," which was most favourably received.

The Museum of the Royal Conservatoire at Brussels is to be enlarged by an addition of Chinese musical instruments. The collection is remarkable for the great variety of instruments represented, and will be the only complete one of specimens of the Chinese instrumental system in Europe.

M. Massenet has introduced several Jewish chants into his opera "Hérodiade," shortly to be transferred from Brussels to Paris, among others being "Hosanna" and "Shemang Yisrael." The Belgian clerical press denounces the work as a profanation of scriptural subjects, while the Brussels performances continue to attract crowded audiences.

Franz Schubert's little-known operetta "Die Zwillingbrüder" ("The Twin-brothers") is shortly to be performed at the Hoftheater of Vienna.

At the Imperial Opera of Vienna four operatic works will be added to the *répertoire* during the present season, viz.: Ambroise Thomas's "Françoise de Rimini," Wagner's "Tristan und Isolde," Boito's "Mefistofele," and Verdi's "Don Carlos."

Franz Rummel, the eminent pianoforte virtuoso, is making a highly successful concert-tour in Germany. He has recently played at one of the Gewandhaus Concerts of Leipzig, where he met with the most flattering reception.

An International Exhibition of musical instruments is to be held next year at Berlin, for which the preliminary arrangements are already in course of progress.

At a sale of autographs recently held at Berlin, the manuscript of Mozart's Pianoforte Trio in G was sold for the sum of 1,330 marks, and a musical autograph of Meyerbeer realised 260 marks, while the original sketches for Beethoven's Symphony in F only fetched 24 marks.

M. Camille Saint-Saëns will shortly produce his cantata, "Lyre and Harp," and his "Suite Algérienne" at the Singakademie of Berlin.

Robert Schumann's opera "Genoveva" is in course of preparation at the Dresden Hoftheater, and will be produced in the course of the present month.

Herr Joachim, the eminent violinist, is just now engaged upon a concert-tour in Russia.

Carl Brandt, the technical director of the Darmstadt Hoftheater, died in the last week of the past year, at Frankfort, at the age of fifty-nine. Brandt's reputation as the inventor of most of the modern improvements in stage machinery and scenic contrivances was a European one, his ingenuity being especially displayed in the mounting of Wagner's latest music-dramas, including that of the Nibelungen tetralogy at the Bayreuth Theatre. Previous to his death Brandt had completed the mechanical arrangements for the forthcoming performances of "Parsifal," which are said to be marvels of ingenuity, and furnish another proof of his inexhaustible technical resources.

At Leipzig died, at the age of forty-six, the famous zither virtuoso, R. A. Kobatek.

Carl Schneider, once famous as a tenor singer, and for many years afterwards a valued instructor of his art, died at Cologne, on the 3rd ult., at the age of fifty-nine. It was of him Jenny Lind once wrote, "I number him amongst my purest stage-recollections."

Jean Chéret, the excellent scene-painter, died at Paris on the 6th ult.

The death is also announced, at Paris, of Ferdinand Hérold, late Senator and Prefect of the Seine Department, a son of the composer of "Zampa." Although no musician himself, M. Hérold took a lively interest in all matters connected with the art; and to him is owing, among other institutions, that of the Grand Prix de Musique of Paris.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

Paris.—Conservatoire (January 8): Symphony in B flat (Beethoven); Les Béatitudes (C. Franck); Overture, "Fingal's Cave" (Mendelssohn); Choruses from "Cosi fan Tutte" (Mozart); Symphony in G, No. 29 (Haydn). Concert Populaire (January 8): Symphony, C major (Beethoven); "Le Soir" (Gounod); Concerto Symphonique for pianoforte (Litolff); Fragment from "Hérodiade" (Massenet); Larghetto (Mozart); Fragments from "Tannhäuser" (Wagner). Châtelet Concert (January 8): Symphony, C major (Beethoven); Jeux d'Enfants (Bizet); Second Rhapsody (Liszt); Overture, "Manfred" (Schumann); Le Rouet d'Omphale" (Saint-Saëns); "Ride of the Valkyries" (Wagner). Châtelet Concert (January 15): "Reformation" Symphony (Mendelssohn); Overture, "Artevælde" (Guiraud); Serenade (Beethoven); Violoncello pieces (Godard); Last Rhapsody (Liszt). Concert Populaire (January 15): Symphony in A (Beethoven); Symphonie-Ballet (Godard); Violin pieces (R. Wagner); Serenade (Haydn); Overture, "Guillaume Tell" (Rossini). Conservatoire (January 22): Symphony in C (Schumann); La Prière du Matin et du Soir (E. del Cavaliere); Overture, "Coriolan" (Beethoven); Fragments from "La Damnation de Faust" (Berlioz); Marche Hongroise (Berlioz). Concert Populaire (January 22): Historical Concert illustrating the progress of the Symphony; Fragments of an Orchestral Suite (Bach); Symphony, "La Chasse" (Gossec); Symphony (Haydn); Fragments from "Midsummer Night's Dream" (Mendelssohn); Finale of Choral Symphony (Beethoven). Châtelet Concert (January 22): Overture, "Melusine" (Mendelssohn); Scènes Pittoresques (Masset); Concert Air (Mozart); Symphonie Funèbre et Triomphale (Berlioz); March, "Tannhäuser" (Wagner).

Leipzig.—Gewandhaus Concert (January 1): Overture, "Anakreon" (Cherubini); Air, "Iphigenia in Tauris" (Glück); Pianoforte Concerto No. 2, manuscript (Brahms); Air, "Le Nozze di Figaro" (Mozart); Two Rhapsodies for pianoforte (Brahms); Symphony No. 8 (Beethoven). Gewandhaus Concert (January 12): Overture, "Faust" (Spohr); Scene and Air from "Faust" (Spohr); Adagio, Siciliano, and Allegro for flute (Bach); Overture, "Hebrides" (Mendelssohn); Symphony, G minor, No. 5 (Rubinstein).

Berlin.—Beethoven Evenings of Dr. Hans von Bülow and the Meiningen Hof-Capelle, at the Skating Rink (January 16): Symphony No. 1; Overture, "Fidelio"; Symphony, "Pastoral." Beethoven Evenings, &c. (January 17): Overture, "King Stephen"; Pianoforte Concerto, E flat major; Rondino, E flat major, for wind instruments; Overture, "Prometheus"; Symphony, No. 8. Beethoven Evenings, &c., (January 18): Overtures, "Egmont" and "Leonore," No. 3; Symphonies, Nos 5 and 7.

Cologne.—Concert of the Concert-Gesellschaft (January 10): Academic Overture (Brahms); Air from "Seraglio" (Mozart); Violin Concerto (Mendelssohn); Spanish Dances (Sarasate); Songs (Schumann, Jensen, Hiller); "Winter und Lenz," Concertstück for chorus and orchestra (E. Hartmann); Symphony, "Pastoral" (Beethoven).

Wiesbaden.—Cur-Orchester (January 1): Suite in D (Bach); Symphony No. 5 (Beethoven); Prelude to "Die Meistersinger" (Wagner). Cur-Orchester (January 6): Overture, "Faniska" (Cherubini); Symphony No. 5 (Rubinstein); Dance of Priestesses, from "Samson and Dalila" (Saint-Saëns); Overture, "Zur Weihe des Hauses" (Beethoven). Cur-Orchester (January 8): Overture to a Tragedy (Bargiel); Märchenlied, Op. 113, arranged for Orchestra (Schumann-Erdmannsdorfer); Suite No. 1 (F. Lachner); Toccata, F major, arranged for Orchestra (Bach-Esser).

Milan.—Charity Concert of the German Choral Quartet Society (January 16): Overture, "Il Portatore d'Acqua" (Cherubini); Romance, "Tannhäuser" (Wagner); Second Mass, "Gloria" (Gounod); Funeral Ode (Brahms); Overture, "Prometheus" (Beethoven); Madrigal (Lotti); Agnus Dei, from Second Mass (Gounod); First Finale from "Creation" (Haydn); Vocal Soli (Halévy, Meyerbeer).

Turin.—Stefano Tempia Choral Society (December 18): Kyrie, Paternoster; "Sogni dorati," for violin and pianoforte; "Il Paese Natio," Chorus for soprano and alto (S. Tempia); Tenth Psalm (Marsello); "Addio," Chorus for tenor and bass (Mendelssohn); Chorus and March from "Les Deux Journées" (Cherubini); "Confidence," Duet for violin and pianoforte (S. Tempia); "Gipsy Life" (Schumann).

Boston.—Symphony Orchestra, conducted by Herr Henschel (December 17): Overture, "Egmont"; Pianoforte Concerto, No. 4; Symphony, C minor; vocal soli (Beethoven). Symphony Orchestra (December 31): Overture, "Ali Baba" (Cherubini); Scena and Air from "Euryanthe" (Weber); Symphony in C, No. 2 (Schumann); Caprice, Op. 146 (Hiller); Pogner's address, from "Die Meistersinger," and "Kaisermarsch" (Wagner).

Baltimore.—Peabody Institute (December 3): String Quartet, Op. 11 (Tschaikowsky); Songs (R. Franz); Sonata for pianoforte and violoncello, Op. 38 (Brahms). Peabody Institute (December 10): String Quartet, Op. 44, No. 1 (Mendelssohn); Air and Arioso from "St. Paul" (Mendelssohn); Vocal Duets (E. Lassen); Pianoforte Trio, Op. 3 (R. Volkmann).

CORRESPONDENCE.

MALE-VOICE CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—My attention has been drawn to Mr. J. Cantor's letter upon this subject in your issue for January, and, while admitting the truth of much that he says as to the neglect of this branch of the musical art, I cannot allow his statement (so far as Liverpool is concerned) to pass unchallenged.

It is well known that, in addition to the two private Glee Clubs referred to in his communication, there is in very healthy existence a Society called the "Liverpool Vocalists' Union," consisting of twenty-four male voices, which meets once a week (oftener if necessary) for the

practice solely of male-voice music. This Union was established in 1872, is governed by a strict code of rules and an annually elected committee, and possesses a library of some 150 pieces (constantly increasing), consisting of glees, ancient and modern, madrigals, part-songs, and choruses, sacred and secular, all of which are sung unaccompanied.

During its existence several honours have been won, and over 200 appearances have been made by this Union in London and other large towns, which you will admit is fair work.

In addition to the Vocalists' Union there are several quartet parties, viz.—the "Orpheus" (sixteen years old), "Liver," &c., and Mr. Cantor has also a double quartet party, though of very recent existence.

I will also add that, in 1873, I think, Liverpool sent up a representative choir of eighty male voices to the Crystal Palace which brought away the first prize of £50 against all comers. I think your readers will agree with me that the art is not so much neglected as Mr. Cantor would make them believe—at least, as far as Liverpool is concerned.

I am, your obedient servant,

HUGH SHIMMIN, Hon. Sec.

Liverpool, January 19, 1882.

AN ORGANIST'S GRIEVANCE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—There can scarcely be but one reply, as it appears to me, to the question put by a "London Organist," in his now somewhat altered position. The entire control of the music reverts naturally into the hands of the newly appointed choirmaster, otherwise the appointment of such an agent is simply meaningless; and the organist should now perform his special function subject to the direction of the choirmaster, in the same manner as the members of the choir are expected to do.

I am connected with a church where the two posts referred to have lately been divided by the appointment of a choirmaster, and, so far, with the most satisfactory results, both as regards the music and the *esprit de corps* of the choir.

I may also add that the many years' experience I have had of choir work, &c., leads me to entertain an opinion exactly the reverse of that expressed by a "London Organist" at the close of his letter; and I apprehend that the explanation of the two posts being generally combined is mostly to be traced to one of finance.

CHOIR.

THE CURIOSITIES OF CRITICISM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I send you the inclosed criticism on a concert which I have found in a local paper, thinking it might perhaps, be worthy of a place in your "Curiosities of Criticism": ". . . Mention should be made of one of the most attractive instrumental pieces on the programme, 'Little May,' composed by the conductor himself. In this piece several parts were attractive for their resemblance to snatches from the standard works of some of the greatest composers; at one period the stringed instruments give a low murmur of cadence, and anon the whole force of the band unites to give power to the finale, which is full of vigour, exploding in a crash of an instrumental tempest. . . ."

As this might interest many of your readers, I hope you will allow it a little space in your correspondence.

I am, sir, yours truly,

FRANCIS W. GALPIN.

Trinity College, Cambridge, Jan. 20, 1882.

SCARCITY OF ALTO VOICES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the article on "Male-Voice Choirs" inserted in THE MUSICAL TIMES for January, a remark is made as to the unhappy scarcity of altos.

Undoubtedly such is the truth, but I think a remedy might be found by endeavouring to offer more encouragement towards cultivating this voice. Although stronger

than the contralto voice, the latter is always chosen in our choral societies before an alto, in rendering an occasional quartet.

Alto vocalists are never heard at ballad concerts, simply because there are no songs specially written for them. Let some of our song-writers try the experiment of composing for them, and watch the result. An alto's scope is so limited that many, for the sake of appearing at concerts as soloists, sing in their lower (generally baritone) voice, thus invariably deteriorating, and often killing, their falsetto register.

Singing-masters, too, might study the production of the alto voice a little more, for as a rule they know nothing about it. With a little attention to the matter, I have no doubt but that the number of good alto singers might be largely increased.—I am, yours, &c.,

January 3, 1882.

AN ALTO.

THE FIRST DULCIANA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Allow me to thank Mr. Hopkins for his letter on this subject.

Mr. Edwards and I have since carefully examined the stop, when I found, to my surprise, that, whereas all the flute-pipes have their names marked on them in German characters, the dulciana is *not so marked*.

I consider this a proof that Mr. Hopkins is right in his conjecture, and that our dulciana is a later addition to our organ.—Yours faithfully,

EDWIN J. CROW.

Ripon, December 21, 1881.

TO CORRESPONDENTS.

** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ABSCHEID.—We cannot in this journal recommend any particular "system." You must take your own choice. To "X. Y. Z.'s" communication the same answer will apply.

STUDENT.—You should apply to the Professor of Music at the University, who will afford you all necessary information.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—The Choral Union gave an excellent performance of *The Messiah* on the 4th ult. The solo vocalists were Miss Annie Marriott, Miss Hope Glenn, Mr. Joseph Maas, and Mr. Burgon. Mr. A. F. Rae led the band, Mr. John Kirby conducted, and Mr. W. Morrison presided at the organ.

ABINGDON.—The Musical Association gave *The Messiah* on December 21, assisted by an excellent band. The principal vocalists were Miss Marianne Fenna, Miss Jeanie Rosse, Mr. Hodgson, and Mr. Bonell. The solos were well rendered, and the choruses sung with spirit and decision. Mr. Frederick K. Couldrey conducted.

ALTON.—The members of the Choral Society gave their first Concert for the season, at the Assembly Rooms, on the 12th ult. The first part consisted of a selection from *Judas Maccabæus*, and the second was miscellaneous. The soloists were Miss Jessie Jones, Mr. Redfern Hollins, and Mr. Pennel Cross, vocalists; and Mr. Edmund Woolhouse, violoncello—all of whom were highly satisfactory. The choir, which numbered about seventy voices, sang admirably. The accompaniments in *Judas* were played on the pianoforte by Mr. L. Reeves, and on the harmonium, by Mr. H. Shepherd, supplemented by a local orchestra, led by Mr. C. G. Halliday. Miss Ella Smith accompanied the songs, &c., in the second part, and Mr. H. Piggott conducted.

ARMAGH.—Mr. W. G. Wood and Mr. Albert McGuckin gave a very successful Concert, on the 9th ult., assisted by Miss Mary Russell, Mr. G. F. Townley, vocalists; Mr. C. Wood, violoncello; and Dr. Marks, pianoforte. Mr. W. G. Wood gave an excellent rendering of the "Moonlight" Sonata, Mendelssohn's Prelude and Fugue in E minor, and also of some compositions of his own. The singing of Mr. McGuckin, Miss Mary Russell, and Mr. G. F. Townley was much appreciated. Dr. Marks was an able accompanist.