

A Missing Lute

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Gluck's "Armida," in the French language, is in course of preparation at the Théâtre de la Monnaie, of Brussels.

A Congress on Church Music will be assembled from the 10th to the 12th inst. at Milan, under the presidency of Signor Gallignano, the musical director of the Cathedral.

A new four-act opera, "Alienor," by the celebrated violin virtuoso and Professor at the Royal Academy of Music at Budapest, Yenő Hubay, is to be first produced at the Royal Opera of Budapest, on the 19th inst. Madame Bianchi is to create the principal part, and the performance is looked forward to with considerable interest in musical circles in the Hungarian capital.

It is stated that the Paris "Lohengrin" performance is to be followed by that of "Tristan and Isolde" at the Grand Opéra, and of "Die Meistersinger" at the Opéra Comique.

A committee has been formed in the Campagna to arrange a fitting celebration of the tercentenary, in 1894, of the death of the illustrious composer named after that place.

M. Paul Frémaux, for some years first violoncellist at the Paris Grand Opéra, has been appointed to the Conductorship of the Concerts of the Association Artistique, at Angers, in the room of M. Gustave Lelong.

The French Government has granted a subvention of 15,000 francs towards the representation of the country at the forthcoming Vienna Musical and Dramatic Art Exhibition.

The first ten performances of "Lohengrin" at the Paris Grand Opéra have realised the sum of 207,000 francs, in round figures, being an average of 20,700 francs for each representation.

M. Massenet is said to be engaged upon a new comic opera, the libretto founded upon Molière's "Amphitryon," from the pen of M. Léonce Détrouyat.

Madame Augusta Holmès has completed the score of an opera, entitled "Montagne Noire," to which the lady has also written the libretto. It is probable that the work will be brought out at the Grand Opéra.

## CORRESPONDENCE.

### A MISSING LUTE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Some time ago I troubled you with a letter and a query. The letter referred to a very beautiful mother-of-pearl lute purchased in London by Lord Berkeley for his Countess, and very much, though vainly, desired by Queen Elizabeth. The instrument, some time after Lady Berkeley's death, was presented to the Dowager Countess of Derby, and, inasmuch as Queen Elizabeth offered the then large sum of 100 marks for it, I queried whether the precious article was still in existence and, if so, by whom held. No answer came and the matter passed from my mind till, in looking over Fosbroke's "Extracts from Smyth's Lives of the Berkeley Family," I came upon the following note:—"About the year 1810, this lute was in the possession of the late Mrs. Jordan, the actress, who had bought it at a sale." I have consulted several biographies of Mrs. Jordan without meeting with any reference to the instrument, but there can hardly be a doubt that it was disposed of at the sale of the lady's goods following her melancholy death in France. I now trouble you with a second letter because it is just possible that some one among your readers may possess a catalogue of Mrs. Jordan's sale with mems. of price and purchaser.—Sincerely yours,

JOSEPH BENNETT.

London, October 26.

### FIRST PERFORMANCES.—"ELIJAH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your October number, in the account of the first performance of "Elijah," referring to the recitative composed by Mendelssohn for Handel's Anthem, it says that the audience were quite unaware of what had been done, and no doubt thought that they were listening to the music of Handel. At that time I was one of the chorus,

and remember, as though it were yesterday, Mr. Munden coming to the front and saying that as the new music could not be tried over first, it would be done at sight. There is another thing not generally known: the choruses of "Elijah" were first sung in Stephenson Place, New Street, behind the Attwood statue, in an old chapel there. I don't wish to pull Mr. Attwood down from his pedestal, but I have always thought that Mendelssohn had the greatest right to be there.—I am, yours truly,

Birmingham, October 6, 1891.

G. T. S.

P.S.—I forgot to state that Handel's anthem was "The King shall rejoice," the first and last movements only; not "Zadok, the Priest." I have programme to show this.

G. T. S.

["The King shall rejoice" was performed at the Wednesday morning Concert, after "Elijah." "Zadok, the Priest" (last chorus), was given on Friday morning, as stated in the article. Moscheles (the Conductor of the Festival), and the musical critic of the *Birmingham Journal*, both writing at the time of the event, said that the audience had no knowledge of the circumstance of Mendelssohn's recitative.—ED. M. T.]

## HANDEL'S OPERAS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Being interested in matters musical, I not long since read a small biography of Handel, and was struck with the number of operas—about fifty, I believe—which proceeded from his prolific pen. Would you be so kind as to inform me why these works are never brought before the public? It cannot be because "when ideas failed him he used those of others without the slightest compunction," as says the "Encyclopædia Britannica," for this remark would apply with equal force to the oratorios which are produced triennially at the Crystal Palace—the Handel Festivals.

Nor can the neglect of this part of Handel's music (if it be such) be owing to the fact that such works as "Nero," "Almira," "Florinda," &c., are inferior to the operatic *chef-d'œuvres* of Mozart; for pieces of less merit still are eagerly listened to by lovers of music.

Perhaps there is a good reason why we do not hear any of the said pieces, and this reason I wish to find out.

Yours truly,

W. DIXSON.

[Handel's operas are constructed almost entirely with solo numbers only; concerted movements are rare, and usually only introduced in the *Finale* of the work. The absence of chorus is in striking contrast with his oratorio work, and would sufficiently account for the inadvisability of attempting a revival in these days.—ED. M. T.]

## QUOTATIONS IN MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Owing to the frequent occurrence of quotations from other works in modern music, would it not be of great advantage to institute some musical formulæ corresponding to the inverted commas which indicate quotations in literature? If you think this suggestion worth ventilating, kindly insert this in your columns.—Faithfully yours,

JOHN MORE SMETON.

12, Victoria Chambers, Dundee,  
September 29, 1891.

## MUSICAL EXAMINATION IN ELEMENTARY SCHOOLS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The following question was put by the Government examiner to three classes of boys aged seven to twelve, and, as they failed, the grant was reduced to 6d.:—  
Reading at sight. A melody was written on the black board in the key of D, changing to G. C was sounded on