

Review

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music grows more impassioned and suggestive of the avowal in the balcony scene. This middle portion also provides an admirable contrast to the resumption of the first theme with which the piece ends "as breezes pause, and die."

The Pavane being in A minor might be played with excellent effect immediately after the Nocturne, which is in A major. How to play this Pavane will be best learned by a visit to the Lyceum, where it is danced. Mr. German would seem to have had a previous existence upon this earth when old English dances were "right merrily" footed all over the land. Only by such an hypothesis can his remarkable ability to reproduce the very essence of the dance measures of our forefathers be satisfactorily accounted for. The dances written for the production of "Henry VIII." have been heard far and wide, and the same irresistible rhythm and quaint old-world charm that have secured them such extraordinary popularity distinguish this "Pavane," which, in its dainty refinement and courtly air, seems to resuscitate the "good old" days.

The Pastorale was written to precede the second act, for the incidents in which it admirably prepared the mind. The arrangement for the violin and pianoforte preserves many of the charms of the original orchestral version, and the interest of the music is well shared between the instruments. As in the Nocturne, contrast is obtained by an animated middle episode, and the *Finale* is remarkably effective without presenting any notable difficulty. These pieces may be warmly recommended to all amateurs, for they will enable them to "discourse most eloquent music."

Ricordi's Lyric Album. Vols. I. and II.

[Ricordi and Co.]

VOLUME I. consists of six songs by Signor Paolo Tosti, and includes "Help me to pray," "Non me lo dite" ("Tell me not that"), "Lungi" ("Far away"), "We have loved," "Dopo" ("Ever since"), and "Rosa." All these are more or less well known to vocalists, and to not a few the present issue will be doubtless welcome. Volume II. comprises half-a-dozen examples of the vocal compositions of Signor Luigi Caracciolo. They are "My heart and I," "Yes, I like you," "Stars of the summer night," "Why should we part," "A muleteer song," and "For thee." If less popular than the collection by Signor Tosti, amateurs have fairly well appraised the value of these songs. They are unpretentious and presumably meet the requirements of some singers.

Seven Children's Songs. With Pianoforte Accompaniment. Op. 61. By Edvard Grieg. With the original Norwegian words and an English version by Lady Macfarren. [Augener and Co.]

THESE songs are delightfully fresh and characteristic. Although well suited to young folks of musical abilities, several of them might be made effective by children of larger growth. The English translation is not always as happy as it might be. Such lines as "Mid glow and glimmer and children's glee, 'bove fruits and flags shines a bright star golden," give the vocalist little chance to produce a good tone, even after their meaning has been grasped. The accompaniments are models of simplicity and effectiveness.

FOREIGN NOTES.

AMSTERDAM.—M. Eduard Zeldenrust, favourably known to London audiences, was the pianist at the first Philharmonic Concert of the season, and was greatly applauded in pieces by Schumann, Jensen, and others.

BERLIN.—At a Concert at the Opera, given on November 30, under the direction of Herr Weingartner, the first performance was included of a new Requiem (manuscript) by the composer of "Donna Diana," Herr von Reznicek. —Amongst recent Concert-givers should be mentioned Mr. Ernest Hutcheson, who gave a most successful Pianoforte Recital at the Bechstein Hall; and a young violinist, Signor Arrigo Serato, of Bologna. —A new Choral Symphony by Herr Mahler, who some few years since conducted German Opera at Drury Lane Theatre, is about to be produced at the Philharmonic

Concerts here, under Professor Gernsheim's direction. —A cycle of Wagner's works was commenced at the Royal Opera, on the 6th ult., with a performance of "Rienzi."

BOLOGNA.—The new opera "Consuelo," the libretto founded upon George Sand's novel, which gained for its composer, Signor Giacomo Orefice, the Baruzzi Prize of 5,000 lire, was brought out here recently, for the first time, with great success.

BRUNSWICK.—A new work by Herr Eduard Kremser, for male chorus, solo voices, and orchestra, entitled "Balkan Bilder," in which the composer has skilfully interwoven some popular Bulgarian melodies, has just been performed here with much success. The work is also to be shortly produced at Munich, Stuttgart, and Zurich.

BRUSSELS.—A new Mass for five voices unaccompanied, by M. Edgard Tincl, the composer of "Franciscus," was performed last month at the Church of St. Boniface and created a most favourable impression. The performances also included a charming "Ave Maria" from the same pen. —Signor Ferruccio Busoni, the eminent pianist, took part in M. Joseph Dupont's first Symphony Concert of the season, last month, and also gave a Recital of his own.

—The *réprise*, on the 7th ult., at the Théâtre de la Monnaie, of "Fidelio" was the first important event of the season here. This sublime work, which had not been given since 1889, was performed with the recitatives so ably added by M. Gevaert, who also superintended the rehearsals. Madame Georgette Leblanc proved an admirable exponent of the heroic wife, and M. Casset was the *Florestan*.

COLOGNE.—An interesting addition to Concert enterprise in this town is the formation of a quintet party of wind instruments, consisting of Herren Wehsener (flute), Exner (oboe), Friede (clarinet), Sadony (bassoon), and Tornauer (horn), all leading members of the Gürzenich Orchestra. The new association will give three Concerts of chamber music, with or without pianoforte, during the season. —A new opera, entitled "Sjula," by the Dresden composer, Herr von Kaskel, has just been brought out at the Stadt-Theater and exceedingly well received.

CREZFELD.—Fräulein Josepha Joachim, the second daughter of the eminent violinist, is about to make her *début* here in Schiller's "Jungfrau von Orleans," the young lady having adopted the stage as a profession. Her elder sister, Marie, is an esteemed member of the Opera in Dessau.

DARMSTADT.—Reznicek's comic opera "Donna Diana" was brought out here last month at the Grand-ducal Theatre, under Herr de Haan's direction, with great success. The notable work by the Austrian composer is now making the round of German lyrical stages.

DRESDEN.—Herr E. d'Albert's new opera "Ghismonda," the libretto (based upon a dramatic poem by Immermann) from the pen of the composer, was brought out at the Royal Theatre on November 28, under Herr Schuch's direction, and was received with much apparent favour by a numerous audience, whose verdict was not, however, altogether shared by the local press. On the repetition of the performance the house was half empty.

FRANKFORT-ON-MAIN.—An interesting historical Concert in honour of lady composers was given here recently, under the auspices of the Society of German Women. The programme included a poem by Goethe, set to music by the Duchess Anna Amelia of Saxe-Weimar, a niece of Frederick the Great, who died early in the century. There were also performed a song by Corona Schroeter, who flourished in the second half of the eighteenth century; two pianoforte pieces by Fanny Hensel, Mendelssohn's gifted sister; a song by the last century composer, Louise Reichardt; pianoforte pieces by Madame Schumann; and finally a selection from Frau Ingeborg von Bronsart's opera "Hiarne," which has already been successfully produced at Gotha and Weimar.

HANOVER.—The Royal Theatre here, which has been closed for some time past pending important structural alterations, has just been re-opened with a gala performance of "Fidelio." The house presented a greatly improved appearance.

LEIPZIG.—The recently discovered remains of Johann Sebastian Bach are shortly to be transferred to their new resting-place in the renovated church of St. John's, by the