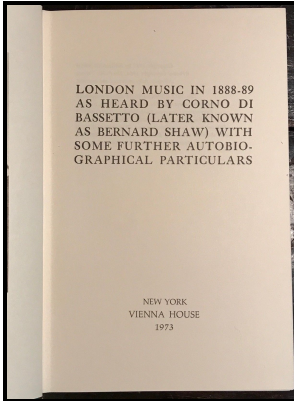


London music in 1888-89 as heard by Corno di Bassetto - (later known as Bernard Shaw)

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Description: -

-

Science -- Philosophy

Evolution (Biology)

Science

Music -- England -- London. London music in 1888-89 as heard by Corno di Bassetto - (later known as Bernard Shaw)

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Notes: Criticisms contributed weekly to the Star. cf. Pref.

This edition was published in 1961



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Tags: #Vol. #19, #No. #1, #Jan., #1938 #of #Music #& #Letters #on #JSTOR

London Music in 1888

Contents Note: A newspaper clipping from 1940 is inserted between pages 140-141. No doubt it would have been possible though not easy to stump him on Monteverdi or Victoria.

Vol. 19, No. 1, Jan., 1938 of Music & Letters on JSTOR

You may respect Liszt, vainly struggling with Dante's Divine Comedy, more than Offenbach featly vanquishing Meilhac and Halevy's Grand Duchess ; but you can hardly deny that the Dante symphony is a failure, and Th.

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For want of a stage manager, the first scene in Boito's Mefistofele remains so absurd that it is to be hoped that when Edouard de Reszke appears at one of the -holes in a ragged cloth, and sends a hearty Ave, Signor,' in the direction of another hole; the audience knowdo not know whom he is supposed to be addressing. Nobody who knows anything about music himself is likely to fall into such an error, for the extent and minuteness of his acquaintance with the whole of the then current repertoire are evident on every page. .

CORNO DI BASSETTO » 12 Nov 1937 » The Spectator Archive

. Hardcover in dark green waxed cloth binding.

Formats and Editions of London music in 1888

Wagner, of course, he proclaimed night and day ; the remarkable thing was that he never allowed his ardour for that genius to blind him to the force and beauty of Verdi. When they are not on their best behaviour, they are Brer Jean and Brer Edouard, everlastingly prodded by the frolic Bassetto into taking a rest from Gounod and Meyerbeer and learning the great Wagnerian roles in German ; at last they gave in, with what glorious results we all know.

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London Music in 1888-89, as heard by Como di Bassetto later known as Bernard Shaiv. Of Brahms, it must he admitted, he could make little, and feels obliged now to apologise for his slighting remarks about him. And what of Madame Patti? Massingham induced him to invite me to join the political staff of his paper; but as I had already, fourteen years before Lenin, read Karl Marx, and was preaching Socialism at every street corner or other available forum in London and the provinces, the effect of my articles on Tay Pay may be imagined.

CORNO DI BASSETTO » 12 Nov 1937 » The Spectator Archive

The Research Center is open for in-person appointments on Mondays, Wednesdays, and Fridays from 10am-3pm. I would not now accept any house as that in which Rigoletto so jealously immured his daughter, unless the garden door were swinging invitingly open before every onset of the draughts, more numerous than the currents of the ocean, which ventilate the Covent Garden stage, and the courses of which have so often been pointed out to me by the horizontal flames of the guttering candles in the first act of La Traviata. I was rescued from this condition by William Archer, who transferred some of his book reviewing work to me, and pushed me into a post as picture critic which had been pushed on him, and for which he considered himself unqualified, as in fact he was. So, as reviewer for the old Pall Mall Gazette and picture critic for Edmund Yates's then fashionable weekly, The World, I carried on until I found an opening which I can explain only by describing the musical side of my childhood, to which I made only a passing allusion in my Immaturity preface, but which was of cardinal importance in my education.

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A Sword Dance Suite, for Strings and Piano with Optional Woodwind by Foster Arnold; Oxford Orchestral Series.

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