Review

Source: *The Musical Times and Singing Class Circular*, Vol. 21, No. 444 (Feb. 1, 1880), p. 86

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

Stable URL: <http://www.jstor.org/stable/3357967>

Accessed: 22-12-2015 12:23 UTC

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the large Harmonium shown in fig. 4, page 19, it would, we think, be well to say something about it in future editions. Another point worth mentioning is that we can find no reference at all to what is known as the "double touch." This mechanical adjustment of the keys plays so important a part in many Harmoniums (especially in those of M. Mustel), that it would be well to explain it in future editions. Students who are not acquainted with its use will otherwise be very likely to be considerably discomposed on playing for the first time on an instrument in which it is found. Mr. Hall is no doubt familiar with it, and we call attention to the omission that it may be rectified in future editions.

The directions and exercises for blowing leave nothing to desire either in clearness or completeness; while the chapter on the combination of stops, and more especially the "general remarks" (pages 29—34) with the very novel "combination tables" on page 33, are really admirable. We next find a series of exercises on fingering, and a number of special "studies for blowing," in which some of the technical peculiarities of the instrument are well illustrated; and the work is completed with thirteen original pieces, many of which are not only interesting as music, but most instructive to the learner, as showing him how to make the most of the special resources at his disposal. We trust that the publication of this Primer may do something to remove the prejudice against and increase the knowledge of the too often despised and rejected Harmonium.

The Little Drummer. Words by Clara Kappey, after H. von Fallersleben's "Paukenschläger."

Wind. Words by H. Baldwin.

The Lark now leaves his wat'ry nest. Words by Sir William Davenant.

Four-part songs, composed by J. A. Kappey.

[Boosey and Co.]

ALL these unpretentious songs show much musical feeling, the first, however, being the best of the three. This composition, being written for the members of the Rochester, Strood, and Chatham Choral Society, has been already successfully tested in public. No. 2 is carefully written and melodious; but we like not the accentuation of the words where the time changes to 3-4. No. 3 has many good points; and, if well sung, would we think prove extremely effective. Mr. Kappey might doubtless, judging from these specimens, succeed in a higher class of writing.

FOREIGN NOTES.

WE have received the following interesting communication from Professor F. W. Jähns, of Berlin, the well-known authority in matters connected with the works of C. M. von Weber, respecting the recent first publication of a cantata by that composer: "A notice has appeared in a late issue of the *Dresdener Nachrichten* directing the attention of the readers of that journal to what is styled a newly discovered or 'exhumed' work by C. M. von Weber. This expression is used with regard to a cantata written by Weber in the year 1821, on the occasion of the anniversary of the birth of a member of the royal family of Saxony, and which has just been published for the first time by Kistner, of Leipzig. The editor, Herr Carl Bank, has acquitted himself of his task in a manner worthy of the immortal composer, having moreover substituted new words of more general application for those originally employed for the special occasion for which they were intended, and commencing with 'Du, bekränzend uns're Laren.' Thus far, then, the musical public has every reason to feel indebted to Herr Bank, while he himself would probably be the last to claim the merit attributed to him by the journal in question of having 'exhumed, à la Schliemann,' this cantata of Weber's. He must, doubtless, be well aware of the fact that in my book on Weber ('C. M. von Weber in seinen Werken'), published in 1871, this cantata is mentioned at some length under No. 283, p. 340, including dates of composition and first performance, together with a characteristic of the work, its subsequent partial utilisation by the composer in the first finale of 'Euryanthe,' and the whereabouts of the manu-

script. In the face of these facts it is difficult to see how the edition of the cantata issued by Herr Bank can in any sense be described as a 'discovery.' *Suum cuique!*" So far we have quoted Professor Jähns, to whose communication, apart from its interesting subject-matter, we extend the more willingly the publicity of our columns, since we are fully alive to his unique merits in regard to the elucidation and determination of facts and details relating to the compositions of C. M. von Weber, which render his labour a monumental one for future generations. The Professor is, we understand, preparing for publication a supplementary volume to his "C. M. von Weber in seinen Werken," containing much additional information concerning the works of the composer of "Freischütz" and "Oberon."

The cyclus of historical performances of Mozart's operas was announced to be inaugurated at the Imperial Viennese Opera on the 25th ult., occupying a week, the order of representations being as follows: "Idomeneo," "Seraglio," "Le Nozze di Figaro," "Don Giovanni," "Così fan tutte," "Zauberflöte," "La Clemenza di Tito." Among the lady artists engaged in the performance are mentioned Mesdames Pauline Lucca, Bianchi, and Schuch-Proska. A similar historical week dedicated to Mozart's operas was to be held simultaneously with the Vienna performances at the Stadt-Theaters of Hamburg and of Leipzig.

At a recent Concert of the Philharmonic Society of Vienna the first performance of an overture to an opera by Franz Schubert, entitled "Des Teufel's Lustschloss," created much interest. The work was composed, to a libretto by Kotzebue, between the years 1813-14, when the composer was still almost a boy, and has never been printed. The first and third acts are said to be still in existence, the manuscript of the second having served to light the fire at the house of a friend of the composer. The overture is described as being sprightly and of sound workmanship.

The museum of the Mozart Institution at Salzburg has been enriched by the gift, on the part of the widow of M. Erard, of the ring given to the composer in 1762 by the Empress Maria Theresa, on the occasion of a concert held at Schönbrunn. The valuable relic had come into the possession of the lady through Spontini.

We have good authority for contradicting the report spread in German journals, and reproduced in these columns, to the effect that Herr Julius Stockhausen is about to resume his former position as director of the Stern'sche Gesangverein at Berlin. On the contrary, the great German baritone, although he has resigned his position as professor at the Frankfurt Conservatorium, intends to continue his residence in that town, where there is a sufficient field for the exercise of his eminent talents. Herr Max Bruch, the present director of the Berlin institution, publicly renounces, on the other hand, the intention attributed to him of resigning a position which he has so recently assumed.

The Berlin music journal *Echo*, occasionally quoted by us, has ceased to exist since the commencement of the present year.

A new work from the pen of Dr. Ludwig Nohl, "Mozart nach den Schilderungen seiner Zeitgenossen" (Mozart as described by his Contemporaries), is being issued in numbers by the firm of F. Thiel at Leipzig. The book will form a pendant to the same author's similar work on Beethoven (not the biography). We shall again refer to the new publication when complete.

Herr Josef Joachim is just now engaged upon a most successful Concert-tour extending over Austria and some parts of Italy, in conjunction with the Viennese pianist Herr Bonawitz. At Milan, where the two artists appeared on the 6th of last month and on subsequent dates, their reception has been of the most enthusiastic kind, the eminent violinist creating a *furor* with his Hungarian Concerto and the Hungarian dances, well known to London audiences.

Anton Rubinstein's operas are evidently gaining ground in the *répertoires* of continental theatres. At Berlin "Die Maccabäer" and "Ferramors" have been mounted; at Prague and Breslau the former work is being produced; at Hamburg "Nero" continues to draw a full house; the same may be said of "Ferramors" at the theatres of Königsberg and Dantzic; while at Moscow and St. Peters-