Review

Source: *The Musical Times and Singing Class Circular*, Vol. 22, No. 461 (Jul. 1, 1881), p. 375

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3358870>

Accessed: 01-01-2016 09:16 UTC

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the final line, which expresses the leading feeling of the song, with the appropriate variations of harmony, may also be warmly commended. The organ or harmonium accompaniment will materially aid the effect of the composition; and as the latter instrument is now to be found in many drawing-rooms, we predict for this latest song of one of the most promising composers of the day a large sale and correspondingly wide appreciation.

My Darling's Home. A Mother's Story. Song. Written and composed by Michael Watson.

[Marriott and Williams.]

THE many "darlings" who bring light and love into the homes of English mothers are always pleased to read in the healthy domestic literature of the time those records of childish days indelibly associated with the parental abode—the little world in which, almost unconsciously, they are trained for the larger world outside. But if by chance, they should hear this "Mother's Story," they will find that in music it has become the custom to glorify rather the death than the life of children, and may rest assured that when they hear of a boy with "curls of gold," they will, as in the song before us, assuredly find that he will be "laid low," to an appropriately deep note, and "rest with the angels," surrounded by chords in arpeggio. This is scarcely a method of attracting young people towards vocal music, and we should be sorry to believe that even their elders would like to sing such morbidly pathetic lucubrations in the presence of those whom they love. Yet there must be a market for these songs; and we can only presume that as those artists paint empty cots and empty chairs who cannot paint full ones, so do many vocalists select songs which speak directly to the feelings of an audience without the aid either of music or poetry. Compositions of this kind will, therefore, doubtless continue to be published; but they appeal not to the notice of an artistic journal.

FOREIGN NOTES.

WE have received the annual official Report of the progress of choral singing in the municipal schools of Turin, the only town in Italy, it appears, where vocal teaching occupies a recognised and organised position in elementary classes. Under the zealous and experienced guidance of Signor Giulio Roberti most satisfactory results have, within the space of a few years, been achieved in this direction, as was shown by a special public performance given on the 19th ult. at the Vittorio Emanuele Theatre of Turin. Our correspondent describes the interesting festivity in the following words: "On Sunday (June 19) the pit of the Vittorio Theatre was filled with school-children of both sexes to the number of 2,200, while the remainder of the building, consisting of two spacious galleries, was occupied by their friends and relatives; the Sindaco, with the other members of the municipal council, being seated on the stage, together with the invited guests. It was a pretty sight to see the eager young faces watching the wand of the conductor, Cav. G. Roberti, evidently enjoying their 'first appearance in public,' and singing with might and main. Kücken's song 'The young recruit' appeared to be a great favourite with them, and, having to repeat it, they did so with great gusto; but on the part of the audience the palm was given to the last number in the programme, a choral piece entitled 'Il canto del giovane ginnastico,' by G. Roberti, accompanied by the civic band. All the children present, it should be added, had written out their own vocal parts from the dictation of their respective teachers. The proceedings closed with an appropriate speech of the Sindaco, which was received with great applause, and will, I hope, be remembered, for it is high time that singing should be popularised among the youth of this country." We, on our part, congratulate Signor Roberti upon the success with which his untiring efforts in the direction of reform of this and other branches of music-culture in Turin have so far been attended, and which—as we gather from an article contained in a leading music journal recently forwarded to us from Germany—are also meeting with due recognition outside the boundaries of his native Italy.

Arrigo Boito's "Mefistofele" was recently again produced at the theatre La Scala of Milan, where some thirteen years ago the work had made a complete *fiasco*. Since that time the opera has been revised and abridged by the composer, and in this form is making the round of Europe. No wonder, then, that the Milanese are now, as we are told, enraptured with it, and that the *maestro* met with a most enthusiastic reception on the occasion referred to. The same composer's new opera, "Nerone," is to be performed, likewise at La Scala, during the Carnival season next year.

A series of historical concerts, in connection with the Music Exhibition now being held at Milan, was contemplated by the Conservatorio of that town; but, although the programmes had already been published, the interesting scheme had to be abandoned, in consequence of the Municipal Council refusing to grant the necessary funds.

The new opera, "Stella," by Auteri-Manzocchi, the production of which in Florence was noticed in our last number, has achieved a great success at Milan.

The annual meeting of the Allgemeine Deutsche Musik-Verein took place between the 9th and 12th ult., at Magdeburg. We append (in the usual column) the programmes of the Concerts given in connection with the event which are chiefly interesting as consisting, for the greater part, of compositions by the younger generation of musicians, not, as will be seen, of Germany alone. Franz Liszt took part in the proceedings.

The Berlin "Nibelungen" performances concluded with the fourth representation of the entire tetralogy, on May 29, amidst unabated enthusiasm on the part of a crowded audience, the poet-composer being again present on this occasion. There can be no doubt that the introduction into the capital, albeit through private enterprise, of Wagner's gigantic work has made a distinct mark upon Berlin musical life, the effects of which cannot fail to influence the future *répertoire* of the Royal Opera with regard to the recognition of the reformer's latest music dramas. At the latter establishment permission was granted to Herr Angelo Neumann to give a performance with his company of "Lohengrin," which took place on the 2nd ult. In connection with the Berlin performances of the tetralogy an amusing pamphlet has been published at the office of "Kladderadatsch," from the pen of Alex. Moszkowski, in which those well-known typical personages, "Schulze und Müller," convey their Philistine impressions of "Der Ring des Nibelungen" to their numerous acquaintance.

The State subvention granted by the French Chambers for the year 1882 amounts to 800,000 francs for the Grand-Opéra and 300,000 francs for the Opéra-Comique. The total receipts of the Grand-Opéra during last year were over 4,000,000 francs, which, however, failed to cover expenses. Under M. Vaucorbeil's (the present director) *régime* four operatic works have so far been added to the *répertoire* of the latter establishment, viz., "Aïda" (233,000 francs), "Comte Ory" (23,000 francs), "La Corrigane" (73,000 francs), and "Le Tribut de Zamora" (270,000 francs). The sums appended to each of these works represent the expenditure incurred in their mounting, and may in part explain the existing deficit, although, it should be added, in the result of the past year M. Halanzier, the former director, is still jointly responsible with his successor.

There is every probability of the Théâtre Lyrique being revived in the coming winter, under the auspices of M. Lamoureux, the former *chef d'orchestre* at the Grand-Opéra. The Lyrique will be entitled to a subvention of 250,000 francs, and will, it is supposed, devote itself in part to the bringing out of new operatic works by living French composers, of which there is an abundance in readiness.

A petition, signed by M. Camille Saint-Saëns and other influential musicians of Paris, has been presented to the French Government, advocating the introduction of obligatory musical instruction in the elementary schools of France.

Festive musical performances in honour of Franz Liszt were held on May 25 at Antwerp, under the direction of Pierre Benoit, and on May 29 at Bruxelles, under that of F. Servais. The programme on each occasion consisted almost exclusively of compositions by the honoured