



Mme. MARIE LACHENAL,

Professor of the
English Concertina,

(Favourite Pupil of the late MR. RICHARD BLAGROVE)

*Begs to announce that she is open to engagements
for Recitals, Concerts, &c.*

Mme. MARIE LACHENAL

Can also receive a limited number of Pupils.

Appended are Extracts from Press Opinions.

FOR TERMS, &c., ADDRESS:—



"Mme. Marie Lachenal performed R. Blagrove's concertina solo 'Scottish Airs' in a manner which delighted the audience, who insisted on its repetition."—*Southampton Times*.

"Two clever performances on the English concertina were given by Mme. Marie Lachenal, whose skill and exquisite taste in manipulating two compositions by R. Blagrove was appropriately acknowledged."—*Hampshire Independent*.

"WINTER GARDEN CONCERTS.—Foremost amongst these on Monday evening was Mme. Marie Lachenal, whose solos 'Les Huguenots,' 'Le Prophète,' and Fantasia on airs from 'Faust,' again proved her thorough acquaintance with the concertina, and the applause with which she was greeted shewed that this lady has won her way to popular favour."—*Torquay Times*.

"The concertina solo on airs from 'Nicolo de Lapi,' by Mme. Marie Lachenal was a very graceful and finished performance, displaying to the utmost the capabilities of an unusually pure-toned and powerful instrument. In response to an *encore* she played a short selection from Gounod's 'Faust.'"—*Southampton Times*.

"Mme. MARIE LACHENAL'S RECITAL.—Mme. Marie Lachenal, pupil of Mr. Richard Blagrove, the eminent professor of the English concertina, gave her first recital on Saturday afternoon, at No. 1, Sussex-place, Southampton. The concertina was most skilfully manipulated by Mme. Marie Lachenal, who showed herself to be an artiste of rare ability by executing with great brilliance such difficult selections as 'Nicolo de Lapi' and 'Huguenots,' while the instrument blended with excellent effect in Mozart's quartette (No. 23) for concertina, violin, viola, and violoncello, and in another quartette, 'English Airs,' both of which were exquisitely performed. Beethoven's 'Serenade,' rendered as a trio for concertina, viola, and violoncello, was beautifully played, as was also the duet (No. 1) from Mayseder."—*Southampton Times*.

"A concert given to prove the pure and brilliant quality of the Lachenal concertina afforded much gratification to the large audience in the music-room of the International Inventions Exhibition last Tuesday evening. It is a wonder that this melodious instrument does not become quite the fashion. The rich and dulcet tones of the concertina were most skilfully produced by Mme. Marie Lachenal, who played fantasias from Gounod, Rossini, and Meyerbeer, with consummate ease, and was deservedly applauded."—*Illustrated London News*.

"Mme. Marie Lachenal again sustained the reputation she has gained on more than one occasion for the masterly way in which she handled the English concertina, and her 'Scotch Airs' were loudly applauded."—*Devon and County Standard*.

"Mme. Marie Lachenal's first selection was a solo, entitled 'Souvenir de Donizetti,' being a fantasia (with pianoforte accompaniment) from the operas of that composer, admirably arranged by R. Blagrove; and her second solo was a Serenade by Regondi—a very melodious, expressive, and musicianly composition. Mme. Marie Lachenal also played in two concerted duets—first, a bright and good composition by Mayseder, for concertina and violin, and secondly, a duet on airs from Herold's opera of 'Zampa,' arranged for concertina and pianoforte by R. Blagrove, Mme. Marie Lachenal showed herself to be a very facile and correct executant, and an accomplished artiste in her style of playing, her accent and phrasing being particularly good, and her ability in bringing out the dramatic side of the music was really remarkable. Indeed she showed what a wonderful variety of tone and expressiveness can be obtained from the instrument by a good player."—*Huddersfield Examiner*.

"Mme. Marie Lachenal played two solos on her very fine-toned concertina—the first consisting of airs from Gounod's opera of 'Faust,' and the second a Fantasia on English airs, arranged by Blagrove. The selection from 'Faust' was made up of the song 'Gentle flowers in the dew,' the 'Chorus of Kermesse,' the 'Soldiers' Chorus,' the lovely reminiscent Andantino for Marguerite in duet with Faust in the last act ('My heart is torn with grief'), and the waltz chorus. With the pianoforte part the arrangement of this selection is a most effective one, the themes being nicely embellished and harmonised, without over elaboration. The estimate we gave of the capabilities of a good English concertina, and of Mme. Marie Lachenal's playing a few weeks ago was fully confirmed by her performance, and endorsed by the audience on this occasion. She played throughout with wonderful facility of execution and expressive powers, and displayed most effectively the tonal variety of the instrument; and the audience accorded her a very hearty *encore*. For this she responded by playing a fantasia on two Scotch airs—the first 'Auld Robin Gray' (beautifully harmonised), and the second a lively air in contrast. The fantasia on English airs consisted of 'The Ploughboy,' 'The banks of Allan Water,' 'Cherry Ripe,' and 'The Roast Beef of Old England,' all of which, with their pretty ornamentation, were played with thoroughly artistic appreciation, and Mme. Marie Lachenal was again re-called."—*Huddersfield Examiner*.

"THE COLISEUM SATURDAY CONCERTS.—The feature of the performance was the rendering of a couple of concertina solos by Mme. Marie Lachenal, of Huddersfield, in such a manner as to win the hearty applause of the audience. Her fingering of the instrument was perfect. She is the best performer of the kind we have heard of for some time."—*Leeds Daily News*.

"LEEDS COLISEUM SATURDAY CONCERTS.—A novelty in the evening's entertainment, and one which will bear repeating, was a concertina solo by Mme. Marie Lachenal, who succeeded in drawing music from the instrument which few would have given it credit for possessing"—*Leeds Mercury*.

"HUDDERSFIELD PHILHARMONIC SOCIETY.—Mme. Marie Lachenal played two solos on her fine-toned concertina, the first consisting of airs from Gounod's opera, 'Faust,' and the second a 'Fantasia on English Airs.' She played throughout with wonderful facility of execution and expressive powers, and displayed most effectively the tonal variety of the instrument, and the audience accorded her a very hearty encore."

"BOROUGH ORGANIST'S RECITALS AND CONCERTS.—Those who heard the playing of Mme. Marie Lachenal a few years ago were doubtless very glad to hear her again, remembering how thorough an artiste she had proved to be. She played an Austrian air with variations, and airs from Herold's opera of 'Zampa.' She played with accuracy, clearness, definite accent and phrasing, and expressive tonal gradations. Mme. Marie Lachenal was encored, and played another solo."—*Huddersfield Examiner*.

"Mme. MARIE LACHENAL, CONCERTINA SOLOIST.—This instrument in her hands was a rich treat. The various changes in light and shade will long be remembered. She was persistently encored."—*Huddersfield Examiner*.

"Mme. Marie Lachenal gave two solos on the English concertina with pianoforte accompaniments. She showed complete command over the instrument, and produced some marvellous tones. The 'Serenade' was most beautifully given, the sustained passages were admirably played, and the more rapid phrases were produced with the utmost clearness. In the second piece, in which occurs the well-known air, 'The Last Rose of Summer,' she played the variations with such splendid skill that at the close the audience recalled her, and she played a selection from Donizetti's 'Linda di Chamounix' with great brilliancy of execution."—*Huddersfield Examiner*.

"First-class soloists on the English concertina are somewhat rare. Mme. Marie Lachenal's solos were a complete revelation to many of those present, who had never before realized that this instrument was capable of producing such music. Her first solo, 'Linda di Chamounix'—a piece which requires great facility of execution—she was quite equal to the task, showing a perfect command over her instrument, rendering with equal precision the most complicated parts and the slower movements, in which the beautiful tone of the instrument was fully brought out. At the close she received quite an ovation, and the audience would not be satisfied until she responded with another selection."—*New York*