Review
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are "On a Fjord in Norway," and so on, until we arrive "Home Again." They are all admirably well written for the instrument, and the music is both charming and characteristic. In some of the numbers the influence of certain modern composers is somewhat strongly felt, as, for instance, Chopin in No. 2, Heller in No. 4; and in one or two the rhythms are rather detached, but all are interesting. No. 3, with its quiet movement and choice harmonies, the expressive "Katia" (No. 8), and the original Norwegian picture, Grieg notwithstanding, are, in our opinion, the gems of the set.

G. Flaxland's "Douze Pièces" have all titles, and, indeed, exceedingly appropriate ones. They are easier to play than Miss White's tone pieces, but still they require careful and delicate playing. They all display skill and are effectively written for the instrument; but some, such as the Berceuse (No. 1), the Pantomime (No. 3), and Souvenir (No. 4) are not particularly striking. The simple quintet Menuet is most attractive, the Caprice fully bears out its title, the Bluette is of Heller-like simplicity, the Rêveur changes from key to key after the manner of events in a dream, and the closing number "Cloches et Horloge" shows plenty of fancy and some humour.


**These salon pieces** are of more than average merit. They reflect in some measure the style of Chopin, but not sufficiently to stamp them as devoid of individuality. The Filouses, indeed, has a second part of great originality and charm. Realizing it will find these effective and not difficult, but the second and third are easier than the first, for the adequate rendering of which a fluent finger is indispensable.

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**FOREIGN NOTES.**

The highly interesting and valuable collection of antique musical instruments at Berlin has just been thrown open to the public. It was only opened some five years since, and embodies some important purchases made by the famous Leipzig connoisseur, Herr Paul de Witt. The collection includes such priceless relics as the clavichord with double keyboard used by Johann Sebastian Bach, the hammer-keyboard belonging to C. M. von Weber, the pianoforte made by Erard, of London, for Mendelssohn, and the quartet of string instruments associated with the musical performances held at Beethoven's residence in Vienna.

A once famous operatic singer, whose name even will scarcely be known by the present generation of opera-goers, because of the limited range of his voice, has just appeared once more before the public at a Concert given by him, in association with Mdlle. Nikita and other artists; reviving, not altogether unsuccessfully, the memory of the great when he was able to represent (on some twelve hundred occasions, it is said) of the hero in "Le Postillon de Longjumeau." Wachtel is now seventy years of age.

Madame Albani has received many enthusiastic reception from the music-loving public of Vienna last month. The prima donna sang at two Concerts in the Musik-Verein, Saal, the largest hall in the Austrian capital, before crowded audiences. Madame Albani also appeared at Concerts in Pesth, Gratz, and Prague.

We are glad to gather from Berlin papers that Mr. Henry Such continues to improve upon the favourable reception recently received by his playing in the German capital. The young English violinist, assisted by Miss Isabel Hirschfeld (pianist), gave his fourth Concert at the Bechstein Hall last month, and the performance is spoken of most favourably when he was able to represent (on some twelve hundred occasions, it is said) of the hero in "Le Postillon de Longjumeau." Wachtel is now seventy years of age.