

Review

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soft, is in excellent contrast. After an *animato*, a long drawn-out phrase leads back to the principal key and principal theme. The piece finishes *pianissimo* in E major. The Rondo is in the key of A minor, and the leading theme lacks neither grace nor spirit, while the whole of the movement is both clever and brilliant. It is scarcely necessary to say that the solo writing is effective, for everyone knows that M. Sauret is master of his instrument.

*Five Miniatures.* By S. B. Schlesinger. Op. 18.  
[Novello, Ewer and Co.]

THIS is a collection of short graceful pieces. "Pleasant Dreams" is both flowing and melodious; an agreeable change comes o'er the spirit of the dreams with the short *Allegretto* section, which effectively breaks the undulating accompaniment to the principal theme. "Good Morning" is a cheery little piece, somewhat *à la* Schumann. A "Melody" is of charming simplicity. "Meditation" again recalls Schumann, but the music is most expressive. "Flirtation" is light and lively.

#### FOREIGN NOTES.

THE Wagner cycle at Munich has been a great success, both artistically and financially. The performances have been witnessed by crowded and most enthusiastic audiences, amongst whom great numbers of Frenchmen and Italians were conspicuous, while the English and Americans were also, as a matter of course, present in their hundreds. If the performances were not in every respect equal to those at Bayreuth—none at an ordinary theatre ever can be—several, notably those of "Tristan" and "Siegfried," were nearly perfect. Frau Rosa Sucher—greatest of *Isoldes*—Fräulein Malten, Fräulein Ternina, Herren Vogl, Alvary, Lieban, Gura, and Scheidemantel seem to have excelled above the rest of the artists, whereas some veteran members of the Munich Opera were hardly equal to the parts entrusted to them. Next year there will be another cycle, during which all those works of the Meister are to be performed which will not be given at Bayreuth, so that visitors to Bavaria will have an opportunity of hearing the whole of the dramas, from "Die Feen" to "Parsifal"! In view of the enormous success of this year's cycle, a Munich paper suggests that the time has now come for the erection of the magnificent German National Festival Theatre which the famous architect, Gottfried Semper, designed in 1865, at the request of King Ludwig II. This, which may be regarded as the realisation of Wagner's ideal theatre (the Bayreuth Festspielhaus being only a temporary structure), was to be built on a height (the "Gasteighöhen") on the banks of the river Isar, some distance away from the town, and was to be devoted to model performances of the "Ring of the Nibelung." Unfortunately, the project had to be abandoned, whereupon the Bayreuth theatre was decided upon.

It is officially announced that the chorus and orchestra of the Munich Opera will be considerably increased, so that even more and better performances can be given in future than hitherto. Amongst the novelties for the new season will be Mascagni's "Rantzau," Brüll's "Check to the King," E. Humperdinck's "Hänsel and Gretel," Smetana's "Sold Bride," Verdi's "Falstaff," Cyrill Kistler's "Kunihild," and last, not least, the anxiously-awaited "Guntram," by that fiery young genius, Richard Strauss. This list of novelties is almost worthy of Covent Garden.

The Berlin Royal Opera will produce the first three of its novelties for the coming season on one and the same evening. They are Ignaz Brüll's "Gringoire"; a one-act opera, "Mara," by Ferdinand Hummel; and Mendelssohn's "First Walpurgis Night," which will then doubtless for the first time be performed on the stage. The splendid music of this finest of all cantatas will assuredly lose none of its effect through having to accompany and illustrate dramatic action. In any case, the experiment will be a very interesting one.

Verdi's "Falstaff" was given for the first time in German at Stuttgart, on the 10th ult., and had but a lukewarm reception. This is, perhaps, hardly to be wondered at, if we imagine to ourselves the effect of Verdi's brilliant music sung by German singers to a German translation of Boito's libretto.

The novelties for the next season of the Cologne Theatre will be Verdi's "Falstaff," Puccini's "Manon," Mascagni's "Rantzau," Umlauf's "Evanthia," Kaskel's "Hochzeitsmorgen," and Rubinstein's "Kinder der Haide." There will also be a complete Wagner cycle.

Major Max Maria von Weber, a grandson of the composer of "Der Freischütz," will shortly publish a history of that opera, for which he will use a considerable amount of hitherto unknown material.

*Apropos* of the twenty-fifth anniversary of the first performance of Wagner's "Meistersinger" (at Munich in 1868), Messrs. Schott, of Mayence, will shortly publish the autograph of the libretto in fac-simile. It will contain the dream song "Fern meiner Jugend gold'nen Tagen," which the master afterwards decided not to set to music.

Professor Rheinthal has retired from the post of organist and director of the choir of Bremen Cathedral. His successor is Herr Eduard Nössler.

The Theater Unter den Linden, Berlin, opened its autumn season on August 30 with Sir Arthur Sullivan's opera "The Gondoliers," which was very successful.

Herr Generalmusikdirektor Ernst Schuch, of the Dresden Opera, celebrated, on the 9th ult., the twenty-fifth anniversary of his *début* as a conductor. Herr Schuch, who is one of the best conductors of the present day, has been mainly instrumental in making the Dresden Opera what it is—a model of its kind. The first work which he conducted, in 1868, at Breslau, was a musical farce having the absurd title of "1733 Thaler 2½ Silbergroschen"; for his "jubilee" performance he selected Beethoven's "Fidelio."

Eugen d'Albert has completed a new choral work entitled "Der Mensch und das Leben" ("Man and Life"). The text is by Otto Ludwig.

The Berlin Philharmonic Choir (Conductor, Herr Siegfried Ochs) will, on the 16th inst., give its third performance of E. Tinel's Oratorio "St. Franciscus," which seems to be steadily growing in the estimation of German music-lovers and critics.

Sir Arthur Sullivan's opera "The Mikado" was some time since played for the hundredth time at the Theater am Gärtnerplatz in Munich—an exceptional run for a town like Munich!

The Hamburg Stadt-Theater will, during next season, produce, *inter alia*, Verdi's "Falstaff," Franchetti's "Christoforo Colombo," Smetana's "Sold Bride," Smareglia's "Cornelius Schutt," Mozart's "La finta giardiniera," and "Francesca da Rimini" by Hermann Goetz.

From the prospectus issued by the "Internationale Schule für Musik" in Berlin we see that pianoforte lessons are given there on the much discussed Jankó keyboard as well as on the old one, which has so far sufficed for the interpretation of even the most difficult compositions.

Cyrill Kistler's music-drama "Kunihild" has been accepted for performance at the Augsburg and Halle Theatres. When it was lately given at the Würzburg Festspiele, a local paper denounced it in the strongest terms, because it contained what the irate scribe considered an insult to the clergy, or rather to the society of monks. At one local church the opera is said to have even been condemned from the pulpit. In spite of these capital gratis advertisements the Festspiele were an utter financial failure, the unfortunate guarantors having to pay as much as from 60 to 70 per cent. of their subscriptions to the guarantee fund.

Dr. Hans von Bülow is not yet sufficiently recovered from his illness to justify the hope that he may be able to conduct all the Concerts of the Berlin Philharmonic Society next season. In consequence Herren Felix Mottl and Hermann Levi have been engaged as conductors of the first four Concerts.

The Berlin Joachim Quartet will, in November next, give concerts in Belgium and Holland, and, at Easter next year, in Paris. Dr. Joachim and Eugen d'Albert (a decidedly strong "combination") will tour through Germany towards the end of this year.

Frau Amalie Joachim, the famous German Lieder singer, has opened a school of singing at Munich.

Eugen d'Albert's two-act opera "Der Rubin" will be definitely produced at the Carlsruhe Hof-Theater during the first week in October. Herr Felix Mottl will conduct it.