

Review

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complete collection of the Studies written for his instrument would impoverish the least impecunious of pianists—yet in none, perhaps, has the work of selection been more neglected. On this account alone Mr. Taylor's work would deserve the attention of musicians; but he has surely earned their gratitude by his classification of the selected materials. There are altogether nineteen groups, headed respectively "Five Finger Studies," "Scales," "Broken Chords," "Left Hand," "Arpeggio," "Velocity," "Figures in Sequence," "Broken Thirds, Sixths, and Octaves," "Shakes," "Double Notes," "Octaves," "Chords," "Staccato," "Repetition and Tremolo," "Part-playing," "Ornaments," "Accompanied Melody," "Extensions and Skips," and "Rhythm." The exercises in each of these groups are arranged progressively as regards difficulty; and it will be obvious from the list just given that the same arrangement obtains, to a certain extent, in the order of the groups themselves. To the experienced, therefore, Mr. Taylor acts as time and thought economiser; to the inexperienced, as guide, philosopher, and friend. The important matter of fingering has received careful attention. A uniform and consistent system having been kept in view throughout, it has not always been possible to preserve the original marking. This, however, has been adhered to as much as possible. The fifty-two books into which this admirable collection is divided contain something like five hundred Studies, a number sufficient for all but the most *enragés* of keyboard knights.

*Two Sonatinas in C and D major.* By Walter Carroll.  
*Gigue, Elegy, and Scherzetto.* By Algernon Ashton.  
(Op. 63.)

*Schneeflocken.* Sechs Clavierstücke. Von Nicolai von Wilm. (Op. 8.) [Forsyth Brothers.]

Of the above pianoforte music the Sonatinas have been written for educational purposes, and of the two the second is the more attractive. Mr. Algernon Ashton's three pieces are all clever, but, to our thinking, the expressive *Elegy* is the best of the set. The *Gigue* scarcely opens in "Gigue" style; in that respect, however, the section in the dominant is more satisfactory. The "Wilm" pieces are short and of light structure; still, they are not easy. All are skillfully written. There may be slight reminiscences of modern composers, but, for all that, the pieces may be described as fairly original. The "Mazurka" (No. 2), with its well-balanced rhythms, and the "Mélodie" (No. 3), with its interesting harmonic support, deserve special praise.

*Quatrième Gavotte à l'ancienne mode.* Pour Violoncelle avec accompt. de Piano. Par David Popper. (Op. 68.)

*Largo à l'ancienne mode.* Pour Violoncelle avec accompt. de Piano. Par David Popper. (Op. 69.)

*Gavotte Ancienne.* Pour Violoncelle et Piano. Par Leo Stern.

*Sérénade.* Pour Violon ou Violoncelle. Par Leo Stern.  
[Robert Cocks and Co.]

THE two pieces by Popper, the accomplished violoncellist, are, as one would expect, admirably written for the solo instrument, and the music displays both skill and charm. The two by Leo Stern are also effectively written for the violoncello; they are light *salon* compositions.

*The sweetest songs I ever sing; Revenge; Lullaby; The Daffodils.* Four songs, all by L. Heritte-Viardot.

[Stanley Lucas, Weber and Co.]

THE composer of these songs displays both skill and earnestness. No. 1 is perhaps the least satisfactory; the melody is not particularly attractive, and the pianoforte accompaniment is somewhat tame. In No. 2 there is considerable variety of rhythm and the harmonies are bold; it is a decidedly effective song. The "Lullaby" attracts notice by harmonic colouring rather than by melodic charm. The last is bright and pleasing; its accompaniment will need careful playing.

*Home.* Scenes for the Pianoforte. By J. F. Barnett.  
[Patey and Willis.]

THERE are moments in these pieces when the musical thought is not very strong, and indeed, at times, the influence of a certain composer is felt; but in two respects they deserve very high praise. Mr. Barnett expresses

himself in a perfectly natural manner, and also writes for the pianoforte as one having knowledge and experience. The "Fireside Tale" is a pleasing number; the "Cradle Song" has an attractive theme, but is somewhat long; the "Old Violin," with its realistic effects is not only clever, but, as music, is one of the most successful of the set. The Album, which consists of nine pieces, is dedicated to Princess Christian.

#### FOREIGN NOTES.

A DRAMATIC version of M. Pierre Loti's pathetic Idyll "Les Pêcheurs d'Islande" was brought out, on the 18th ult., at the Paris Grand Théâtre, under the direction of M. Eugène Porel. The adaptation is by M. Loti, in co-operation with M. Tiercelin, and some very effective and imaginative incidental music has been added to it by M. Guy Ropartz. The piece is remarkably well mounted, and met with a very favourable reception.

Berlioz's "La Damnation de Faust" was produced as an opera at Monte Carlo, on the 18th ult. M. Jean de Reszké sang the part of *Faust*, Mdlle. d'Alba that of *Marguerite*, and M. Melchissédec was the *Mephistopheles*. The performance also included a magnificent ballet, and the success of the experiment was in every way complete.

Wagner's "Die Walküre" is in active preparation at the Paris Grand Opéra, and the parts have been definitely cast, including MM. Van Dyck (*Siegmond*) and Delmas (*Wotan*); Mesdames Rose Caron (*Sieglinde*) and Bréval (*Brunnhilde*). The work is being mounted with very special care, in accordance with Bayreuth traditions—the composer's widow being, moreover, shortly expected in Paris to render any assistance in her power towards a worthy representation of the dramatically most powerful portion of the "Nibelungen" tetralogy. The first performance is expected to take place at the beginning of next month.

Wagner's "Der fliegende Holländer" was produced, under the title of "Le Vaisseau fantôme," last month at Lille, this having been the first performance of the work in France. Mdle. Tylda, a talented young soprano, was the *Senta*, and MM. Cobalet and Dulin, formerly of the Paris Opéra Comique, sang the parts of the *Dutchman* and *Daland* respectively; M. Sinsolliez, since deceased, being the Conductor. The performance, which was witnessed by a number of well-known musicians and critics from the capital, seems to have been very successful.

Offenbach's comic opera "Les Contes d'Hoffmann" (first produced in 1881 at the Paris Odéon) was successfully revived last month at the Théâtre Lyrique, Paris.

The Rossini prize of the Paris Académie des Beaux Arts has been awarded this year to M. Henri Hirschmann, a young pupil of M. Massenet at the Conservatoire. The successful work, a Cantata, entitled "Ahasuerus," the verses by M. de Lassus, is shortly to be performed at one of the Concerts given at the Conservatoire.

The famous Amsterdam Choir, consisting of only some twenty members, under the direction of Herr Daniel de Lange, is just now in the French Capital, where it was announced to appear at the Châtelet Concert of the 26th ult.

Mdlle. Marie Panthès, a young pianist who seems to be much appreciated in Paris, was announced to give a Concert there, with the assistance of the famous Lamoureux Orchestra, on the 27th ult., at the Salle Erard. Her programme included Rubinstein's fine D minor Concerto and a liberal and varied selection of shorter pieces from the classics and the writers of the modern French school. Of the latter, M. Fissot was represented by a something bearing the cheerful English title of "Blue Devils." Perhaps Mdle. Panthès will give us an opportunity of enjoying this effusion when she comes to London, as we are informed she intends to do in May next.

The new Théâtre Lyrique, formerly known as the Renaissance, in Paris, was opened, on January 30, with M. A. Messager's new comic opera, or, as it is styled, "comédie lyrique," entitled "Madame Chrysanthème," which was exceedingly well received.

M. Ernest Reyer's opera "Sigurd" was produced for the first time at Nice, on January 31, and met with a brilliant reception. The composer, who was present, received a perfect ovation from the audience.

M. Massenet's new opera "Werther" met with very successful performances last month at Brussels, Antwerp,