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Review

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simple ballads which haunt the memory and make us believe in the eloquence of that style of writing of which our countryman, Balfe, produced so many excellent specimens, and which so few of his successors have continued. By the publication of any number of songs as good as the one before us, Signor Pinsuti need not fear that he will wear out his welcome.

Mon Bijou. Caprice pour Piano. Par Carl Bohm.
[Edwin Ashdown.]

So unpretentious and graceful a little sketch as "Mon Bijou" will be welcomed not only by listeners, but by teachers who are desirous that their pupils shall enjoy a little "light refreshment" after the more solid fare upon which they should be musically nourished. The principal theme is appropriately light and melodious, and the passages lie well under the fingers.

Two Andantes for the Organ. By Battison Haynes.
Op. 14.
[Leipzig: Kistner. London: Novello, Ewer and Co.]

THE high level of excellence reached in the previous organ works of Mr. Haynes is well sustained in these *Andantes*, which are well-developed movements, not mere trifles such as any ordinary player could improvise. The first, in D flat, is very German in character; and the second, in B flat, 3-8 time, is the more attractive and melodious of the two.

Sonatina, No. 2, in C. By Arthur B. Plant.
[Weekes and Co.]

THE author of this composition has been unduly modest in terming it a *Sonatina*, as it consists of three movements of fair dimensions. Of these the first is the most satisfactory, alike in subject-matter and treatment, being written in a broad and vigorous style without any excessive technical difficulties. The *Andante con moto* is pleasing, but the *Fughetta* is somewhat feeble as a finale.

FOREIGN NOTES.

THE Paris correspondent of the *Times* writes, under date the 20th ult.:—"The Opéra Comique, the theatre to which is chiefly confided the representation of works of the essentially French kind wherefrom the house takes its name, and which for that very reason is subsidised, reproduced yesterday with great success "*Zampa*," a comic opera by Hérold, played fifty-four years ago, and which reached its 554th representation. The interest of the performance lay in the rôle of *Zampa*, the pirate, played by the celebrated baritone Maurel. He performed the part in a very lively and original manner, and secured a real triumph in the air of the second act, "*Il faut céder à mes lois*," which he gave with the ability of a great musician and great actor. It is said that Cholet, who created this part in 1831, and who is now eighty-six years of age, was present in a *baignoire* at this brilliant representation. There was another triumph for the orchestra, which Danbé conducted admirably, and which was applauded for ten minutes after the brilliant execution of the overture—one of the prettiest of the French school. The piece is very elegantly got up. The theatre was crowded by a select audience, and the revival was quite a success."

We also extract the following from a correspondence of the *Daily Telegraph*, dated January 21:—"Great enthusiasm was displayed last night in the Salle Erard, where Herr Joachim gave the first of two private Concerts. The room was very well filled by all the most eminent professional and *dilettante* musicians in Paris, although very little previous notice had been given of the Concert, and the seats were 20 francs each. Such was the prodigious effect produced by Herr Joachim's playing that the audience were wild with delight. Seriously, I have never, in the experience of a quarter of a century, witnessed such enthusiasm at the playing of any soloist. . . . Herr Joachim is to play at the Châtelet next Sunday, and at his own Concert on the following evening." The programme of the Concert above referred to included Beethoven's Quartet in E minor, Schumann's Quartet in A major, and, amongst the solo pieces by the concert-giver, Bach's

"Chaconne," and a selection from Brahms's "Hungarian Dances."

M. Gounod is engaged upon the composition of an Oratorio entitled "Jeanne d'Arc," which is to be first produced in the Cathedral of Rheims.

On the occasion of the recent third repetition of M. Massenet's new opera "Le Cid," at the Paris Grand Opéra, the receipts amounted to 22,000 francs, the highest figure on record at that establishment.

The most conflicting rumours prevail in Continental journals concerning the already so much talked about new opera by Verdi. According to the information of some of our contemporaries, "Iago" is to be positively produced, during the present season, at the Paris Grand Opéra, while the journal *Le Temps* as positively asserts that the work has been preserved for La Scala, of Milan, to be brought out in the *stagione* of 1887. At the same time, we are informed, from another quarter, that the veteran Maëstro has favoured some of his intimate friends with a sight of the complete score of the new work, adding that he should never allow it to be performed in public. Upon being asked the reason why, then, he had written it at all, Verdi is said to have replied, laconically, "Per mio diletto" (for my personal enjoyment). We would fain hope that the last quoted report, as far as the Maëstro's dictum is concerned, will prove incorrect; but in the presence of so many divergent statements, we may well ask, in the words of Donna Anna, in Mozart's opera: *A chi s'è credera?*

The Italian Maëstro Pietro Pinelli has been inspired to the composition of three Symphonies by the study of Dante's "Divina Commedia," and of Milton's "Paradise Lost." Under the collective title of "Dante and Milton," the works are to be shortly produced at Brescia.

Auber's graceful opera, "Fra Diavolo," written in 1830, appears to meet with a somewhat tardy recognition in Italy. At the Nicolini Theatre, of Florence, the work has lately been performed twenty times in succession, and continues to attract large audiences.

A correspondent writes to us from Rome:—"At an Invitation Concert of the German Club here on Saturday (16th ult.), when the performers were pupils of Liszt, the Abbé was prevailed upon to play a pianoforte solo, amidst tremendous enthusiasm. The Maëstro was also present yesterday afternoon (18th ult.) at an Organ Recital given on the fine organ of the American Church. The programme consisted chiefly of compositions by Liszt, who expressed himself much pleased with the performance."

We hear from Florence of Signor Ciro Pinsuti's opera "Margherita" having been produced there for the first time at the Pergola Theatre, on the 16th ult., before a numerous audience. The work was very well received.

Mr. William Nicholl, a young English tenor, who gained the Parepa Rosa gold medal at the Royal Academy of Music in June last, and who is just now pursuing his studies under Signor Vannuccini, at Florence, gave a very successful first Concert in that town on the 12th ult. High praise is bestowed upon his performance in some of the local journals. Mr. Nicholl will, we understand, shortly return to this country.

An exhibition of antique musical instruments is shortly to be opened at the museum of Milan, and a series of Historical Concerts are to be given in connection therewith.

Signor Marchetti's new Opera, "Don Giovanni d'Austria," has met with brilliant success at the Teatro Costanzi, of Rome, the composer being called before the curtain no less than thirty times, and several numbers were redemanded.

The Carnival Season was inaugurated at leading Italian theatres with the following operatic works—viz., at the Apollo, of Rome, with "Aida"; at the Scala, of Milan, with "Carmen"; at the San Carlo, of Naples, with "Mefistofele"; at the Carlo Felice, of Genoa, with "Aida"; at the Regio, of Turin, with "La Juive"; at the Pergola, of Florence, with "Mignon"; at the Fenice, of Venice, with "Aida"; and at the Regio, of Parma, and the Politeama, of Palermo, with "Gioconda."

Twenty-eight new operas and operettas by native composers have been brought out in Italy during the year 1885.