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Concordia: Eine Auswahe von Ouvertüren und Tänzen. Arrangirt als Trios für Violine, Flöte (oder Zweite Violine), und Pianoforte by J. F. Borschitzky

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Beattie's "Essay on Poetry and Music," published in London in 1779. Following Herr Ritter's plan of beginning with a question, we may end with one. Why is it that German writers will not take the trouble to find out what has been done by English authors in the way of advancing the æsthetics of musical art?

*Concordia: Eine Auswahl von Ouvertüren und Tänzen.* Arrangiert als Trios für Violine, Flöte (oder Zweite Violine), und Pianoforte. Von J. F. Borschitzky.

[Mainz: B. Schott's Söhne.]

THE collection above referred to consists of six well-known Overtures, such as "Figaro," "Fra Diavolo," "Masaniello," "La Dame Blanche," and "Norma," and seven other pieces; four waltzes—three, the "Troubadour," "Almacks," and "Hofball," by Lanner; and one, the famous "Deutsche lust," by Strauss, the elder; two Ländler, by Lanner, and Verdi's March in "Nabucco." They are exceedingly well arranged, and will be found most useful for practice and for performance where a full band is unattainable. The combination of the tones of the violin, flute, and pianoforte, or pianoforte and violin, might be further improved, and the usefulness of the series increased by the addition of a part for violoncello or double-bass, or both. For home delight, or for Concert use, the effect would be even better than that which has been so cleverly indicated by the arranger.

*The Break of Day.* Madrigalian Chorus. Written and composed by Theodore Distin. [Theodore Distin.]

IN the composition of this clever piece of five-part madrigal Mr. Distin shows himself to be thoroughly conversant with the charms of the old style of writing. The harmonies are broad and yet by no means too old-fashioned to be *rococo*, and the vein of melody which runs through each part is in the true spirit of the English madrigalian form. The pleasure which the work will bring to singers and hearers will be augmented with the perfect knowledge which comes with familiarity.

*Impromptu in A.* For the Pianoforte. By Richard Owen. [Augener and Co.]

IN "Grove's Dictionary" we are told that "no piece can be extempore when written down." Unless a composition could be noted on paper whilst the pianist performs it—a contrivance for which we have already heard of—this definition must be accepted as true; but unquestionably an Impromptu should have all the *character* of an extempore piece. Mr. Owen's sketch, being simply a melodious "song without words," most certainly cannot be said to justify its title, although it may fairly take its place amongst the graceful trifles of the day.

*Three Rondolettos.* For Pianoforte. Composed by John Kinross. [J. Curwen and Sons.]

THESE unpretentious little Rondos may be conscientiously recommended as infinitely better for young pupils than many of the so-called "more advanced" pieces composed for the school-room. One feature to be warmly commended in Mr. Kinross's writing is the legitimate use made of the left hand, which, instead of being a mere attendant upon the right, has often an independent part which cannot be slurred over by careless players. No. 2 is an excellent exercise for touch, but No. 1 may very probably be more liked by little pianists.

#### FOREIGN NOTES.

IN the almost complete absence of modern productions of real merit in the domain of German comic opera, the general revival in the fatherland of the truly popular and thoroughly wholesome operas by Lortzing is a fact equally satisfactory, it appears, to the theatrical manager and to the public. Even such well-nigh forgotten works as the "Hans Sachs" and "Casanova" are being produced again, and appear to be meeting with an increased measure of appreciation. As a matter of fact, the recent Lortzing-Cycle, given at the Hamburg Stadt-Theater, and embracing seven operatic works, was performed to a house crowded in

every part. Yet the creator of so much genuine mirth, whose memory is now being perpetuated by the performance of a "cycle" of his operas, died some thirty-eight years ago, thoroughly broken by disappointments and in a condition verging upon poverty.

As a criterion of the relative popularity enjoyed by Mozart's operas in his beloved Kaiserstadt, the following statistics of the Vienna Hof-Theater will be of interest. During the period from July, 1782, to the present day, "Don Giovanni" has been performed here 475 times, "Die Zauberflöte" 389, "Le Nozze di Figaro" 323, "Die Entführung aus dem Serail" 162, "Cosi fan tutte" 95, "La clemenza di Tito" 84, "Der Schauspieldirector" 39, "Idomeneo" 19 times. This would give an average of about fourteen performances of Mozartian operas each year.

Active preparations are already going forward at Bayreuth with a view to next year's Festspiele, when "Tannhäuser" is to alternate with "Parsifal." The utmost care is being bestowed upon the mounting of the former work, historical accuracy especially being aimed at in costumes and scenery. Meanwhile music-director Kniese, the artistic adviser of Frau Cosima, is making the round of German lyrical stages in search of fresh voices. One of the representatives of *Tannhäuser* will be Herr Max Alvary.

M. Ernest Reyer's new opera "Salammbô" was produced for the first time, on the 10th ult., at the Théâtre de la Monnaie, of Brussels, and met with a highly favourable reception. A large number of musicians and press representatives had come over from Paris to witness the performance, and the house was crowded.

A curious and somewhat unique action is pending just now in a Dresden Court of Justice, wherein the plaintiff seeks to recover damages to the amount of £325 from a well reputed local singing-master for wrong treatment of his voice. The professor, it appears, considered his pupil's voice to be a baritone, and consequently aimed at the development of the upper notes. After a prolonged course of study, his pupil made application at several lyrical establishments for an engagement, but was refused on the ground that he was not a baritone, but a genuine bass, and that instead of forcing his upper notes he should have cultivated his vocal organ in the opposite direction. The pseudo-baritone feels naturally aggrieved at the loss of time incurred and at the prospect of having to begin his training over again, and hence these proceedings. The matter has been submitted to several experts, one of whom is Dr. Wüllner, of the Cologne Conservatorium.

Gluck's "Armida," which had not been heard here for twelve years, was revived on the 2nd ult. at the Vienna Hof-Theater. Madame Materna sang the *title-rôle*; Herr van Dyck, of Bayreuth fame, being the *Rinaldo*.

An interesting revival of a three-act comic opera by the whilom *maître de chapelle* at the Cathedral of Liège, Jean Noël Hamal, who flourished in the earlier part of last century, is reported from Brussels. It is said that when this work was first brought out in 1757, the good citizens of Liège were so delighted with it that they insisted upon the first act being repeated five times over!

Hans Richter will be the Conductor at this year's Music Festival of the Lower Rhine, to be held at Düsseldorf.

At a recent performance of Shakespeare's "Hamlet" at the Berliner Theater, in the presence of the Emperor, some incidental music, marches, &c., from the pen of Capellmeister Adolf Mohr, were introduced, which so pleased the young monarch that he expressed a desire to be furnished with a copy of the music for closer inspection.

It is stated in German papers that Angelo Neumann, the enterprising *impresario*, has abandoned his projected "Nibelungen" performances in Madrid in consequence of the prevailing epidemic, which is said to have caused great depression in the social life of the Spanish capital.

The Berlin Wagner Society held a meeting, on the 17th ult., commemorative of the master's death, in the course of which an interesting discourse was delivered by Dr. Langhans on "Richard Wagner as a pedagogue," the programme also including some important musical numbers.

A Symphony by Michael Haydn, the gifted elder brother of the immortal Joseph Haydn, was recently unearthed and played at a Concert at Dresden, where it was received with