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Serenade in E Flat, for Orchestra by Thomas Wingham; Ernest Kiver  
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*Serenade in E flat, for Orchestra.* Composed for the Philharmonic Society, by Thomas Wingham. Arranged as a Pianoforte Duet, by Ernest Kiver.

[Novello, Ewer and Co.]

This Serenade, favourably noticed by us on its first performance at the Philharmonic Society last year, has been excellently arranged as a Pianoforte Duet by Mr. Kiver—so well, indeed, that those who have never heard it in its original form would scarcely suspect it to be a transcription. The graceful and refined poetical feeling displayed throughout the work—illustrative of Shakespeare's well-known lines, "How sweet the moonlight sleeps upon this bank"—will certainly require most sympathetic playing upon the part of both executants (the charming "Scherzino" more especially); but the sterling worth of the music will amply repay any care bestowed upon its rendering. Players who wish to recall the orchestral effects will find many valuable indications of the score.

*The Trinity College, London, Calendar for the Academical Year, 1886-87.* [A. Hammond and Co.]

NOT only is every information concerning Trinity College to be found in this Calendar, but its contents include the Regulations for Degrees in Music at the Universities of Oxford, Cambridge, Dublin, London, and Ireland, and a list of Doctors and Bachelors in Music of the United Kingdom. Specimens of the Musical Examination Papers set for the last year at the College are also given, and will be found highly useful—so much so, indeed, that the authorities will, we are certain, thank us for pointing out that there is an error in the fourth chord given at page 271, which, as it stands, is not a discord at all; no doubt a natural before the B is intended.

*Twelve Original Voluntaries for the Organ and Harmonium.* By Oliver King. [Novello, Ewer and Co.]

Music intended for the organ or harmonium is usually most suited to the latter instrument, as the pedal board may be regarded as one of the most distinctive features of the pipe organ. This may be said of the little pieces before us, though no directions for registering are given. Still, most of them will do very well as organ voluntaries for amateurs who have not yet commenced to "feel their feet." Mr. Oliver King writes like a sound musician, and his pieces are all noteworthy for purity of style and expressiveness, simple as they may be. The gems are No. 5, a Pastorale, and No. 10, an Impromptu, but everyone is more or less pleasing.

*The Professional Pocket Book, and Daily and Hourly Engagement Diary for 1887.* [Rudall, Carte and Co.]

WE observe no new features in the present issue of this Pocket-book; but all those which characterised the many which have preceded it are carefully preserved, and we may therefore again commend it to the notice of all professional men.

#### FOREIGN NOTES.

ON the 18th of this month, one hundred years will have elapsed since, at the little town of Eutin, in Holstein, Carl Maria von Weber, the world-famed composer of "Der Freischütz," "Euryanthe," and of "Oberon," first saw the light. The occasion will be made one of festivities throughout the Fatherland, and it is to be hoped that in this country also the event will not be entirely passed over. Our readers need not be reminded that it was for England the master wrote his last great work "Oberon," the first performances of which, in 1826, at Covent Garden Theatre, he conducted with his dying hand; and that shortly afterwards, on the fifth of June of the same year, he expired at the house of the late Sir George Smart, in London. At the composer's native town active preparations have been for some time on foot for an appropriate celebration of the forthcoming centenary, although it is still doubtful whether this will include the ceremony of laying the foundation-stone of the projected monument for which subscriptions have been for some time solicited. Partly on account of the latter being as yet far from sufficient to defray the expenses of a worthy memorial, and partly also on account of the unseasonable time of year, the above ceremony will probably be postponed until next summer, when, it is to be hoped, the prospect for a speedy realisation of the entire

scheme will likewise have brightened, and the stigma have been removed from the composer's countrymen that they so little honour one of their greatest musicians. We shall furnish a report of the commemorative performances in connection with the above centenary in our next number.

At the Vienna Hof-Theater a cycle of Weber's operas is announced to commence on the 5th inst. It will include the early opera "Abu Hassan," as well as "Freischütz," "Euryanthe," "Oberon," and the melodrama "Preciosa." A special performance of "Euryanthe" is to be given on the 18th inst. in commemoration of the jubilee of the composer's birth.

Weber's Cantata "Kampf und Sieg," composed in 1815 in commemoration of the Battle of Waterloo, and first produced in December of the same year at Prague, was revived on the 12th ult., at the second Concert of the Berlin Philharmonic Society, under the direction of Dr. Joachim. The performance was an excellent one, and the picturesqueness and dramatic fire of the composition aroused the enthusiasm of the hearers, and caused them to wonder why so noble a work by the great composer had been so long neglected.

Herr Nicolaus Oesterlein, a wealthy Viennese amateur, is about to establish in the Austrian capital a permanent Wagner Museum, which will comprise his own enormous collection of Wagneriana (books, pamphlets, manuscripts, portraits, prints, &c.), and to which, he hopes, other collectors will contribute their quota. The institution, which is to be open to all, is likely to furnish much valuable and interesting material to the student of what may be termed the Wagner epoch in the present century.

Count Hochberg, the new Director General of the Royal Theatres of Berlin, has issued an order to the artists of the opera enjoining them not to interrupt the action on the stage by advancing to the footlights to acknowledge the plaudits of the audience, and to accept recalls only at the conclusion of an act or of a tableau. A very sensible restriction this, and worthy of imitation!

The expenditure in connection with the Royal Theatres (opera and drama) of Berlin, during the past twelve months, has amounted to two and a half million marks. The Emperor's yearly contribution out of his privy purse is 450,000 marks; but in addition to this he also pays the deficit, which is generally very considerable, notwithstanding the fact that all the members of the Royal family have their boxes, for which they pay the due annual rent, and that for every performance "by command" of the Emperor, the latter pays the entire cost.

A most successful performance took place, on the 10th ult., at the Court Theatre of Dessau, of a new opera, entitled "Die Hochzeit des Mönchs" ("The Wedding of the Monk"), by Herr August Klughardt. Both the libretto (from the pen of Herr Pasqué) and the music are most highly spoken of, and the work is likely to make the round of German operatic stages.

A new opera, "Otto der Schütz," by Victor Nessler (the composer of "The Piper of Hamelin"), was brought out on the 15th ult., at the Leipzig Stadt-Theatre, with some success. The work is, however, characterised in the German press as generally weak, and deficient in those popular qualities which have rendered preceding productions of this composer so attractive to the masses. At the same theatre, Nessler's "Der Trompeter von Säckingen" (first produced here some two years ago), celebrated its one hundredth performance last month before a crowded audience, and in the presence of its fortunate composer.

Out of a total of 3,407 operatic performances given by twenty-nine of the more important German Theatres during the year 1885, no less than 526 were devoted to works by Richard Wagner.

A pianist of Riga, Herr Pohlig, proposes during the present winter to play, in the course of eight Recitals, the entire number of Beethoven's pianoforte sonatas.

The following are the more important works which will be performed during the present season by the Philharmonic Society, of Vienna—viz.: Overture (J. S. Bach, first time); Overture "Leonore," No. 1, and Symphonies, Nos. 1, 3, and 5 (Beethoven); Overture "Carneval" (Berlioz); Suite "L'Arlesienne" (Bizet); Symphony, No. 4, and Pianoforte Concerto B flat major (Brahms); Scherzo Capriccioso, and Symphony, No. 2 (Dvorák, first time);