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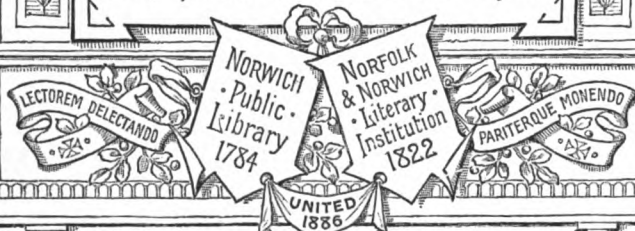


  
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VOL. XXV.

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LONDON & NEW YORK  
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492	Lord, I call upon Thee ..	..	..	..	..	..	John E. West.
493	O Lamb of God ..	..	..	..	..	..	Geo. Ernest Lake.
494	Christ became obedient unto death (Ascensiontide)	..	..	..	..	..	J. F. Bridge.
495	Oh! for a closer walk with God (Whitsuntide)	..	..	..	..	..	Myles B. Foster.
498	While the earth remaineth (Harvest)	..	..	..	..	..	Berthold Tours.
501	Holiest, breathe an evening blessing	..	..	..	..	..	George C. Martin.

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491	Sleep, darling, sleep ..	..	..	..	..	..	George C. Martin.
496	The Rainbow ..	..	..	..	..	..	Berthold Tours.
497	Lullaby, my sweet little baby	..	..	..	..	..	William Byrd.
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499	Jog on the footpath way	..	..	..	..	..	C. A. Macirone.
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# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 491.—Vol. 25.  
Registered for transmission abroad.

JANUARY 1, 1884.

Price 3d.; Post-free, 4d.  
Annual Subscription, Postage-free, 4s.

## ROYAL ALBERT HALL CHORAL SOCIETY.

PATRON: HER MAJESTY THE QUEEN.  
PRESIDENT: H.R.H. THE DUKE OF EDINBURGH, K.G.  
CONDUCTOR: Mr. BARNBY.

### HANDEL'S "MESSIAH."

TUESDAY, JANUARY 1, at 8.—Artists: Miss Robertson, Miss Damian, Mr. Edward Lloyd, and Mr. Santley. Organist: Dr. Stainer. Prices, 7s. 6d., 5s., 4s., 3s., and Gallery, 1s.

### HANDEL'S "JUDAS MACCABÆUS."

WEDNESDAY, JANUARY 16, at 8. Artists: Miss Anna Williams, Miss Fenna, Madame Fassett, Mr. Joseph Maas, Mr. Thompson, and Mr. F. King. Organist: Dr. Stainer. Prices, 7s. 6d., 5s., 4s., 3s., and Gallery, 1s. The usual Orchestra of 110 performers will be increased, for this concert, by the Band of the Coldstream Guards (by permission).

## COLLEGE OF ORGANISTS.

January 8, at 10 a.m.—Examination for Associateship.

" 9, at 10 a.m.—Ditto ditto.

" 10, at 10 a.m.—Examination for Fellowship.

N.B.—Candidates' names must be sent in on or before January 1. February 5, at 8 p.m.—Herr EMILE BEHNKE on "Photographs of the Throat during Singing," with Illustrations.

March 4, at 8 p.m.—W. DE MANBY SERROISON, Esq., will read a Paper on "Choir Training."

April 5, at 8 p.m.—F. J. SAWYER, Esq., Mus. Doc., will read a Paper on "Organists and Organ Writers of the Nineteenth Century."

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury, W.C.

## ROYAL ALBERT HALL (West Theatre).

MR. and MADAME EDWYN FRITH'S ROYAL CONCERT PARTY (for Oratorio or Ballads) will appear as above the end of January and monthly there. Dates booked: Exeter, January 5; Oxford, February 12; Galashiels, 19; Keighley, 20; Sutton Coldfield, March 3; Huddersfield, 4; Gospel Oak, April 17. Many other dates pending. Most favourable terms for en route dates. Mr. and Madame Edwyn Frith's Royal Vocal and Instrumental Academy: Terms from 31s. 6d. per 12 private lessons. Amateur or Professional Students. Concert introductions guaranteed. Branch close to Oxford Circus, W. Address, 73, Netherwood Road, Kensington, W.

THE COMMITTEE of the ROYAL CAMBRIAN ACADEMY intend to open an EXHIBITION in the New Public Hall, Cardiff, for about three months, opening February 14. They are prepared to receive estimates for the erection of an Organ for the time named. Address, T. H. Thomas, Director, 45, The Walk, Cardiff.

MR. JAMES PECK, who for a great many years was with the late Sacred Harmonic Society, solicits EMPLOYMENT as a STEWARD at CONCERTS, or in any capacity connected with musical matters, such as music copyist, &c. 36, Southampton Street, Strand, London, W.C.

TO CHORAL SOCIETIES and MANAGERS of CONCERTS.—Mr. THOMAS HARPER'S CONCERT PARTY includes Miss Emily Paget, Madame Osborne Williams, Mr. Hy. Taylor, and Mr. J. T. Hutchinson. Vacant dates in February and March. Address, Mr. Harper, 25, Brecknock Crescent, N.W.

THE GLASGOW QUARTETTE. Mrs. Christian Williams, Soprano; Miss Nellie Maindes, Contralto; Mr. A. Finlayson, Tenor; Mr. Jas. Fleming, Bass. Oratorios and Concerts. For terms, either as Quartette or singly, address, E. H. Williams, 318, Bath Crescent, Glasgow.

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ST. ALBANS CATHEDRAL.—TWO MUSICAL SCHOLARSHIPS, of the annual value of £20, in connection with the Choir, and tenable by boarders at the St. Albans Grammar School, will be offered for competition after Christmas. For particulars apply to the Rev. F. Willcox, M.A., Head Master.

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WEST LONDON ORCHESTRAL SOCIETY. (Established 1874.) Conductor, W. R. CAVE. WANTED, INSTRUMENTALISTS, Wind and String. Practice Nights, Tuesdays, from 8 till 10. For particulars, address, Conductor or Secretary, at the Trinity Rooms, 42A, Crawford Street, Marylebone.

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I.—ROBERT FRANZ.

By FR. NIECKS.

ROBERT FRANZ occupies an altogether unique position among composers, and not only among composers of his own time. There probably never was a musician in the same measure endowed with the creative faculty and equipped with the craftsmanship of his art who like him confined the exercise of his powers to so narrow a sphere of action. Excepting a *Kyrie a cappella* for four-part chorus and solo voices, a setting of the 117th Psalm *a cappella* for eight-part double chorus, and twelve vocal quartets (six for male and six for mixed voices), his original compositions with which the public has been made acquainted consist entirely of songs for one voice with pianoforte accompaniment. But as a song composer his fruitfulness has been such as to be surpassed only by Franz Schubert,\* for the number of his published songs exceeds 250. Nor is it quantity alone which distinguishes his achievements in minstrelsy. According to the almost unanimous opinions of the ablest judges and the noblest of his brother-artists, he ranks indisputably with the foremost in this branch of the art—with Franz Schubert and Robert Schumann, whose Christian names curiously enough coincide respectively with his Christian name and surname. I shall not attempt to characterise Robert Franz by epigrams and antitheses. Epigrams and antitheses are false even when true—true only to those who have a full knowledge of the men and things in question and view them from the same standpoint, false to every one else. Moreover, it would hardly be possible to find a subject less fit for epigrammatic and antithetic treatment than our composer. For though he possesses a distinct individuality—a style of expression and a domain of thought and feeling of his own—his excellence manifests itself not in glaring qualities, but in delicate harmonies and subtle gradations.

Every noteworthy work of art embodies more or less the personality of the artist: it is bone of his bone, flesh of his flesh, brain of his brain; the forms, passions, and thoughts of the one being reproduced in the other. Without a noble, without an interesting personality, a noble, an interesting work of art is impossible. The qualities of an artist's work may be at variance with those of his social acts—as he need not, and indeed rarely does, express his whole self in art; but, unless they be mere shams, and consequently of small value, they must correspond to originals in his inward life. Even good formal (not mechanical) work requires ethical qualities: purity in the work presupposes purity in the worker; strength presupposes strength; delicacy, delicacy; and so on. The power of music is commensurate with its lyrical contents. To be vital and effective the lyrical contents must be genuine, that is, must spring from the artist's personality. This, however, does not mean that he has always to express his individual feelings, his own joys and woes. Nothing could be farther from the truth. Nay, it means that he must have sensibility, and a capacity for sympathy, as otherwise he cannot truly understand and interpret

the feelings of others. More than nine-tenths of our modern music (dramatic and symphonic music included) is lyrical. All that in dramatic music is not lyrical is a poor make-shift necessitated by the requirements of the verbal language and the limitations of the musical language; and all that in symphonic music is not lyrical is merely accessory, or ought to be so—as, for instance, that kind of tone-painting which we may distinguish by the epithet "material." What constitutes the superiority of J. S. Bach's fugues over those by Kirnberger, Fuchs, Albrechtsberger, and *id genus omne*? Chiefly and mainly the lyrical element with which he vivified the formal structure, or rather out of which the formal structure grew like a tree from a seed-corn, his personality being the rich soil which nourished it. Unless the artist infuses some of his best blood into his work his assiduities and ingenuities avail him naught or little. Indeed, wherever we find real greatness of any kind, enduring power, there we find also a close connection between the artist and the man. Hence it cannot but be always profitable to inquire as far as possible into the life-circumstances, actions, sayings, and mental experiences of an artist. In the case of Robert Franz this is especially interesting, as he gives so much of himself, and subordinates the artist so entirely to the man, his *technique* being solely and in the most literal sense a means of expression. Though the biographical facts which I have been able to cull here and there from this and that publication\* are insufficient for a finished portrait, they go far towards supplying the needful material for an outline sketch that may serve as a key to not a few peculiarities of this composer's mode of feeling and workmanship.

Robert Franz was born at Halle, the birthplace of Handel, on June 28, 1815. He himself relates that his first musical impression, of which, as he was then only two years of age, he has naturally only a very faint recollection, coincided with the ter-centenary commemoration of the Reformation. "Also in Halle the festival was observed with great solemnity, and I imagine I hear yet, as if in a dream, the sounds of a trombone choir—which, as I of course only afterwards learned, performed Luther's immortal hymn 'Ein feste Burg ist unser Gott'—descending from the towers of the principal church of the town." The most important of his early musical impressions Robert Franz owed to his father, who occasionally sang to his little ones his favourite religious hymns, and did so with a pure intonation and a proper accentuation of the quaint melodic graces fashionable in his youth. The children took so much pleasure in his singing that whenever he was in good humour they asked him to sing to them. This, however, he was by no means always, or even frequently. Indeed, he seems to have been a somewhat morose and hard man; at all events a man devoid of sympathy with art, and shut in by the narrow horizon of the practical. Though inimical to music and the rest of the idle, beggarly sisterhood, he was yet the means of laying in his son's heart the foundation of the love which afterwards produced such exquisite fruits. None of the children listened, of course, to the father's singing with more attention than little Robert, who, now grown an old man, has some of the tunes, with all the details of the rendering, still ringing in his ears. For the further development of the germ thus involuntarily implanted nothing was to be hoped for from the father, who, moreover, took even less pleasure in occupying himself with his

\* In making this statement I ignore second and third-rate song composers, and leave out of account those who, though once considered first-rate, are now no longer in vogue—for instance, J. F. Reichardt.

\* Franz Liszt's "Robert Franz"; A. W. Ambros' "Robert Franz"; Dr. H. M. Schuster's "Robert Franz"; A. Saran's "Robert Franz und das deutsche Volks- und Kirchenlied"; R. Franz's "Offener Brief an Eduard Hanslick," and "Mittheilungen über J. S. Bach's Magnificat," &c.

grown-up children than with the little ones. That, however, Robert's general education was not neglected is sufficiently proved by the fact that he was sent first to the *Bürgerschule* of the Francke Institute, and afterwards attended the Latin school of the same institute. In the singing lessons of the former he drew upon himself many punishments by his attempts at adding a second part to the unison performances of the class.

It was not till his fourteenth year, when he discovered an old piano at the house of one of his relatives, that the hitherto dormant passion for music was awakened, and a wish for proper musical instruction made itself felt. His father, however, was not easily induced to second his son in what appeared to him a frivolous and unprofitable pursuit. So the boy had to go on by himself and do as best he could. At last the father relented. He provided him with a teacher, probably not a very good one. At any rate, this first teacher was soon followed by a second, the second before very long by a third, and so on. In short, our young musician is said to have had as many as four teachers, more emphatic writers even say that he was successively under all the teachers of the town. But whether their number was four or more, none of them gave satisfaction. Perhaps the thrifty father was not alone to blame. I suspect our friend Robert was at that time, and for some time to come, one of those enthusiasts whose impatience causes them to shun the long and apparently dreary path of method; and who waste their time in attempts to fly to the top of Parnassus which can only be reached by slow climbing. Art is a fortress that cannot be taken by storm, it yields only after a long siege. Be this as it may, Robert got little good out of his numerous preceptors. He became more indebted to cantor Abele, the singing-master of the Francke Institute, who noticed the boy's love for music, began to take an interest in him, and appointed him accompanist of a select class which he had formed of the most musical pupils for the study of classical music—music of Handel, Haydn, and Mozart among the rest. Here a new world opened to the young artist-soul, and excited his imagination to such a degree that, without the slightest notion of either harmony or counterpoint, he began to compose. The results of his creative efforts, however, were by no means distinguished by any admirable qualities. As he grew older his love for the art went on deepening; he had meetings with congenial spirits for the purpose of practising choral playing; ran on Sundays from church to church and asked the organists to allow him to take their places; and at last told his parents of his ardent, irresistible desire to study music thoroughly, to become, in fact, a musician.\* It is needless to say that he met with strong opposition; but shy and meek as he was he kept his ground, fighting till the battle was won. His parents yielded, though reluctantly, and he got permission to go to Dessau where the celebrated Friedrich Schneider, the composer of the oratorio "The Last Judgment," and a great number of other choral, orchestral, and chamber works, had, in 1829, founded a music-school.

Robert Franz left Halle in 1835, and therefore had reached the age of twenty when he began to study music seriously. Liszt, and others after him, speak somewhat slightly of the efficiency of Schneider's teaching, insinuating that he was too much of a pedant to give the kind of help which talent, and more especially genius, stands in need of. Franz

himself and some of his fellow-students thought so likewise, and formed a secret society at the meetings of which they cultivated music according to their own fancy. Likely enough, therefore, that Franz was not a *persona grata* with Schneider. There is now, and there has been for the last fifty years, a great deal of nonsense talked about the pedantry of teaching. I say "nonsense" with a full consciousness of the weight of the word. The object of teaching is the mastery of the resources of the art. Now how is this mastery to be acquired except by a wise restraint and guidance, a focussing of the powers, which brings their whole strength to bear on the object the possession of which is a *sine quâ non* of a successful exercise of the creative faculty? The attainments of the master, Robert Franz—the purity of his harmony, the excellence of his contrapuntal style—show clearly that his two years' pupilage at Dessau were not lost time. A brochure, "Die Musikschule zu Dessau" (1837), gives full information about Schneider's institution; for our purpose it will suffice to note that, except æsthetics, all the branches of practical and theoretical music were taught. We of the second half of the nineteenth century may not be inclined to ratify the judgment of our fathers of the first half—as indicated, for instance, by the words of a writer in Schilling's Lexicon, who said: "Schneider, a man plain and simple in his exterior, is distinguished only by a remarkably vivacious and glittering eye, in which the whole high heavenly fire of his great genius mirrors itself"—but unless we are wholly submerged in the fashions and conceit of the present we cannot withhold from him our high esteem and even admiration. Franz Brendel, in his "Geschichte der Musik," seems to me to take the right view of Schneider as a teacher. "Schneider," he writes, "has formed a considerable number of notable pupils in his music-school. This was less the immediate result of the not very communicative teacher's instruction than the consequence of the fact that the pupils got sight of a strong personality, which exercised a generally invigorating and quickening influence." One other matter connected with Franz's stay at Dessau deserves to be noted. It is his friendship with a young man of the name of Reupsch, who had a wonderful facility in improvising interesting basses and figures as accompaniments to choral melodies, a talent which Franz admired much and which incited him to practise the same art.

After two years' study, Robert Franz returned in 1837 to Halle. Then followed six years of severe trial, out of which he issued triumphant. His shyness, reserve, and taciturnity, which in his school-days made his fellow-pupils shun him and even scoff at him, prevented his talent and accomplishments from being recognised. With regard to his shyness, he himself made on one occasion the remark that he "always began to thaw when it was too late." We must, however, not overlook the fact that he was a plant of slow growth, and that in those days his artistic individuality was as yet wholly undeveloped. Scorned by some of his fellow-townsmen, pitied by others, neglected by all or almost all, and getting little comfort at home, except perhaps from his mother, he was more than ever thrown upon himself. At first he had a stay in the belief in his own ability, but that vanished when he became more intimately acquainted with Bach, Beethoven, and Schubert, to the study of whose works he now devoted himself. Philosophical studies, too, occupied his attention. Halle took in those days a leading part in these matters. It was there that the editors of the "Hallische Jahrbücher" (afterwards continued as "Deutsche Jahrbücher"), Arnold Ruge and Theodor Echtermeyer, for a time

\* Liszt says that at that time neither Robert Franz nor his parents thought of the possibility of his making music the chief object of his life.



resided; there also taught at the University the Hegelian philosopher, Professor H. F. W. Hinrichs. From what has been said about Franz's position and disposition it should not be concluded that he avoided or was excluded from all social intercourse. Indeed, soon after his return to Halle he joined a society which, like the circle that at Heidelberg gathered around Thibaut, had for its object the cultivation of the music of the old Italian and German masters. It was there that the greatness of J. S. Bach first revealed itself to him in the motett "Fürchte dich nicht, ich bin bei dir," and thenceforth the immortal cantor's compositions, especially his chorals, became, as A. Saran relates, the young musician's daily food. In this society Franz made also the acquaintance of Professor Hinrichs, an acquaintance which before long ripened into friendship and led to an important event in his life.

After having for several years abstained from creative work, Schubert's compositions gave him an impulse that made him try his strength again. The songs which he now composed were quite in the style of the master who had inspired them, and therefore were never published. According to Liszt, who on account of his poetic tendencies cannot always be trusted as a biographer, disappointed love had something to do with this new phase of our composer's development. "He loved with a devotion such as could germinate only in his pure, noble nature. He dreamt of a happiness . . . gently its wing touched him . . . and then it fled. This catastrophe of his inner happiness decided his full maturity." After Schubert, Mendelssohn's and Schumann's influence made itself felt, and the study of their works brought about a fermentation which led to the final development. At last, in 1843, at the age of twenty-eight, was published his Op. 1, twelve songs, which a contributor to Mendel's Lexicon says Franz composed in the blissful state of a bridegroom, the bride being a daughter of his friend, Professor Hinrichs. Schumann gave them in the "Neue Zeitschrift für Musik" a hearty welcome, pointing out that the composer's aim was the rendering of the poem to its inmost depth, and not merely more or less euphonious music, adding that were one to particularise all the beautiful traits one would never get done.

The success which these songs had outside Halle opened at last the eyes of the composer's fellow-townsmen. He was appointed organist at the Ulrich's Church, and conductor of the Singakademie. In later years the Prussian ministry conferred upon him the title of Royal Music-director, and the University of Halle, at which he lectured,\* that of Doctor, the latter title being given in recognition of his meritorious labours in connection with the revival of the works of the old masters. Franz's life would have been a happy one had not the most terrible of calamities by which a musician can be visited befallen him. As early as 1841 an affection of his organs of hearing made itself felt, which, aggravated in 1853 by a nervous complaint, assumed a more and more serious aspect, and in 1868 compelled him to give up one post after another. Destitution was staring him in the face, when in 1872 Joseph Joachim, Franz Liszt, and Helene Magnus set to work to free their brother-artist from this ghastly incubus. Concerts were given, and the proceeds, amounting to 30,000 thalers (£4,500), presented to the unfortunate composer.

In the Op. 1 the real Franz is but faintly visible. But after this the consolidation of his personality went on apace, a continued study of Bach, and a

wider acquaintance with Schumann, being important factors in this process.

In passing, allusion has been made to a part of Franz's artistic activity which was productive of achievements almost as precious as his songs—namely, his *Bearbeitungen*, that is, his reconstructions or supplementation of the unwritten but necessary accompaniments of works by Bach, Handel, Astorga, and Durante, more especially by the two first-named masters. "Inclination," writes Franz, "perhaps also natural disposition, led me for years to Bach's and Handel's music. My modest sphere of action in Halle was not altogether unfavourable to these pursuits; they became soon the chief aim of the choral society which I directed. At that time—I speak of the first year of the fifth decade of this century—one had to put up with the existing conditions. Our knowledge of Handel's oratorios was confined to those touched up by Mozart and Mosel; of Bach's cantatas and masses we knew only those edited by Marx. We performed the works as they lay before us, and naively enough thought that their contents were thus fully exhausted. The public would indeed now and then open their eyes when the flute and double-bass performed a dialogue, or when the *continuo* treated them to a surly monologue. Such matters, however, did not trouble us; we put them down to the good old time, which had to be accepted just as it was." The appearance of the editions of the works of the two great German masters published by the Bach and Handel Societies opened Franz's eyes. For the richly figured bass proved that the composers intended more than they had taken the trouble to write down. By-and-by it began to dawn upon him that the figures did not indicate all the composers intended, which was not merely a succession of chords, but a "web of parts." We, therefore, can easily believe what Franz says with regard to the difficulties of the reconstructions undertaken by him with no other guides than these inadequate hints. "Bach's figuring especially penetrates often to the minutest details—it requires only an acute eye and a skilled hand to be enabled to take confidently the ultimate measures. Nevertheless, the work does not always proceed so easily. Many a time have I sat for days helplessly before a couple of bars, and I know pieces which the present *art-technique* will hardly succeed in satisfactorily solving."

Notwithstanding the excellence of his *Bearbeitungen*, Franz encountered much adverse criticism, mostly from pedants and from people who did not understand the facts of the case. But it was not only as a *Bearbeiter* that he had good reason to complain of scanty recognition. His songs found at first but a small public, and for a long time the number of their admirers increased very slowly, though steadily. It was not till about ten years ago that a more general interest began to be taken in them. I am speaking of the composer's native country. Outside Germany, if we except America and, perhaps, also England, he has been almost entirely ignored. As thoroughly characteristic may be instanced the notice in the second edition of the "Biographie universelle des Musiciens" (1860-65), where Franz is spoken of as "un des meilleurs compositeurs allemands de chanson," and "the melodies of his composition" are said to "have had much success, especially in Saxony." To Liszt belongs the honour and merit of having first borne witness to Franz's high position and significance as a song composer. His article in the "Neue Zeitschrift für Musik," of 1855, since then reprinted as a *brochure*, is still the best that has been written on the subject. Next to Liszt, but coming much later, has to be named the historian,

\* Robert Franz was appointed Music-director of the University in 1858, on the death of Dr. J. F. Nauc; the duties of the office he had previously discharged.

Ambros,\* the close of whose essay I must quote. "The day which I spent in the late autumn of 1871 with Robert Franz, at Halle, will never be forgotten by me. We wandered through the valley of the Saale, near Giebichenstein. The picture of the lovely landscape and that of Robert Franz have become so intimately united in my memory that I am unable to separate them. The beautiful, sunny day put my friend in good spirits; he spoke with animation of art and of life—often words which, as Schumann said of Mendelssohn, 'I should have liked to engrave in gold!' We entered Reichardt's † garden, we saw the rose-bush which Goethe had one day planted, and whose branches now already begin to embrace the plain country dwelling-house. Then I felt as if Reichardt stepped forth to meet us and spake to the master: 'Thou hast completed what we once began.'"

The first of a series of Albums of German Song, which Messrs. Novello, Ewer and Co. have lately published, will be instrumental in popularising Robert Franz's compositions in this country. It contains thirty of that composer's finest songs, selected with judgment and taste by Mr. Francis Hueffer, who has also furnished an English translation of the original German text, adapting the words skilfully to the music. Did Mr. Hueffer's translations present themselves as independent poems, I should object to some of the words employed, and more especially to certain points in his rhyme theory. But in a poem wedded to song, lingual rhythm, melody, and cadences are of small account, as they are always overpowered and not unfrequently set aside by their musical counterparts. Moreover, perfect lyrical poems—Goethe's or Heine's, for instance—are untranslatable: you cannot transfer without injury such crystallisation of sound and sentiment from one language to another. Even a Tennyson must here fail. The difficulties, however, are at least doubled in the case of the translator who is fettered hand and foot by the scheme of a musical composition. To return to Mr. Hueffer, he has given us an eminently singable translation; and I think, all things considered, it will be admitted that he has acquitted himself of his onerous task with considerable success. As a specimen of his poetic craftsmanship, let me quote "Will she come to-day?" which, though it has not exactly the charm of Heine's original, is yet a charming poem:—

Rising when the dawn still faint is,  
Asking, Will she come?  
Late at eventide my plaint is,  
Ah! she did not come.

In the night-time with my sorrow  
Waking still I lie,  
And the day-dream of the morrow  
Passes sadly by.

In the remarks on Franz's music which I am now going to make, I shall confine myself to an exposition of its chief characteristics, as a minute criticism of all his songs would be impossible, and a discussion of only a few of them probably misleading. Parenthetically I may mention that those songs the title of which I give in English are contained in Messrs. Novello, Ewer and Co.'s "Robert Franz," No. 1 of the Albums of German Song.

First let us hear what Franz says about himself. "That I almost exclusively cultivated the song-form and wrote only very little else, was at first the consequence of an irresistible need; afterwards I became convinced that in this form culminated my most individual contents. It was, therefore, a matter of

principle with me not to leave this path, and it is not likely that I shall try my fortune on other roads." Franz acted wisely in following his instinct; for, though master of the technical resources of the art, he had not, I think, the stuff of a creator in the larger forms, such as the symphony, opera, and oratorio. Indeed, comparing him with a Haydn, Mozart, Beethoven, Schubert, Mendelssohn, and Schumann, one may even be tempted to ask whether he possessed genuine creative power at all. The unproductivity of his youth and the slowness and chiefly assimilative nature of his development seem to suggest a negative answer. But a careful consideration of the outcome of his artistic activity must lead one to the conclusion that, though lacking the abundance and spontaneity of those mighty masters, he did possess creative power, limited, it is true, but effective and precious in its limitation. Franz is reported to have said: "Richard Wagner is the man of distant throws; I disdain such slings, and prefer to attack one point with a pick-hammer." If he really said "I disdain" (*ich verschmähe*), he either misused the word or misjudged himself. Had he attempted the distant throws of Wagner his missiles would surely have fallen short of his aims. But Franz is so modest a man and so little likely to over-estimate his strength that I am inclined to think that he said, or meant to say, that his "mission" or his "specialty" was to work with the pick-hammer. In this form the remark strikingly characterises the nature and style of his compositions which are, above all, delicate in thoughts and feelings as well as in workmanship.

Franz's greatness, his success with the few and unsuccess with the many, rest especially on these bases—(1) the pure, gentle, loving nature of his personality; (2) the fine perception of, and self-abandoning sympathy with, the poetical contents of his subjects; (3) the perfection of his *technique*; (4) the unselfish employment of this *technique* exclusively for interpretative purposes.

From what has already been said, Franz's choice of subjects may be easily guessed. Nowhere in his works do we meet with boisterous merriment, wild frolicsomeness, compelling energy, terrifying fury, or fierce passion of any kind—in short, with signs of "rude health." The three elements which attracted Schumann's attention in the Op. 1 make themselves much more prominently felt in the subsequent works. They are: the dreamy, the naïve, and an almost ever-present pensiveness. Liszt, who wrote later, and consequently was in a better position to judge, has on this point some eminently illustrative remarks in his essay on Robert Franz. "He is," Liszt writes, "a psychical colourist, and, as with certain painters, the outline is only a necessity to which he yields as little as possible." And again: "In his pictures the atmosphere is the essential; he seems to forget the earth in his endeavour to paint the heavens, its colours, its clouds, its transparency, its alluring and mysterious infinitude." And lastly: "His songs are mostly moods which are absorbed in themselves, and rarely tend dramatically beyond themselves [*die sich in sich vertiefen, und selten dramatisch über sich hinausstreben*]." Franz is a lyricist *par excellence*, whilst Schubert is contradistinguished by Liszt as a "dramatic lyricist." Not with the view of detracting from his character, but of defining it, I add that Franz lacks Schubert's width of range, youthful bloom, freshness, and copiousness, as well as Schumann's glow of passion and splendour of romantic picturesqueness. But Franz has beauties of his own, beauties not possessed at all, or only in a less measure, by other songsters. "As a founder of a new dynastic line of lyricists," says Liszt, "he is the heir of nobody, and dethroned nobody. He

\* In England the composer has been made more widely known by a sympathetic essay of Mr. Hueffer's (see his "The Music of the Future").

† Johann Friedrich Reichardt, the composer and writer on music (1752-1814).

discovered an unknown planet, a stray island in the wide ocean, and stepping ashore with the lyre in his hand he intoned an equally new song. His gentle, far-reaching, euphonious voice touched without wounding, and the multitude listened with emotion, unconscious of how unusual these sounds and how strange this language were." Liszt divides Franz's songs into tragic, naïve, narrative and descriptive, and humorous and comic; the first being the most numerous class, the second coming next in this respect, and the last containing only a few. I mention this division only to point out that if the terms "tragic" and "comic" are taken in their usual acceptation they can hardly be applied to any of the composer's songs; and that in the humorous songs he pleasantly smiles, but never heartily laughs or gives way to bright merriment. Franz likes to tinge his joy with sadness. Indeed, he is never at his best where this latter element is wanting. Still, though rather a singer of autumn than of spring, many of his spring songs are cheerful and some of them astir with the influences of that season. The name of Franz has been often coupled with that of Chopin. As there exists no kinship at all between these two, but only a very vague and general likeness, the comparison was not worth making. Franz has neither Chopin's intensity of passion nor his morbidity of feeling. Moreover, the Polish musician was a more strongly marked individuality, and specifically as a creative artist, more richly gifted. They had only two things in common—subtlety of feeling and delicacy of workmanship.

Franz's emotional compass, then, is not very extensive. He makes use, so to speak, only of the medium colours, and of mellowed lights and shadows. But what an infinitude of exquisite gradations within these comparatively narrow limits! He is demonstrative only on exceptional occasions. The passionately elated "Lo, he has come" (Op. 4, No. 7), the bitter, despairing "Yea, thou art blighted" (Op. 7, No. 6), and the unrestrainedly joyous "Willkommen mein Wald!" (Op. 21, No. 1) are instances from three different registers of the emotional compass. Usually, however, Franz is contemplative, pensive, dreamy. This quiet inwardness, in fact, is the key-note of his individuality, or rather it is his peculiar mode which he sets forth in all manner of keys. But what are words? Hear the sad "Autumn sorrow" (Op. 4, No. 20), the perfume-laden "The rose has made sad moan to me" (Op. 42, No. 5), the devout "Rest on me, thou eye of darkness" (Op. 9, No. 3), the low, sweet "Will she come to-day?" (Op. 25, No. 4), the tender "Sweetest maid with lips like roses" (Op. 5, No. 5), the mysterious "Not a star" (Op. 2, No. 3), the simple "In the Rhine's broad rolling waters" (Op. 18, No. 2), the popular "The Swiss Soldier's complaint" (Op. 12, No. 2), the deep-felt "When my despair is deepest" (Op. 5, No. 1), and you will know more about Franz than volumes of eloquent description can tell you.

On turning from the contents to its embodiment, we will direct our attention first to the melody. This latter does not assume in Franz's songs the same importance as, for instance, in Schubert's. It has been called by most critics (Liszt, Ambros, &c.) "declamatory." I do not think that this epithet is appropriate. Franz's melodies are with rare exceptions really tuneful, but in most cases they lack the swing and continuity which makes melodies impressive. Although the greater number of them have an existence apart from the harmony, are singable without the accompaniment, you never think of them as separate entities. Franz's songs are apt to haunt you for days, weeks, months; but it is not the melody, it is

the *tout ensemble* that haunts you. Generally speaking his melodies, whilst beautiful in themselves and true to the rhythm and sense of the words, are unobtrusive, one might almost say self-effacing. Whether consciously or unconsciously adopted, the peculiar tone of the folk-song rings through almost all his melodies. The most striking peculiarity about them, however, is their sequential construction. It is a favourite method of the composer to form his melodies by repetitions at a different pitch and with modifications here and there of a short phrase. Reissmann, the most adverse of Franz's critics, condemns this process absolutely; A. Saran, on the other hand, who discovers its prototype in the old German folk-song, looks upon it as the source of one of the greatest beauties. There is truth on both sides. The manner, though generally by no means objectionable, is occasionally productive of a peculiar charm, but oftener of weakness and lameness.

Franz's accompaniments are marvels of delicacy and perfection. To judge of their variety we need only take up any dozen songs of his. We find simple chords, contrapuntal combinations, and all the contrivances of the modern pianoforte style. The composer, however, is particularly fond of writing in what we may call the vocal or organ style—*i.e.*, for (generally four) individual parts. Many of his accompaniments are complete in themselves, and may be played as songs without words. The melody is frequently, nay mostly, played as well as sung; the composer intended, perhaps, thereby to amalgamate better the different *timbres* of the pianoforte and human voice. As the part-writing is flowing, so the harmonic connection and modulations are free from awkwardness and harshness. Sometimes he concludes effectively in another key than that in which he begins; indeed, his harmonies are abounding in subtle traits of exquisite beauty and expressiveness. Franz rarely makes use of tone-painting, and when he does so he uses it with great moderation and due subordination—for instance, in "Not a star" (Op. 2, No. 3), "Auf dem Meere" (Op. 25, No. 6), "Ach wenn ich doch Immchen wär" (Op. 3, No. 6), "Im Frühling" (Op. 17, No. 5), and "Am Rheinfall" (Op. 44, No. 6).

As regards the form of Franz's songs, they are almost always strophic. Sometimes the music is literally the same in all verses ("The rose has made sad moan to me," Op. 12, No. 5), or slight, but generally expressive, changes are introduced, either in both parts (vocal and instrumental) or in one of them. As an example of a through-composed song, I will mention the Romance "Und wo noch kein Wanderer 'gangen" (Op. 35, No. 4). Conciseness characterises Franz's style. Repetitions of words are very rare with him, and always significant. As to his subjects, he is most felicitous in his settings of Heine's, Lenau's, and Osterwald's poems. Next to them may be named those of J. von Eichendorff, E. Geibel, and Mirza-Schaffy. Burns, too, is one of his favourite poets.

I have already briefly alluded to Franz's unselfish employment of the resources of his art over which he has so thorough a mastery. This unselfishness springs partly from his self-abandoning sympathy with his subjects, partly from the honesty and sincerity of his nature. His sole interest is always to raise the emotional treasures buried in the poem; the temptation to add extraneous matter, to write for effect, does not exist for him, or at least is successfully resisted. To this simplicity is owing much of the peculiar charm of Franz's songs. It is also the chief cause that the composer fails to attract the attention of the unobservant, and to engage the attention of the vulgar.

In conclusion, let me say this to those who do not yet know or do not yet love the subject of my essay. Robert Franz is like one of those quiet, unpretentious people you are apt to pass heedlessly by in a crowd, but who, if you once come in close contact with them, fascinate you, draw you to their hearts, and there hold you with fetters light as gossamer, strong as iron.

### DR. HANSLICK AND GOUNOD'S "REDEMPTION."

By JOSEPH BENNETT.

THE recent performance of Gounod's new oratorio in Vienna gave the famous critic of the *Neue Freie Presse* an opportunity of expressing his opinion about the work. For that all connoisseurs waited with an anxiety more or less keen, according as they themselves felt more or less interested by the subject matter. No one pretends to ignore the importance of Dr. Hanslick's judgment. Concerning his zeal for the good of art no question can arise; the admirable balance of his intellect and feeling is on all hands recognised as a supreme qualification for critical work, while his literary power and extensive knowledge give weight to whatever he writes. True, the admirers of this distinguished man are not always able to agree with him, and it must be confessed that he has often put to a severe test the respect of those who follow the *cult* of Wagner and his congeners. No pen has been used with more perseverance and force against what some of us regard as musical heresy than that of Dr. Hanslick. The present writer certainly does not complain thereof. He has followed, *longo intervallo*, on the same line. Many others feel very keenly the trenchant remarks of the Viennese critic upon the gods worshipped in temples dedicated to the *Zukunft*. Yet even these, I venture to think, temper their irritation with respect, or, to put the case more correctly perhaps, view his action with the greater concern because of the estimate they set upon his honesty and influence. When, therefore, Dr. Hanslick speaks about the "Redemption," it behoves us to listen, not only for the actuality of what is said, but for its potentiality also. Wellington used to declare that Napoleon's presence in the field was equivalent to a force of 50,000 men. Similarly Dr. Hanslick's vote is not the vote of one person only. Thousands of musical readers entrust to him their consciences and their judgment. His pockets are full of proxies.

I propose now to examine Dr. Hanslick's remarks upon Gounod's oratorio, not in a spirit of cavil, but of pure criticism—the spirit which alone enters as of right into such a case.

Dr. Hanslick begins an article in the *Neue Freie Presse*, of November 11, by pointing out the early tendency of the French composer to church work. He refers to the sacred music written by him when at Rome, to the interesting evidence given by Fanny Hensel in a now well-known letter (see *Die Familie Mendelssohn*), and to his having been occupied, when at Berlin in 1843, with the text of an oratorio on the subject of Judith. Subsequently the master devoted himself to the lyric stage, "but," says Dr. Hanslick, "of late years even Gounod's operatic music began to take a religious colouring, as is shown by a decided leaning towards oratorio style in 'Polyeucte.'" The critic accepts this leaning—and, in the light of after events, he is entitled to do so—as evidence of Gounod's disposition towards *ses premiers amours*. Approaching old age, the sentiments that in early years were powerful began again to exercise authority. "The mysteries of the Church, which ruled Gounod's youth, and had already turned him towards spiritual things, seemed now, in his sixty-sixth year, to break forth

with renewed force." All this must be accepted as a statement of fact, to which, indeed, M. Gounod would willingly confess. There can be no doubt that he is extremely susceptible to religious emotionalism. The artistic nature is necessarily emotional, and, in the French composer's case, a tendency towards mysticism brought all his individuality under the influence of religious ideas and feelings. It may be questioned whether he ever shook off the yoke. At any rate, we know that he has passed under it again, in obedience to a process which has almost the force and regularity of law. The youth and the old man in one and the same person often join hands across the gulf of time, so that, if "our little life is rounded with a sleep," our dreams at the end of it take the same texture as those which fascinated its beginning.

A question arises as to the purpose of Dr. Hanslick in dwelling upon a fact so well known as Gounod's pietism. The answer soon comes. Our critic contends that the composer, in an excess of religious feeling, wrote the "Redemption" more as a devotee than as a musician. "Genuine piety, so we believe, urged the operatic composer at last towards the work called the 'Redemption,' and ordained that in it his devotion should stand out more conspicuously than his talent." The writer presently adds: "This consideration carries us straight to the kernel of Gounod's oratorios—they are the work of a man who is pious, but, on account of so much piety, feeble as a composer. It would almost seem that he wrote in full view of Heine's words—'the less church music attracts notice the better it is.'" Dr. Hanslick then goes on to contend that an oratorio written for the concert-room belongs to a different category. Church music, we are told, is dominated by religious devotion, whereas other sacred music should be an exemplification of æsthetic devotion. The one contributes to the worship of God; the other to the worship of Art. Here I dare to join issue with my distinguished *confrère*, and decline to recognise the distinction he has set up.

What is the practical purpose of Church song? We cannot for a moment suppose that its acceptableness to the Divine Being depends upon its artistic form. He to Whom it is addressed looks only at the heart and takes nothing amiss "when simpleness and duty tender it." In this regard the ornate service of the cathedral and the uncultured offering of the village chapel have the same sweet savour. The difference lies in the reflex action upon ourselves. The more perfect the art, the more complete its influence over, not the worshipped Deity, but the worshipping man. If this be the case, upon what basis rests the argument for a distinction between the sacred music of the church and the sacred music of the concert-room? The one has a clear right to all of æsthetic culture that the other possesses—even, if possible, a greater right, since that which we devote to the God we worship should be the best which the powers He has given enable us to offer. This simple fact is recognised everywhere, and, in greater or less measure, by all churches. I must, therefore, decline to admit the distinction Dr. Hanslick sets up, and, consequently, to join with him in applying it as a test to the "Redemption." The question is not whether that work belongs to the church or the concert-room. If, as an oratorio, it be not fit for the one, I fail to see how it can be adapted for the other. Let me now carry the argument a step further.

Dr. Hanslick charges Gounod with having forgotten that in an oratorio we expect first of all, not religious devotion, but æsthetic; and he intimates that such a work is not elevated by Church surroundings so much as by the genius of the composition. I answer that these considerations are

intimately affected by the nature of the subject treated. Dr. Hanslick appears to have made no distinction whatever between one religious theme and another. For anything he has to say on the matter they are all alike, and will all take the same sort of musical illustration. The instinctive feeling of the vast majority of English readers tells them that this is not so. They believe in a material difference, and the objection that once largely existed against countenancing oratorio at all was but an exaggeration of the sentiment upon which that belief is based. Take, for example, the story of Elijah and that of the Redeemer. In one case we have matter open to well nigh the same free treatment as a secular subject. All the devices of art are fitly applicable for the heightening of an effect which may be made strongly dramatic without reproach, since the events are those of human experience. It is different with the other narrative, wherein is an appeal to the profoundest emotions that sway the religious nature. The Incarnation, the Suffering, the Death, the Resurrection, the Ascension—at the very thought of these things all true Christendom becomes inspired with love, reverence, and awe. Approaching them, the composer enters a Holy of Holies, and must be careful how he treads. He had better leave outside every form of æstheticism that cannot be made strictly subordinate to his religious devotion. He may not use this theme as a mere vehicle for his art. From that course he is barred by the simple decencies of the case, and all he can do is so to treat the subject as to heighten its power without distracting the mind from contemplation, or supplanting devotion by artistic perceptiveness. Dr. Hanslick will perhaps reply, that if the life and work of the Redeemer may only be treated thus, the subject does not belong to the concert-room for which M. Gounod wrote. I fail to see where a limit to the religiousness of the concert-room comes in, and Dr. Hanslick can hardly contend that religiousness has no place there, since the argument would banish sacred works entirely, or lay their performance open to the charge of gross irreverence. The point of the matter lies here—religious subjects are to be treated by the musician, not with an eye to fancied distinction between the church and the concert-room, but with strict regard for their essential character. If they may be surrounded with all the sumptuous things of art, then let those properties be forthcoming, but if their awfulness forbid such decorative effects, music should minister humbly, and to the glory of its theme alone.

It is to the praise of M. Gounod, rather than his reproach, that, in Dr. Hanslick's words, he "carried out all through an intention to make the music of his sacred subject as simple and unostentatious as possible," doing his utmost to "turn the attention of the hearers as little as possible to the composition in order that it may be the better concentrated on the Biblical narrative." The result we all know. In England, at any rate, the "Redemption," because of the intensely devotional spirit to which its music ministers, has taken a place among the highest things of well-judged and rightly applied art. Its effect, some will argue, is religious rather than artistic. Granted, but no other effect would meet with acceptance. A "Redemption" which shall be artistic rather than religious is scarcely conceivable.

I trust it has been shown that Dr. Hanslick's argument against Gounod's work on the grounds above set forth will not stand, either in its distinction between music for the concert-room and music for the Church, or in its insistence upon the dominant claims of æstheticism in the matter of this particular oratorio.

Dr. Hanslick goes on to describe the purport of M. Gounod's Preface to his work, and then to deal with particulars of the work itself. Here also he finds evidence of a false basis. The illustrious critic touches, for example, upon certain avowedly descriptive passages, such as the March, which pictures the brutality of the Saviour's persecutors, and, in the narrative of the Resurrection, the skip of a third which M. Gounod uses to express the fact that "Christ, by His Divine power, has triumphed over the grave and over subjection to death." Dr. Hanslick applies to these pretensions the hard word *unheilvolle*, but in the act of accounting for their failure he pays a compliment to the composer, whom he describes as "by nature too really musical to agree seriously with the descriptive tendencies of Liszt and Berlioz, and to break away from true musical form." Next in order of mention comes the theme typical of the Redeemer. According to Dr. Hanslick this is not, strictly speaking, a *leit-motive*, but a separate melody, and he rightly describes its character as sweet and yearning. Let me add, by the way, that he notes what, as far as I am aware, had not previously been pointed out—the typical melody occurs nine times, and in Christianity nine, it appears, is a mystical number.

Little of all the foregoing calls for answer. Dr. Hanslick will hardly deny that descriptive music is legitimate, though its rank may not be the highest, and he cannot for a moment suppose that M. Gounod regards a skip of a third, or any other interval, as musically equivalent to the Resurrection. Admitting descriptive music, its significance must lie somewhere within itself, and must spring from a certain adaptation or arrangement of technical resources. M. Gounod simply tells us what he means by the skip in the case referred to, and the question is, not whether the interval of a third can describe a raising from the dead, but whether, coming at the right moment after a sequence of tones and semitones, it is suggestive and appropriate. Dr. Hanslick's contention that the Redeemer theme would just as well represent in "Faust" the longing of the rejuvenated Doctor for his victim, or that of Romeo for Juliet, seems to me hardly worthy of so able a writer. Dr. Hanslick, it is true, admits that this is owing rather to the essential vagueness of music than to the composer's inability, but the consideration should have led him to withhold the objection altogether, since, as criticism, it cannot be pertinent.

Dr. Hanslick enters into further particulars regarding the constructive peculiarities of Gounod's work, and betrays a tendency to exaggeration rather surprising in one usually so careful. He says that "the two Narrators adhere firmly almost throughout to one tone, only now and then venturing a step up or down." He charges the choral numbers with the same poorness and monotony, because "for the most part they are sung in unison, while even in those which employ four voices almost all the parts progress in the same way, without fugal or contrapuntal device or characteristic figuration." I leave the readers of THE MUSICAL TIMES, who know the "Redemption," to say whether Dr. Hanslick has here given a perfectly accurate description, or whether, in stating a rule, he has overlooked many and important exceptions. The Viennese critic does not dwell long upon such details as the foregoing. He soon reverts to general observations, and closes his notice with remarks which are severe almost to bitterness.

After comparing the oratorio to a plain on which no natural feature arrests special attention, he intimates that it must be accepted as wholly beautiful or not beautiful at all. Hardly a page of the work,

we are told, can be praised as skilful, genial, or original, and hardly another condemned as faulty, vulgar, or ugly. Consequently, only very pious and musically very appreciative hearers will leave a performance of the "Redemption" with a wish "to be redeemed by Gounod a second time." It seems to me that this last sentence contains the French composer's justification. Music that is one with its subject will be little cared for by those to whom the subject is indifferent, and as in the "Redemption" art enters into the story to be there absorbed, rather than to carry on a consciously independent existence, it follows as of course that those to whom religion means nothing approach the work without interest and leave it without satisfaction.

Dr. Hanslick should have stopped here; but unfortunately his notice has a *coda*, and therein is found a sting, sharp and acrid beyond common. He says: "We will not enquire whether it has been simply religious meekness and humility that have kept him (Gounod) so far from art and brilliancy in the 'Redemption.' . . . A man may become a monk from piety, also from poverty. One thing is clear—that with the measure of talent Gounod now possesses he can hardly hope to write a good opera; but he could certainly trust himself to compose an oratorio of such harmless respectability (*harmlose Anständigkeit*) as the 'Redemption.' So he has at least shown himself as much a self-critic as a religious enthusiast." With great respect for Dr. Hanslick, I believe this to be the kind of criticism that is better left unanswered. M. Gounod can defend himself from sneers if he think it worth while, and the best reply to whatever argument the quoted words contain is discoverable in the profound impression made by the "Redemption" upon the vast majority of its hearers—an impression quite miraculous as the result of a work which is no more than one of "harmless respectability." The appeal is from Dr. Hanslick's opinion to the verdict of a great religious and musical community, by whom alone such an oratorio as the "Redemption" can be judged. That verdict has been given, and I, for one, am satisfied with it.

#### HANDEL'S ORCHESTRATION.

By EBENEZER PROUT.

IN no other country of Europe are the works of Handel so admired, nowhere else is his genius so venerated, as in England. Yet even here, out of the enormous number of compositions which he produced, there are certainly not a dozen, probably hardly more than half-a-dozen, which can be said to be thoroughly familiar to the general public; while even of professional musicians there are very few who are acquainted with the whole series of the oratorios, to say nothing of the operas. Consequently, while amateurs have a fairly adequate idea of Handel's grandeur of style, few have any conception of his almost exhaustless variety. In saying this, I am not denying that in one sense he repeats himself a great deal. There are certain formulæ, certain cadences, belonging to the age when they were written, which recur in nearly every work. There is also much which is now antiquated; and there are few people who would have the patience to sit out any of Handel's oratorios (excepting "Israel in Egypt") if given unabridged. The operas are as a whole still more old-fashioned, consisting almost entirely of songs connected by interminable recitatives; and, in spite of the many beauties which they contain, the revival of one of them now would be an intolerable anachronism. Yet, after making every deduction for

that which possesses only an historical interest, there remains in the collection of Handel's works a mine of beauty of which few but those who have made a special study of him know anything at all.

One of the commonest misconceptions among musicians with regard to Handel is that his orchestration is wanting in variety, especially in the songs. It has occurred to me that it may be worth while to endeavour to prove the fallacy of this view; and I propose in this series of papers to enter into a somewhat detailed examination of Handel's scores from the point of view of their instrumentation only, leaving out of consideration all questions of musical beauty, except in so far as that may be connected with the treatment of the orchestra. I hope to prove conclusively that it is an entire mistake to suppose that Handel's instrumentation is monotonous. It will be necessary to enter into technical details to such an extent that I have a strong suspicion these articles will be found dry and tedious by all except those specially interested in the subject. It is to such that I address myself; and I advise all other readers to pass to something more likely to prove interesting.

The earlier editions of Handel's scores—those of Walsh, Randall, Wright, and Arnold—are so inaccurate, and especially so incomplete (instruments being often omitted altogether), as to be virtually useless for my purpose. The only reliable edition is that now in course of publication by the German Handel Society, under the superintendence of Dr. Chrysander. As there are still between twenty and thirty volumes wanting to complete that edition, I shall be unable to notice the whole of the oratorios and operas; but in some seventy volumes which I have examined I have found amply sufficient for my purpose.

The composition of the orchestra which Handel employed differed radically from that of the present day, not only in the fact that (as will be seen presently) it contained many instruments now entirely obsolete, but also in the proportion of the various masses. We find in Rousseau's "Dictionnaire de Musique" a plan of the opera orchestra of Dresden, as it existed under Hasse in 1754—five years before Handel's death—and there is every reason to believe that the composition of the orchestra in London at the same date was very similar. The orchestra at Dresden consisted of two harpsichords, at one of which the conductor and at the other the accompanist sat, eight first and seven second violins, four violas, three violoncellos, three double-basses, two flutes, five oboes, five bassoons, two horns, two trumpets, and drums. I shall be able to prove, to all but absolute certainty, from Handel's scores that the proportion between wind and strings could not have been very dissimilar in his orchestra. We have also the documentary evidence of the list of performers at the Foundling Hospital, when "The Messiah" was given there on May 3, 1759, immediately after Handel's death. The list is preserved at the Foundling, and it shows that there were twelve violins, three violas, two violoncellos, two double-basses, four oboes, four bassoons, two horns, two trumpets, and drums—the proportions, it will be observed, being nearly the same as at Dresden. It may be worth noting, as bearing on the question of "additional accompaniments," that there are no bassoons or horns in Handel's score of "The Messiah," and that the oboes are only to be found in the chorus "Their sound is gone out."

One sometimes hears a wish expressed for the performance of one of Handel's works in its original form. Were it possible to realise such an idea, it would doubtless be most interesting, if only from



an archæological point of view; but those who cry out against all additional accompaniments either do not know or do not choose to remember that what they are clamouring for is unattainable. In the first place, one would require two harpsichords, with two good players, able to fill up Handel's harmonies as the composer did himself, sometimes without even a figured bass to guide them. Where are they to be found? And even supposing them found, what guarantee can we possibly have that the filling-up is the same which Handel used? Besides, the only harpsichord now obtainable would probably be at least a hundred years old, and the tone would be no more like that of a new instrument than would be that of a piano of the same age if played in a concert-room; while the substitution of a modern piano for the harpsichord would not realise Handel's effect in the least. And how will the old harpsichords mix with our modern instruments? To come to another point: suppose the number of oboes to be increased so as to have one-third as many as there are violins, we still do not realise Handel's effects; for the oboe of the last century (as is shown by Dr. Stone, in his article "Oboe," in Grove's Dictionary) was played with a different kind of reed from that now used, and possessed a quality of tone more like that of the musette played by itinerant Tyrolese musicians than like that of the modern oboe. Four of our oboes against twelve violins will not reproduce Handel's effect at all accurately. Again, what shall we do for the two organs prescribed in the score of "Israel," to say nothing of the *teorba* and *arciliuto* wanted for "Esther" and "Athalia," or of other instruments used by Handel which are as extinct as the dodo? It is no more possible to reproduce the orchestra of Handel precisely than that of the ancient Greeks and Romans; and those who object to a certain amount of modernisation of his scores must be content to go without hearing his music at all.

I have digressed somewhat from my course, but the remarks on the impossibility of giving one of Handel's works exactly as he gave it himself seemed a natural corollary to the statement (which requires no proof beyond an examination of the scores) that his orchestra was fundamentally different from that of our day. And this brings me to my next point—that his system of treating the orchestra also differed widely from that of modern composers. With the exception of the clarinet, ophicleide, tuba, and some of the percussion instruments (such as the triangle), all the instruments of an ordinary modern score may be found in Handel's works, besides many not now employed. But, of all these, only strings, oboes, and bassoons are used frequently; the flutes, horns, trumpets, and drums are reserved for special effects; sometimes they are only in one or two numbers of a work. When they appear, they are treated in such a way as to show that the composer thoroughly understood their capabilities, and that the moderation in their introduction was the result of system. The songs are sometimes accompanied only by basses and a harpsichord—the simplest form of Handel's scoring; sometimes to these are added violins in unison, not unfrequently doubled by the oboes, especially in the symphonies; sometimes the string quartet is used for accompaniment, occasionally without, though more frequently with, the harpsichord. These are the most frequent combinations in solo music; though as we proceed to examine the scores we shall find many songs in which important solo parts are given to the wind. The score of "Saul" proves beyond a doubt that in accompanying songs the organ was not used at all—except, of course, in the rare cases in which it is treated as an *obbligato* instrument and to play the

bass (*tasto solo*) with the basses of the orchestra. The choruses are mostly accompanied by strings, oboes, and bassoons, to which is added the organ in oratorios and the harpsichord in operas. The oboes usually double either the violins or the treble voices in unison, though we shall find places where they have independent parts giving fuller harmony; the bassoons generally play with the violoncellos, sometimes with the bass voices; and occasionally they double the violas, if these instruments have an important part. The horns and trumpets are not treated in the modern style, but have mostly melodic passages, which frequently lie very high, as is also the case with Bach's horn and trumpet parts. The drums are only exceptionally used for solo effects, or for dramatic colouring; usually they play with the trumpets in the *tutti*s.

It will probably surprise many of my readers when I say that there are few modern effects of orchestration which have not been at some time or other anticipated by Handel, or of which the germ at least may not be found in his scores; yet this is the simple truth. The contrasts of the different departments of the orchestra—strings, reeds, and brass—the effects of sustained wind harmonies against moving strings, the combinations of solo instruments with the voice, the use of *sordini* and of the *pizzicato* for the strings: we find them all—less frequently, no doubt, than in modern scores, but to a degree that proves Handel's perfect mastery of the orchestra of his day. Had he lived a century later, he would have been in instrumentation the rival of Berlioz and Wagner.

In my next paper I propose to commence the examination of Handel's scores, taking them as far as possible in chronological order, so as to trace better the gradual enlargement of orchestral resources by his genius.

(To be continued.)

## THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XIII.—CHERUBINI (concluded from page 654).

It is now time to speak of the compositions which Cherubini gave to the world in his last years—that is to say, between 1830, when the choir of the Chapel Royal and his office connected therewith were suppressed, and 1839 when he ceased to write. During that period, the master, as may be supposed, was several times tempted to resume work in connection with the lyric stage. M. Pixérecourt, author of the drama, "Les Mines de Pologne," from which the libretto of "Faniska" was taken, had previously sought Cherubini's help in an adaptation of the work for the Opéra Comique. The composer consented, but found, on looking at the score, that it could not be made to suit a French audience, and the project consequently fell through. Indeed his zeal for opera had abated, in presence of increasing love for the music of the Church. It was, therefore, with no great hope of success that Scribe and Mélesville approached him on the subject of his opera, "Koukourgi," written in 1793, and never produced. M. Pougín gives a very clear account of the transaction that ensued, and his words may be quoted with advantage:—

"Why was the work never brought out? That is what no one to-day can tell. One thing, however, is certain: The libretto was supplied by Duveyriér, father of the ingenious and fertile dramatic author who made himself known under the name of Mélesville, and who, wishing to derive some profit from the paternal prose, suggested to Scribe, his usual literary

colleague, the idea of joining him in re-arranging the book of 'Koukourgi,' which no longer suited the taste of the day, and of making the public acquainted with Cherubini's music. The two authors called upon the composer, and explained to him their desire, which he seems to have agreed to without much pressure. As is invariably the case under such circumstances, they were to follow almost exactly the original course of the story, so that the situations might be reproduced, and the sense of the music and the form of the numbers not changed. But, as is also invariably the case, changes and modifications cropped up in the course of the work, and the musician was bound to have his share of them. Thus Cherubini was obliged to write a large number of new pieces. Then 'Koukourgi' was in three acts only, while 'Ali Baba'—such were the new title and subject adopted—was in four, with a prologue; moreover, the work was remodelled, and first destined for the Opéra Comique, was eventually taken to the Opéra, and naturally subjected to fresh modifications and important alterations. It was not, consequently, till after the lapse of several years that it could possibly be brought out."

Fétis states that the work thus laboriously put together was "almost entirely new" and that the manuscript ran to no less than a thousand pages. He adds, with great truth and force: "It is something marvellous that a master whose first compositions are dated 1773 should have been able to write with the spirit of youth, sixty years afterwards, an immense musical work; modify his talent with rare facility, without ceasing to be himself; find fresh and brilliant ideas, when only experience and learning were expected from him, and light upon accents of love and passion in a septuagenarian heart." We have seen that the work was carried to the Opéra, but it must not be supposed that the authorities of the grand theatre were very anxious to have it. Dr. Véron, the then director, accepted "Ali Baba" against his own judgment, entirely out of respect for an illustrious old composer. Nor does it appear that Cherubini himself cherished very sanguine hopes. We learn from Halévy that, though he attended the rehearsals—and at times made his presence very much felt there—he ran away from the performance, going to Versailles, and, watch in hand, letting his fancy follow what was at the moment being done in Paris. "At five-and-twenty minutes past eleven 'Ali Baba' was over by his watch, which, he said, went very well and kept Opéra time. He retired to bed, slept soundly, returned to Paris only after having received a re-assuring despatch, and never went to see this opera, of which he never spoke again, except to observe "It is too old to live long. It was forty when it came into the world." Readers of the Memoirs of Berlioz may remember that, according to his own account, that excellent hater of Cherubini greatly distinguished himself by offering an increasing number of francs for an idea, and it must be said in some sort of justification that the Parisians generally had no great opinion of "Ali Baba." It was played four times, set aside for two months while Nourrit took his holidays, reproduced on that artist's return, and soon finally withdrawn. Mr. Bellasis quotes from Boigne's "Petits Memoires de l'Opéra" a rather amusing account of its first night's reception:—

"In 'Ali Baba' everything was wearisome and soporific—poem, music, and ballet; the airs of which were, however, composed by Halévy. Those fastidious forty thieves had better have rested eternally in their jars and in the works of Galland. Cherubini demanding hospitality at the Opéra for 'Ali Baba' has the same effect with me as would Belisarius

holding out his helmet to the passers by. 'Ali Baba' is one of those fossilised operas which a director only accepts when they are thrust down his throat by illustrious old age, and for fear of being declared a vandal, the director had to pass it off for a *chef d'œuvre*, and with a loss of fifty to sixty thousand francs. But the public, who were not bound by the same considerations as M. Véron, yawned so much and so widely, under *Ali Baba's* very nose, that real hissing would have spoken less eloquently. The public condemned without appeal, and executed pitilessly those forty thieves who had not stolen anything."

The same writer tells us—we may accept the statement or not—that Cherubini laid all the blame of failure on the chorus, remarking "With such miserable choristers as those of the Opéra no success is possible. I could never make one of my forty thieves sing, or even march, in time." Mendelssohn, as readers of his letters may recollect, criticised the music of the piece with his usual freedom, declaring that, though "enchanted" with many parts, he could not accept Cherubini's new-fangled orchestration, in which it seemed "as if the instruments were nothing and the effect everything. . . . As if it were the audience who had skins of parchment instead of the drums." On the other hand, a writer in the *Niedersheinische Musik Zeitung* said: "Cherubini was seventy-three years of age, but both his head and his heart had remained young, and his latest dramatic production displayed, in conjunction with the maturest knowledge and the most beautiful form, the loveliest blossoms of profound feeling and youthful passion. That the work did not retain its place in the repertory was not astonishing in the case of a public intoxicated by the perfumes arising from the flowery path which Rossini and his imitators had forced the opera to take." This was not the only mark of German appreciation. "Ali Baba," produced in Paris, July 22, 1833, was performed in Berlin, February 27, 1835, "with great success." Thenceforth the old master wrote no more for the stage.

It has been stated in an earlier chapter that Cherubini diversified his labours, when about fifty years of age, by writing a string Quartet in E flat. We now find him, nearly a quarter of a century later, returning with almost youthful zest to that form of composition, which, no doubt, he found better suited to his years than the more exciting labour of operas and masses. "It occupies and amuses me," he said to Ferdinand Hiller, "for I have not the least pretension in the matter." About the value of this music connoisseurs differ greatly. For example, Professor Macfarren, having before him the Quartet in E flat (1814) and that in C (1829), founded on Cherubini's London Symphony, writes in the "Imperial Dictionary" as follows: "Their merit entitles them to no distinction, and it is scarcely to be supposed that his several subsequent works of the same class which have not been printed can possess any greater interest, since these prove the author's entire want of feeling for the style, and aptitude for the form of, instrumental chamber music." On the other hand, Hiller describes the Quartet as "full of delicacy and piquancy," which indeed it is; Schumann speaks of it as "full of life," and adds that the *Finale* sparkles "like a diamond when you shake it;" while Fétis remarks of all the Quartets: "These compositions are of a very high order. Cherubini has here a style of his own, as in all his works. He imitates neither the manner of Haydn, nor that of Mozart; nor that of Beethoven." Between Professor Macfarren and the majority opposed to him, we shall not pretend to decide; but simply express a modest opinion that Cherubini's instrumental works for the

chamber are not only interesting, as, bearing his name, they must needs be, but a distinct and valuable addition to the repertory of their class, because so full of fresh and charming individuality. The revival of the old master's regard for this form of music seems to have been due to the eminent violinist, Baillot, who introduced the Quartet in E flat at one of his Quartet parties with much applause. Then, as we have seen, Cherubini founded a second upon the symphony, written in London, and subsequently composed four others, three of which, it appears, still remain in manuscript. Concerning the Quartet in C, Schumann says: "A few dry bars, the work of the intellect alone, there are, as in most of Cherubini's works, but even in these there is always something interesting in the passage, some ingenious contrivance or imitation, something to think about. There is most spirit in the Scherzo and last movement, which are both full of wonderful life. The Adagio has a striking individual A minor character, something romantic and Provençalish. After hearing it several times its charms grow, and it closes in such a manner as to make you begin listening again, though knowing that the end is near at hand." The master's last chamber composition was a Quintet, written in 1836. Of this Ferdinand Hiller tells us:—

"When I left Paris in 1836, Cherubini was writing a Quintet for stringed instruments, and told me with perfect simplicity that he intended to write half-a-dozen more. . . . The Quintet was executed in his own room, when he was seventy-eight, and greatly surprised the artists of Paris."

Fétis adds to this:—

"In the winter of 1838, Cherubini invited to his house a few artists, and had performed for them the Quintet he had just finished. They all experienced the liveliest emotion at the work, the author of which was then seventy-eight years old. Even if we grant that this great age was not entirely without influence on the impression produced, it is no less true that every one perceived in the work a freshness of ideas which, it might have been thought, could scarcely belong to an old man on the brink of the grave. Cherubini's hand trembled when tracing these last emanations of his talent, but his mind had preserved all its clearness and all its vigour."

Following the Quintet came a few solfeggi, and when Cherubini, in 1839, had written an arietta for an album, the old man's work was done; the pen dropped for ever from his tired fingers, and the few years of life remaining belonged to his family and friends alone.

Respectful interest and admiration naturally desire to follow him into his home, and happily we are not left to imagine what sort of a place it was, and how its master bore himself amid relatives and friends. It need not be pointed out, after what has already been said as to Cherubini's personal character, that he was no surly misanthrope, shutting himself up and growling like a bear in his den. On the contrary, "the grim Florentine" never pulled his latch string in against artists, colleagues, and friends. However apparently stern and unsympathetic in his official relations, at home and in the social circle he was genial and even gay. Under his roof, if we may believe M. Pougin, "There prevailed an affectionate neighbourly feeling, a charming familiarity, and an intercourse entirely free from restraint, revealing a new and unknown Cherubini—a Cherubini who had lost all his ruggedness; smiling because he had thrown off the last trace of his official positions; attentive to every one, and ready to enter into friendly conversations—in a word, quite another Cherubini to the one we have always been shown up to the present time,

and very different to the by no means flattering portrait biographers have been pleased to draw of him." How many distinguished artists used to visit the old man thus revealed to us as happy and lovable in his home! At times might have been met there Boiëldieu and his wife, Carafa, Berton, Bordogni, the singing-master, and his wife, Madame Rigault; Narderman, the harpist, Zimmermann, the pianist; Viotti, Kalkbrenner, Heller, Chopin, Thalberg, Rossini, and a host of others. These—Viotti excepted, for Cherubini could never forget the affair of the Opéra direction—were admitted into the inner circle, and made free of the house. Most welcome of all, perhaps, to the quiet self-contained Cherubini was boisterous expansive Rossini—*les extrêmes se touchent*. "He who brought with him life, movement, and gaiety; he whose beaming and sonorous laugh, and meridional fluency of speech, together with his vibrating and re-echoing voice, came to disturb with a sort of violence the ordinarily discreet echoes of the always calm and half-silent household was Rossini—Rossini, then in all the prime of age and health, jocosely by nature and by taste, always indulging in raillery and banter; an inexhaustible narrator of good stories, never at a loss for anecdotes and piquant tales; a man who appeared unable to look at anything seriously; who had always a bit of sly malice to slip into the conversation, and whom two men only, Cherubini and Boiëldieu, could induce to speak of art in a reasonable manner, and without laughing at people." This great, full life must indeed have come into the house like a whirlwind, making everything whirl and dance in rhythm with itself. When Rossini entered at the door, quietness flew out at the window. "Tranquillity was impossible. He set every one off with his good-humoured sarcasm and rollicking high spirits!" But when Rossini was not there, order prevailed. "The ladies talked among themselves. Sometimes the company played at cards: bouillotte, all-fours, or whist, Cherubini willingly taking a hand, especially at whist, of which he was particularly fond; sometimes, also, he would play backgammon, either with Salvador or Gide. On other occasions, when Boiëldieu and Cicéri were there, he would join them. All three then began drawing, and all three being very clever, produced some charming things. Sometimes, again, it happened that Cherubini, leaving his wife to look after his guests, would retire a little to work. He used to seat himself at the table placed against his old Erard piano, and there, with a quantity of music paper under his hand, absorbed and abstracted in his inspiration, he would write a piece of music without a single erasure or correction, and afterwards carefully put it away in one of his portfolios. It mattered nothing to him that twenty persons went on talking, laughing, and arguing; provided they did not sing, it was immaterial to him what they did."

Into this haven of rest and enjoyment Cherubini retired, when his work in the world was done, and there he awaited the angel of Death. He was prepared for the coming of the good spirit, which Gothic fancy has so horribly misrepresented in more than one way. He had, for example, got ready his own "Requiem," moved thereto by a somewhat singular circumstance. When his pupil, Boiëldieu, died in 1834, it was intended to perform the "Requiem" in C minor as the funeral service. This purpose, however, could not be carried out. The then Archbishop of Paris, like Cardinal Manning amongst ourselves, had a very strong objection to the presence of females in church choirs, and as the work just named could not be given without women's voices, there was no alternative but to withdraw it. Cherubini naturally felt a little annoyed at this. He

loved Boiëldieu much—"J'ai perdu un ami, un frère!" he exclaimed at the grave—and the performance of his music on the last occasion when honour could be directly paid, would have been a consolation in grief. The master seems then to have looked forward and anticipated some such difficulty on the occasion of his own obsequies. He is reported to have said: "I shall do one for myself which will play them (the priests) a good turn, and to which there will be no objection." Thus originated the "Requiem" in D minor, for male voices in three parts—one of the severest, noblest, and most impressive things in the whole repertory of church music. The old master did not keep his work by him, as sacred to the purpose for which he primarily intended it. According to Mr. Bellasis, the "Dies Iræ" was performed at a Conservatoire concert, in March, 1837, and, a year later, the whole Mass was given under the same auspices. Previously to this Mendelssohn had heard of it, with perfect faith in its worth, for we find him writing to the directors of the Lower Rhine Festival, in January, 1838, as thus: "With regard to the second day, I may first enquire whether you intend to apply to Cherubini for his grand 'Requiem'; it must be translated (!) and is entirely for men's voices; but as it will only last an hour, even less, that would not much matter, and, according to the universal verdict, it is a splendid work."

The events of Cherubini's life between the composition of the Quintet—in effect his last work—and the day when he passed away were naturally few. Moscheles tells of a visit to him in 1839, and of the aged composer saying that "with the exception of the Directorship at the Conservatoire, he had nothing more to do with music; he couldn't write another note; he wasn't strong enough to hear and enjoy musical impressions." In 1841 Cherubini sat for his portrait to Ingres, and the result was the well-known picture, half literal, half allegorical, wherein the master appears in his ordinary dress, while Polyhymnia, in classic attire, stretches her hand over her votary. In February, 1842, the old man voluntarily put an end to his long connection with the great school he had helped to found in the stormy days of the Revolution. Failing health made it impossible for him to discharge the duties of his high office, and so strict a disciplinarian was not likely to sanction in himself, for whatever reason, the neglect he had never allowed in others. So he sent in his resignation and insisted on its acceptance, refusing point-blank to avail himself of "unlimited leave of absence." On this, King Louis Philippe, never very ready at generous and graceful acts, woke up to a perception of what was fitting, and bestowed upon Cherubini the Commander's Cross of the Legion of Honour—a dignity never before awarded to a musician. The master enjoyed it but a little while. He rapidly became weaker, and on March 12, 1842, while his family and friends, among whom was the faithful Halévy, stood around his bed, he peacefully fell asleep, in the eighty-second year of his age.

Cherubini's death, though naturally looked for, made a profound impression in musical Europe. The master had lived so long and filled so great a place, that he was instinctively regarded almost as an institution. His departure created a void that nothing seemed able to fill, and from all quarters came the tribute of grief and respectful sympathy. In one English journal it was said: "Cherubini is no more! The founder of the French Conservatoire, the instructor of a thousand eminent musicians, the composer of innumerable undying productions, who for more than forty years has been loved by those who knew him personally, and admired by all Europe, who has outlived all rivals, and sustained the highest undis-

puted glory of his art." Another English writer compared the master's death to "the extinguishment of the sacred fire upon an altar, which overspreads the whole temple with a sudden gloom, and leaves but the sweet odour of the incense, which shall burn no more." After saying that it would be idle grief to lament for one who lived so long and nobly, the same writer went on: "Still, one cannot help an emotion almost amounting to awe, when we learn that such a man has passed away from among us; when we are brought to contemplate the rational miracle of a human mind which, for more than seventy years, has continually poured forth its beautiful imaginings in countless variety. When we but surmise how rich and vast the reminiscences and associations of such a mind must be, mingling as it has done with all the brightest and best of its kindred nature during three-quarters of a century; and when we are forced to know that such a man and such a mind, and such a treasury of golden tokens are henceforth to be themselves but a memory." On the other side of the Channel the deceased composer's pupil, Adolphe Adam, lifted up an eloquent voice and said: "That name shall be immortal, that glory will not perish, for, though Cherubini may cease to be numbered among the first of composers, where is the master who has produced such scholars? The excellence of his system is best proved by the diversity of talent developed in those who have enjoyed the advantage of his admirable lessons. To each he gave an individuality, but to all, that unaffected purity of style of which his own works furnish such beautiful examples, and which it is delightful to see reflected in the compositions of the musical generation he has created."

Cherubini's funeral was worthy of so great a man. The body, after lying in state in the great hall of the Conservatoire, was escorted to the Church of St. Roch by a procession of over three thousand persons in some way or other connected with the musical art. The cortège was preceded by two regiments of infantry in compliment to the rank of the deceased as a Commander of the Legion, a band of sixty-five instruments playing the Dead March written by him for the funeral of General Hoche, and the pall being borne by Auber, Halévy, Ingres, and Raoul-Rochette. In the church the "Requiem" for male voices was performed by the artists of the Opéra, the Italian Opera and the Opéra Comique, and, at its conclusion, the honoured remains were carried to Père la Chaise. The grave was dug near those of Grétry and Boiëldieu, and standing above it Raoul-Rochette Lafont, Halévy, and a pupil of the Conservatoire eulogised the deceased and bade him farewell, great crowd listening unaffected by a downpour of hail. So, with fitting rites, passed from the world a great and remarkable man, whose fame will outlive all changes of taste, because the principles his work exemplify are the eternal principles of true art.

#### RUBINSTEIN'S "SULAMITH."

It is remarkable that the idyllic story of the Hebrew poem known as "The Song of Songs" should have escaped, till lately, the notice of those who hunt after untouched Biblical subjects for music. Almost every other narrative in the Sacred Writings came long ago under observation, and now very few indeed remain, but no one appears to have thought of the sweetest among them all. This may be explained, perhaps, by the obscurity of the text, regarded as that of a drama, and by the fact that the elucidation it has received from modern Hebrew scholars is yet known to few. Even more noteworthy perhaps, is it that after such prolonged neglect

"song" has been almost simultaneously chosen by Herr Julius Rodenberg, in Germany, as the subject of an opera, and by Mr. Joseph Bennett, in England, as the theme of an oratorio. Both, it would appear, have gone to the same source, namely, the commentary of Ewald, whose learned and fascinating interpretation of the ancient poem is, in the main, supported by M. Rénan and others. They have, however, treated it very differently, though on some points the book of the German opera and that of the English oratorio are in accord. It may be of some interest to show how the two librettists, each, of course, working independently, have dealt with the delightful Eastern story.

Mr. Bennett divides the text of "The Rose of Sharon" into four scenes, whereas "Sulamith" has five. He lays the first scene in Lebanon, showing how the cavalcade of King Solomon and the princes of Israel passes near the vineyards in which *Sulamith* and her beloved are labouring, and how the beauty of the maiden so charms the spectators that she is at once taken away to Jerusalem to the harem of the king. In the second scene we find *Sulamith* in the palace, dwelling upon the thought of her shepherd lover, while her attendants vaunt the glory of *Solomon*, and promise her a share. She sees that glory at its greatest, as the Ark is solemnly borne to the newly-built Temple in magnificent procession; yet she remains firm. The third scene brings complete victory over temptation. *Solomon* pleads his cause in person, but all in vain; and the last scene shows the return of *Sulamith* to her native mountains, where she is received with joy and thanksgiving. Such is, in outline, the story of the oratorio upon which Mr. A. C. Mackenzie now labours.

Herr Rodenberg places his first scene in the palace at Jerusalem, beginning what time *Sulamith* speaks fondly of her lover to the women, who seek to turn her heart towards the King. Presently, the voice of the *Beloved* is heard from behind the scenes, and *Sulamith* would fly to him, but the women perceive the King approaching, and check her. *Solomon* enters, and presses his suit in glowing language. She answers with passionate emotion, and presently sleeps exhausted on the divan, where, watched by the King and the women, she dreams, and invokes her lover. *Solomon* commands that she be not disturbed; the women repeating his words as the curtain falls. The second scene is laid in Lebanon, where vineyard-tenders and shepherds sing and dance. To them comes the *Beloved* calling for his "little dove." The men answer enigmatically with the vineyard song, "Kill we the foxes that ravage the vines," but the women plainly tell the unhappy Shepherd how and by whom his *Sulamith* has been taken away. He has then a song of grief and despair, and the curtain falls upon an *ensemble*. When next it rises we again see the interior of the palace. *Sulamith*, alone, repeats the incidents of the dream in which she seeks her lover through the city. Soon she hears him calling to her from without. She flies to the window, and a passionate dialogue follows, at the end of which the Shepherd climbs the balcony and appears on the stage; the inevitable love duet of course follows, and is carried on at much length. Presently, the voices of *Solomon's* guards are heard without, but the lovers escape by the terrace, and as they do so the scene closes. The fourth scene shows an open space before the palace, at early morning, just as the *Captain of the Watch* and his men call upon the citizens of Jerusalem to rise and hold high Festival. The *Captain* sees the lovers flying from the Palace and orders them to be brought before him. They declare their relation to each other, but the soldiers laugh at and mock

them. The *ensemble*, an animated and prolonged one, ends, as does the scene, in the lovers being haled to prison. In the final act we see the hall of Solomon's Palace. The women are lamenting the flight of *Sulamith*, but presently the stage fills with a festive throng, eager to witness the marriage of their King. Dances, processions, patriotic choruses, and so on, come in due course; and presently *Solomon* commands the women to bring in the Bride, while the "daughters of Jerusalem," all unconscious of what has taken place, prepare to escort her. At that moment the Watchmen enter with their prisoners. The Bride is there, in bonds and shame. A long scene of explanation follows; the heart of *Solomon* is touched by so much constancy; he sets the lovers free, withdraws his own pretensions, and all ends happily.

It appears from the foregoing outline that Herr Rubinstein's librettist has taken many liberties with the story as laid down by Ewald, but he has done nothing alien to its spirit or for which some sort of excuse cannot be found in the original. His difficulty was, of course, to obtain sufficient action for the stage, and it is clearly this that he kept in view when departing from the strict line of the poem. In the oratorio, of course, Mr. Bennett had no such exigence to consider; his special duty, from which Herr Rodenberg was in turn free, being to envelop the whole drama in an atmosphere as religious as circumstances would allow.

In a subsequent article we shall call attention to Herr Rubinstein's music, upon which, let us only say now, regard will not be wasted.

#### A NEW EDITION OF SCHUBERT'S SONGS.

CONSIDERING the popularity of Schubert's songs, it might at first sight appear as if a new edition of them could mean nothing more than a reprint. An interesting article contributed by Herr Max Kalbeck to the *Presse* of Vienna, however, proves that difficulties as to various questions connected with Schubert's songs have been felt for some time by those best qualified to speak on the matter. For example—but let Herr Kalbeck speak for himself: "We remember well a beautiful day in May, on which we entered early and left late the house at Frankfort of the celebrated singer of Schubert, Julius Stockhausen. It was a day as beautiful and suggestive as that day must have been on which the dreamy song 'Ich hört' ein Bächlein rauschen' was heard for the first time, and Stockhausen sang us all the favourite songs, which we had so long wished in vain to hear. In the pauses between the songs there was much talk of the mistakes of great and small musicians, and of various traditional errors that were printed and sung. . . . Stockhausen had sung 'The Wanderer,' and I quoted from memory the melancholy introductory verses of the poem by Schmidt of Lubeck. . . . Why did Schubert alter that beautiful poem in so many places? And why did he not set these, the best lines of all, to music? Stockhausen knew no more than I did." It would appear that conversations such as these led the well-known Leipzig publishers, Messrs. C. F. Peters, to commission a pupil of Stockhausen, Herr Max Friedländer, to prepare a critical edition of Schubert's songs. Herr Friedländer seems to have devoted himself to his task with even more than Teutonic industry and earnestness, and the first fruits of his labours may be expected with the New Year. The new edition, we are told, will correct "hundreds of errors," and amongst these "hundreds of errors" are to be found such serious matters as alterations of marks of expression, the insertion or omission of ties, and, above all, changes in the harmony, so that it is clear Schubert's music has been tampered with to a

very great and probably hitherto unsuspected extent. As an instance of the thorough-going nature of Herr Friedländer's work, we may select his solution of the difficulty already mentioned with regard to the apparently inexplicable alterations made in the song of "The Wanderer." A version similar to that set by Schubert appeared in Becker's "Taschenbuch zum geselligen Vergnügen" (1808). Then Prof. Deinhardstein placed the song in his "Dichtung für Kunstredner" (1815), making a number of injudicious alterations and giving Z. Werner as the author's name. It follows that Schubert merely set the poem as he found it, and is completely freed from the imputation of having spoiled it.

A work of this kind is, of course, only rendered possible by co-operation, and in this matter Herr Friedländer has been very fortunate. Amongst those who have rendered most material assistance are to be found the names of Professor Max Müller, Count von Bauernfeld, Madame Schumann, Sir George Grove, Brahms, Nicolaus Dumba, Lachner, Carl Meinert, Stockhausen, and Count Victor Wimpffen, and by their aid and the kindness of owners of Schubert autographs, the original MSS. of great numbers of the songs have been collated. In some cases research has up to the present time been baffled; the MS. of the "Müllerlieder," for example, not being forthcoming, a most unfortunate circumstance, as there is reason to believe our present versions are very incorrect. It will be seen, by reference to our correspondence columns, that Herr Friedländer disclaims the statement which has appeared in certain journals that he has discovered both the score and the separate parts of the missing third *en'tracté* to "Rosamunde."

If it were not for the series of master-pieces in sacred musical art that commenced with the sixteenth century, one would be tempted to say, considering the extraordinary anthems that are too often sung, that there must be some strange and occult repugnance between music and theology. The true object of this composition should undoubtedly be the expression of praise or prayer, but now-a-days it seems to be thought that any excerpt from an oratorio will do for an anthem. It has been our misfortune to hear an anthem consisting of "The enemy said" and "But as for his people," from "Israel in Egypt." We have also heard a choir boisterously asserting "We never, never, will bow down to the rude stock or sculptur'd stone," though certainly no one had ever suspected any of them of idolatry. So reckless are some people in this matter that even a complete grammatical sentence is not always to be obtained from the words of an anthem. For instance, we have heard of one being sung which consisted of the first chorus in "The Messiah" by itself. The most terrible musical jumbles are also perpetrated. What is to be said of "Be thou faithful" ("St. Paul") followed by "He that shall endure" ("Elijah")? It would be idle to tell those who choose these pieces that there is a difference between devotional and dramatic music, that the oratorio and the anthem have quite diverse aims, and that there are probably not above six excerpts from oratorios that are suitable for anthem use; but it might have been hoped that they would have abstained from rendering Divine Service almost ridiculous. An incident which occurred during the month of November in the Chapel of Queen's College, Oxford, forbids even this hope. One day in that month the astonished congregation there found that the anthem consisted of "Deeper and deeper still" ("Jephtha") and "Waft her, angels," sung by an ambitious young amateur some nineteen or twenty years of age,

followed by "The Son of God goes forth to war" to Sullivan's arrangement of St. Ann's tune! After this we may expect to hear that "Baal, we cry to thee," has been sung as an anthem. But, seriously, is there no power capable of putting some check on vagaries which outrage at once Religion and Art? There surely ought to be somebody able to prevent the introduction of such works into the Service, and to prohibit displays which run perilously near to being positively blasphemous.

WE have on several occasions commented upon the important subject of the choice of an organist, but a correspondent reminds us that we have as yet said nothing of one equally important—the choice of an organ. Without doubt if those "influential members of the congregation" who usually band themselves into a Committee to debate upon these matters happened to have any knowledge of music, they would be competent to select a satisfactory instrument, as well as a satisfactory person to play upon it; but this not often being the case, their actions are usually ruled either by their prejudices for or against "sacred music," or by an earnest desire to save money. The correspondent to whom we have alluded states a case which unfortunately may be regarded as a type of many others. The singing at a certain church having become intolerably bad, in consequence of the want of any instrumental aid, the subject was at length taken into mature consideration. An ordinary church organ was decided to be "ungodly and wicked"; but subscriptions were forthwith raised for an American organ, which—most having "pipes"—could cause no offence to the most orthodox; and eight gentlemen were chosen to form a Committee for carrying out this object. When the evening for the meeting arrived every person in the room presented a paper detailing the exact quantity of nails, &c., used in the construction of their instruments by certain companies, each of which was declared to be the "largest in the world." At last a member announced his conviction that "K.'s organs" must be good, because he had bought a piano of him for his daughter, and suggested that a "K. organ" should be procured. "But I should like to ask you one question," said a refractory Committeeman: "Has your organ got any manuals?" "Manuals," said the other, in disgust, "why it has got *nineteen*." The amateur organist who furnished us with this account, and was the only person in the room who understood music, ventured to suggest that a good sized ladder would be required for the performer to reach the top manuals, but he was promptly put down, and a resolution carried that so perfect an instrument should be immediately purchased. Whether the members of this Committee have yet found out the difference between "manuals" and "stops" we have not been informed.

If anything were necessary to prove that song-composers, as a rule, think too little of the verses to which they wed their music, we may cite the fact that the literary partner in these productions is usually spoken of as the author of the "words." Latterly attention has been much directed towards this subject, and we are beginning to acknowledge that so long as music is written to "words," instead of "poetry," we are by no means likely to raise the standard of vocal composition. Of course, it may be said that poets rarely supply verses suitable for musical colouring; but this is in a great measure because composers are so plentifully provided with just such material as can easily be made up into a fashionable article which will wear as long as the



fashion lasts, whilst high-class poetry would inevitably demand high-class music. We are led to make these observations by the appearance of a periodical called "The Lark," professedly containing "Songs, Ballads, and Poems for the People," by Dr. W. C. Bennett. There can be no occasion here to reiterate the admitted truth that Dr. Bennett is one of the most charming lyric poets of the day. This has been fully shown by his "Contributions to a Ballad History of England," "Songs by a Song Writer," "Sea Songs," and "Songs for Sailors," the last-named work having been set to music with remarkable success by Mr. J. L. Hatton. But this new collection of original poems contains such exquisite little pieces, especially designed to gladden and refine the family circles of the people, that we cannot too heartily recommend it. "Baby May," "The Seasons," and "The Worn Wedding-ring" prove how deeply sympathetic is this writer with the domestic affections, and so musical are his verses that the work of the composer is half accomplished. Indeed, the simple beauty of "The Worn Wedding-ring" should suggest a melody as tender and as truthful to the poetry as that to the well-known home-song, "John Anderson, my Jo."

SOME time ago we endeavoured to urge upon the members of the "Musical Association" the necessity of considering whether it would be possible to issue the papers read at the monthly meetings at a price which would place them within the reach of all those interested in the art. The publication of the volume of "Proceedings" for the last session so strengthens our opinion of the desirability of extending a knowledge of the useful action of the Association that we make no apology for returning to the subject. The number and variety of papers contained in this book show how earnestly the members work in the cause; and as some of them touch upon the vital principles of the art, they appeal to the consideration not only of those to whom they are read, but to the whole musical world. We may mention one more particularly which invites wide discussion: Mr. Ferdinand Praeger's paper "On the Fallacy of the Repetition of Parts in the Classical Form." In this the author strongly deprecates the custom of part-repetition, regarding it as a "concession grudgingly granted to precedent," and candidly says, "I am forced to admit that many musicians of note, who agree with me and whose names would add great weight to my argument, timorously recede when pressed to publicly avow their assent." Undoubtedly this may be the case where such avowal takes place in a room filled with a small section of their brother artists; but were the subject ventilated before the musical public many of the most timorous believers in Mr. Praeger's doctrine would, we are certain, gladly come forward to adduce arguments in its favour. It would of course appear invidious for the Association to make a selection of papers for publication at a cheap rate. It would be better, therefore, that they should appear monthly at a merely nominal price. In time we believe that they would be remunerative, but in any case the Society would be extensively spreading its influence by inviting opinions upon questions the discussion of which is now virtually confined to its own members.

We all know the story of the tradesman who, on a customer expressing surprise at his disposing of articles considerably under cost price, replied that he made his profit by the quantity he sold. Those, however, who take interest in the progress of music cannot avoid being struck with the fact that this

principle is constantly acted upon by the many who are ready to sell violins at an exceedingly small price, labelled with the name of a maker who would unmistakably guarantee the enormously high value of the instrument; and by those who are willing to part with almost new pianofortes, by eminent manufacturers, at only one quarter of their original worth. Let us hope that, like the trader already alluded to, they may also remunerate themselves by the quantity they sell. But where can we find the motive—save that of merely benefiting their fellow-creatures—which actuates those individuals who cannot possibly gain anything by their dealings with the public? Daily do we read advertisements from persons who are desirous of giving lessons gratuitously to pupils wishing to appear in public, in order to "encourage" musical talent; and still more extraordinary is this, considering that these announcements are from professional teachers, who live, we may presume, by the exercise of their talent. Then we find that a "Musical Agency" gives away "one thousand pounds' worth of new music," every applicant being presented with "a four shilling song, full music size." These kindly offers—evidently springing from a kindly nature—appear to be rather on the increase in the present day. Of course, as the proverb tells us never to look a gift horse in the mouth, we should not too curiously test the worth either of the lessons or the music thus proffered, and we merely, therefore, place such benevolent actions upon record.

CONSIDERING the number of persons who have unconsciously rendered themselves liable to a fine for singing or playing musical works the performing right of which is protected, it is gratifying to find that by the recent Act every new composition can be safely presumed to be public property unless the contrary is stated upon the title-page. Unfortunately, however, the law is not retrospective; and we cannot but think, therefore, that, whilst fully acknowledging that the creations of musical composers, when executed in a concert-room, should be placed on the same level as those of the dramatic author, when acted in a theatre, the fact of permission being necessary to present them before a paying audience should be duly notified upon all copyright popular songs and pieces published before the passing of the Act. This of course could be easily done by adding a line to this effect upon all existing plates, so that purchasers of new copies may be made perfectly aware of the matter; but we would earnestly suggest that upon every copy offered for sale such information should also appear. This would involve but little trouble and expense; yet the boon to those still in ignorance of the law, and to the many who cannot discover to what works the law applies, would be invaluable; and the music-publisher would be amply repaid by the restoration of that confidence with the public which recent events have perhaps somewhat shaken.

ONCE more the subject of "street music" has been brought into one of our police courts. Two members of a German band were summoned by a professor of music for annoying him by playing before his door, and it appears that on his asking them to desist, although they affected to understand no language but German, one of them managed, in perfectly intelligible English, to state that they "wanted money before they would leave." In reply to the magistrate, the complainant said that he was giving a pianoforte lesson at the time, but he did not mention this as a reason for requiring the band to go away; and as, under the Act, it is obligatory that a reason should

be given, the prisoners were discharged, with a caution. It may certainly be a great hardship that the anguish of mind produced by the playing of a German band in front of your house should not be accepted as a sufficient excuse for requesting these disturbers of the peace to "move on"; but if such is the state of the law it is well that the public should know it, and we should recommend those who suffer from the infliction to learn as much German, in order to make their persecutors leave off, as they evidently do of English to declare that they mean to go on.

WITH reference to the list of musical works protected by copyright which appeared in our last number, we have now received the following information, upon which we can rely. Mr. Carl Rosa has the exclusive right over the "Bohemian Girl," but has never exacted fees or penalties for the singing of one or two songs from the Opera in a concert-room. Amateurs, therefore, will run no risk in selecting one, or even two, vocal pieces from the work; but nothing like a recital of the Opera, or a portion of it, would be permitted. The "Lily of Killarney" is the property of Messrs. Chappell, but they will be always ready to give permission for any of the songs to be sung. This permission is a perfect answer to any claim that may be made by Mr. Harry Wall; but without such authority from the publishers a demand for fines can be enforced. Mr. Alfred Mellon's Opera "Victorine" has not, we believe, yet appeared in any list, and we therefore call attention to the fact that no song from it may be sung without permission being first obtained.

#### ROYAL ALBERT HALL CHORAL SOCIETY.

WHEN M. Gounod's "Redemption" was first produced it was confidently predicted by those to whom the peculiarities of the work gave offence that when public curiosity had been satisfied it would no longer attract large audiences. That time is long in coming, and there are no signs as yet of its approach, for at the performance of the sacred trilogy at the Albert Hall, on November 28, there were nearly 9,000 persons present. In the opinion of those who have had opportunities for making comparison, the rendering on this occasion was the finest since M. Gounod conducted his cherished *opus* at the Birmingham Festival. To what a pitch of excellence Mr. Barnby has trained his choristers, amateurs are well aware, and no better choral singing could be desired or even imagined, perfection being attained in tone, vigour, delicacy, and every other desirable quality. In the mocking choruses of priests and people the detached phrases came out with almost electrical effect, and for once the pitch was sustained in the chromatic "Lamentations." The idea of concealing the celestial choir from sight was justified by its results, the veiled and distant effect being extremely felicitous. Regarding the efforts of the principal vocalists, it is necessary to say very little. Mr. Maas, who sang the tenor music for the first time in London, must be highly praised for the purity and chaste expression of the delivery of his portion of the narration, Mr. R. Hilton giving satisfaction in that allotted to a bass voice. Madame Albani, Miss Hilda Wilson, and Mr. Santley were of course everything that could be desired. Mr. Barnby deserves so much congratulation for the general excellence of the performance that it is a pity he left one point to which objection must be taken. If the audience forgot the respect due to the work and its subject by asking for an encore of the solo and chorus "From Thy love as a Father," the conductor should have taken no heed of the applause, but proceeded at once with the performance.

The Albert Hall Choral Society's performance of "Elijah" is a treat which does not tire by repetition, and the enormous building was crowded to its utmost capacity on the 12th ult. No remarks are needed concerning the

general interpretation, which was as fine as ever, nor as regards the efforts of Madame Albani, Mr. Lloyd, and Mr. Santley. The contralto music was divided between Miss Emily Dones and Miss Hilda Wilson, both performing their tasks in a satisfactory manner.

#### CRYSTAL PALACE.

THE first Crystal Palace Concert of the month (the 1st ult.) witnessed the most important event of the winter season; for important the performance (albeit not the first performance) of so remarkable a work as Berlioz's Requiem Mass must undoubtedly be called, and the fact of this being so was evidently felt not only by the musicians who mustered in full force, but also by the general public, which, in spite of raised prices, filled the concert-room to the last seat and listened to Berlioz's music with breathless attention from beginning to end. The "Messe des Morts" has by this time taken its rank amongst the representative works of sacred music, and so much has been said of it in connection with the first rendering at the Crystal Palace that further remarks—such, at least, as would be possible in a notice of this kind—would seem superfluous. It is more important to dwell upon the great improvements which have taken place in that rendering since the first attempt. Mr. Manns had evidently made it a point of honour to place the French composer's sacred master-piece before the English public in as perfect a manner as circumstances would allow, and at the same time to blot out the not altogether satisfactory reminiscences of his previous endeavour. He was not able to turn his concert-room into a vast cathedral, or to produce such effects of distance as Berlioz intended when he conceived the notion of four different brass orchestras echoing the "Tuba mirum spargens sonum" of the last day, but what he could do and what he had done was to drill his forces into perfect consonance of text and time, and, with one or two exceptions, of tune. He had, moreover, facilitated his task by employing in the more intricate passages a semi-chorus, recruited, we believe, from the students of the Royal Academy, which did excellent service. The result was a performance which, if not absolutely perfect, reflected the highest credit on every one concerned, not excluding Mr. Harper Kearton, who declaimed the tenor solo of the "Sanctus" with due emphasis and sonorous voice. The Concert of the 8th ult. contained only one novelty, placed where no novelty should be placed, at the end of a long and fatiguing Concert. It Mr. Villiers Stanford who, in the absence of Mr. Manns, conducted the Concert found it impossible to give us more of Mr. Parry's incidental music to Aristophanes' "Birds," and to place what he did give in a better position, he would have done better to leave it alone altogether. That even in such circumstances the suave *Entr'acte* in F, with its beautiful horn effect, and the solemn Hymeneal March, produced a very favourable impression upon those even who had not witnessed the performance of the entire work at Cambridge, redounded vastly to the credit of Mr. Parry. Mr. Stanford's *Orchestral Serenade* in G, produced at Birmingham, and since heard at the Richter Concerts, was another very attractive feature of the programme. It was on this occasion played with delicacy and spirit under the direction of the composer, who wisely refrained from repeating the *Intermezzo* as had been done on both previous occasions. Warm applause followed the end of the work, which, it will be remembered, winds up with a gentle lullaby, regardless of the applause sure to be elicited by a boisterous finale. Madame Montigny Rémaury at the same Concert gave a remarkably finished reading of Beethoven's *Pianoforte Concerto* in C minor, Miss Alexandra Ehrenberg and Signor Foli acting as vocalists. The final Concert of the year (the 15th ult.) introduced a novelty of some importance in the shape of a *Pianoforte Concerto* by M. Auguste Dupont, the distinguished Belgian musician and professor of the pianoforte at the Brussels Conservatoire. While listening to this finished and in places truly inspired music, one was struck with the fact that talent of a high class and sound scholarship are in these days as abundant as genius proper is rare. Here is a composer, esteemed in his own country but almost unknown out of it, who writes no end of music—the present Concerto is his forty-ninth work—to which one can listen not only with interest,

but with delight, and which thirty or forty years ago would have secured a European reputation. The truth is that the standard of music in general has been perceptibly raised within the last three decades. Of the three movements of M. Dupont's Concerto the first is the most interesting, the second the weakest, and the last the most piquant in a rhythmical sense; but in each the hand of the skilful musician who masters the orchestra as well as his own instrument is discovered. The performance by Madame Frickenhaus, a pupil of M. Dupont, may be briefly described as perfect. Two charming orchestral sketches, "The Ebbing of the Tide" and "Elf-land," by Mr. John Francis Barnett, were very favourably received. Miss Thudichum gave "Softly sighs" and two songs by Mr. Cowen, and Herr Georg Ritter, a German tenor and pupil of Delle Sedie, who comes to us with strong testimonials from M.M. Gounod and Saint-Saëns, made a favourable impression in his selections.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

AMONG the most admired chamber works by modern composers are the two String Sextets in B flat and G by Brahms. The earlier and simpler of these was performed for the eleventh time at the Popular Concerts on Saturday, the 1st ult., and as usual met with a warm reception, the *scherzo* being encored. Still greater enthusiasm was aroused by M. de Pachmann's rendering of Chopin's second Sonata in B minor (Op. 58), a work which, however unequal in itself, is calculated to display the special qualities of the Austro-Russian pianist in the most favourable light. Mr. Santley was encored in Gounod's "Medjé," and Mozart's beautiful Pianoforte Quartet in G minor concluded a remarkably successful Concert.

The programme of Monday, the 3rd ult., included one item which should have been sufficient in itself to draw a concourse of amateurs to St. James's Hall, but as a matter of fact the audience was the smallest of the season. Is it possible to establish any relation between cause and effect? We trust not in the way indicated, else it will be impossible to remonstrate with Mr. Arthur Chappell should he resolve henceforth to turn a deaf ear to demands for the recognition of native art. Fortunately it would be unreasonable to attribute the scantiness of the attendance to the fact that Mr. Hubert Parry's Pianoforte Quartet in A flat was announced to be performed for the first time. There was another novelty, namely, Mozart's Trio in D minor, No. 2, and no one would venture to declare that amateurs dislike Mozart. The truth of the matter is that the public have their favourite works and their favourite artists, and the name of one of these will be more instrumental in filling a concert-room than a programme of high average material carried out by executants of sufficient but not phenomenal ability. We may regret that this is so, but it is of no use to blink the facts. Reverting to Mr. Parry's Quartet, it must be distinctly understood that the work was composed at least five years ago, and it would therefore be erroneous to regard it as one of the ripest of his achievements. At Mr. Parry's age mental progress is frequently swift, and if the A flat Quartet is found inferior to some of his later compositions the circumstance redounds to his credit. No fault can attach to him for adhesion to the modern school of writing if, as there is no reason to doubt, his principles are sincere. The composer from whom he has obtained most of his inspiration in the present instance is undoubtedly Brahms, but in some respects he has gone beyond his model. Brahms is prone to clothe his themes with accompaniments which render their outline misty and indistinct; but Mr. Parry merges subjects and details together with irritating persistence, the ear becoming wearied in the effort to follow the music through all the intricacies of its path. Of the four movements we greatly prefer the Andante in D flat, in which the composer shows his power of writing expressive melody. But the whole work is full of clever device, to fully comprehend which it must be followed score in hand. It is something to have an English musician who is not afraid to obey the dictates of his own inner consciousness, notwithstanding that by so doing he is sacrificing immediate popularity and critical

approval. The performance of the Quartet by Miss Zimmermann, Madame Norman-Néruda, Herr Hollander, and Signor Piatti could not have been better, and it was much applauded, but the composer did not respond to the call made for his appearance. The Trio of Mozart is full of that master's charming melody, and it should not have been neglected for twenty-five years. The rest of the programme may pass without comment, but a word of welcome must be given to Miss Ambler, who made her first appearance as the vocalist, and rendered her songs in a very acceptable manner.

The Concerts of the 8th, 10th, and 15th need only formal record. On the first occasion the concerted works were Mozart's Quintet in G minor, Beethoven's Serenade Trio in D (Op. 8), and three of Heller and Ernst's Pensées Fugitives for piano and violin. Miss Zimmermann played some pieces by Brahms, and Miss Thudichum was a highly commendable vocalist. On the following Monday, Brahms's Sextet in G (Op. 36) headed the programme, and Haydn's Quartet in D minor (Op. 42) formed the climax. M. de Pachmann, who is generally wise enough to recognise the direction in which his strength lies, played three of Chopin's smaller compositions, and Miss Hilda Wilson contributed songs by Beethoven and Gounod. The selection on the 15th was even more familiar in its nature. Beethoven's Rasoumowski Quartet in C, and Schubert's Trio in B flat must be known almost by heart by the frequenters of these Concerts. Miss Zimmermann's chaste rendering of two of the "Novellettes," and the "Traumeswirren" of Schumann met with its due meed of applause, and Signor Piatti and Mr. Edward Lloyd received encores for their respective solos.

On Monday, the 17th ult., the most interesting feature was the performance of Schumann's Sonata in G minor (Op. 22) by M. de Pachmann. The work stands midway between the classical and romantic styles, and it appeared to suit the pianist well, his rendering on the whole being brilliant and expressive, as well as technically accurate. The finale was especially well played, and the enthusiastic applause of the audience was quite justifiable until it grew to a demand for an encore. M. de Pachmann then gave Moscheles' Etude in G in his most refined manner, and there was a strenuous attempt to induce him to play a third time, but this happily failed. Schubert's Quartet in A minor (Op. 29), as led by Madame Néruda, is always an artistic treat; and Beethoven's String Trio in C minor concluded a brief but excellent concert. Mr. Santley, who was in good voice, sang Gounod's "Noël" and two of Schumann's Lieder.

A very attractive and popular programme was put forward to finish the ante-Christmas season on Saturday, the 22nd ult. Beethoven's Septet maintains its position as the most generally admired work in the entire repertory of these Concerts, and it was performed for the thirty-seventh time on this occasion. The only other concerted item was Mendelssohn's posthumous fragments of a quartet. M. de Pachmann was encored after playing Schumann's Carnival, and the same compliment was paid to Madame Néruda after Leclair's Sarabande and "I am comin'." Miss Santley introduced a lovely Irish Lullaby, adapted from an old air by Mr. Villiers Stanford.

#### MR. WILLING'S CHOIR.

SOCIETIES for the performance of Oratorios and other choral works on a large and complete scale are not so numerous in London that we can afford to regard with indifference the welfare of any body of this description. The customary period of public distrust towards new undertakings has not yet been passed in the instance of Mr. Willing's Choir, partly perhaps because last season words of welcome to the young Association had to be mingled with words of warning, if not of rebuke. It is therefore pleasurable to be able to state that at the opening Concert of the present season, on the 11th ult., the shortcomings complained of had well-nigh disappeared, Choir and Conductor alike proving their efficiency as well as their zeal and enterprise. This means a great deal, for Sir George Macfarren's "King David" is neither a familiar nor an easy work, and the rehearsals must have been long and numerous to produce such good results. It would be ridiculous to expect perfect refinement and unity of feeling from a body so recently formed, but the excellent attack,

vigour, and general precision with which the most complex choruses were delivered call for hearty commendation. The higher qualities of choral singing will come in good time if Mr. Willing continues to improve as he has hitherto done in the art of conducting. From the public point of view, the list of principal vocalists was not perhaps so attractive as it might have been, but to musicians it was interesting, as, with one exception, the singers had not been heard previously in the work. Miss Anna Williams again rendered the soprano airs in a thoroughly efficient manner, and Miss Hilda Wilson gave those for contralto with artistic feeling, though a slight want of declamatory power was perceptible in the recitatives. The arduous music of the title-character was entrusted to Mr. F. King, who proved his capacity to interpret it in an able and fairly impressive style. But the finest solo singing of the evening was afforded by Mr. W. Shakespeare, who appeared at short notice in place of Mr. Vernon Rigby. As delivered by him, the tenor music derived a new charm, the lack of mere voice power being scarcely felt. It is unnecessary to return to the subject of the merits of "King David" as a work of art. Whatever position, if any, in public regard it may eventually assume, musicians will ever esteem it with reverence, not only on account of its composer, but by reason of its own intrinsic qualities, which appeal forcibly to the cultivated mind.

#### MADAME SAINTON-DOLBY'S VOCAL ACADEMY.

THE Concerts given at the close of every term of this valuable educational establishment are always interesting from the opportunities they afford of hearing young vocalists who are undergoing a course of training for a professional career. It is not in the power of preceptors to command gifted pupils, but it may be safely asserted that Madame Sainton-Dolby makes the very most of the natural endowments of those committed to her charge. The students who appeared at the Concert given at the Steinway Hall, on the 13th ult., varied considerably in the qualities essential to success in the musical world, but with all of them the results of the excellent tuition they had received were perceptible in the all-important matter of voice production, and in the clear and distinct enunciation of the words. Perhaps the greatest success was won by Miss Amy Foster, who in Handel's "Up the dreadful steep," displayed a fine contralto voice and a well-formed style. Miss Willis, mezzo-soprano, and Miss Scott, contralto (the latter an amateur), also sang with artistic finish, and not far behind these may be placed Miss F. Moody a soprano gifted with a singularly sympathetic and flexible voice. It is not rash to predict a brilliant future for this young lady, should she persevere with her studies in the proper spirit. Miss Florence New, a *débutante*, created a very favourable impression, and her progress will be watched with interest. The concerted music, conducted by M. Sainton, included Schubert's fine chorus "God in Nature," and Madame Sainton's effective composition "The glove on the snow," in which clever use is made of the French air "Partant pour la Syrie." A good word must also be said for the wonderfully clever violin playing of Miss Winifred Robinson, a pupil of M. Sainton at the Royal Academy of Music.

#### M. DE PACHMANN'S RECITALS.

THE musical lion of the autumn season has undoubtedly been M. Vladimir de Pachmann, the announcement of his name being sufficient to fill a concert-room, let the general character of the entertainment be what it may. This hero worship is not altogether to be admired, but in the present instance it may be regarded with equanimity, as its object is not in any sense a sensational performer. M. de Pachmann excels in one branch of pianoforte playing to a remarkable degree, and the programme of his first Recital at St. James's Hall, on the 10th ult., was in the main selected with prudence and foresight. Emmanuel Bach's Sonatas are too rarely heard in the concert-room, and the player might be unreservedly thanked for bringing forward

one of them on this occasion had he not adopted Hans von Bülow's modern version without notification. Greater cause for animadversion occurred in the rendering of Schumann's "Carnaval," some of the movements being caricatured out of all recognition. It may be granted that the work itself is eccentric, but a composer's plain directions should be respected, and showers of false notes are under no circumstances commendable. M. de Pachmann recovered himself completely in the next piece, Rubinstein's Barcarole in G, this being played with such delicate charm that it was asked for a second time. Brahms's Capriccio (Op. 76, No. 2) and items by Henselt and Chopin also displayed his ability in the most favourable light. There was one trifling novelty, a Nocturne by a composer named Leideritz. It is a rambling piece without definite form or meaning, but it seemed to please the audience, and the composer appeared to bow his thanks for the applause.

At the second Recital, on the 19th ult., the inequalities of M. de Pachmann's execution were again apparent, though to a less serious extent. The "Moonlight" Sonata of Beethoven and the Rondo in A minor of Mozart suffered from the exaggerated sentiment infused into the playing, a simpler and broader style being preferable in the music of the pre-romantic period. That M. de Pachmann can be vigorous when he pleases was proved by his rendering of Brahms's fine Rhapsodie (Op. 79, No. 1) and Schumann's Novellette (No. 7). The greatest successes, however, were won in Henselt's Wiegenglied, the first section of Liszt's "Bénédiction de Dieu" and three Etudes, the Nocturne in G minor, and the Fantasia in F minor of Chopin. In all of these the pianist exhibited his unrivalled beauty of touch, which has gained him so many admirers in this country. The hall was crowded to its utmost extent.

#### ST. GEORGE'S HALL.

A PERFORMANCE was given in this hall, on the 3rd ult., under the direction of Lady Arthur Hill, the object being to assist the fund for restoring Easthamstead Church. A considerable audience attended, and were regaled, first, with Balfe's Cantata "Mazeppa," and, next, with a little operetta, "The Ferry Girl," for which the Dowager Marchioness of Downshire had written words and Lady Arthur Hill music. "Mazeppa," a very good specimen of Balfe's skill and fancy when at their best, was well received, though not very well performed; the soloists being Miss Phillips, Miss Howell, Mr. Trelawney Cobham, and Mr. Gabriel Thorp, who were supported by a small chorus, and accompanied by Mr. S. Southgate (piano) and Mr. Coward (harmonium). The plot of "The Ferry Girl" is a mere sketch, involving very little action but giving occasion for some pretty lyrics, to which Lady Arthur Hill has set some melodious, bright, and attractive strains. The chief of these were nicely sung by Mrs. Godfrey Pearse, while the concerted pieces for male voices gave much satisfaction. Lady Arthur Hill presided at the piano, and Mrs. Forbes Eden, Signor Morganti, Mr. Barrington Foote, and Mr. Godfrey Pearse were prominent on the stage.

#### BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE second Concert of the season was given in the Town Hall, Shoreditch, on the 10th ult., before a large audience. Rossini's "Stabat Mater" occupied the first part of the programme, the principal vocalists being Miss Thudichum, Miss Amy Foster, Mr. Henry Guy, and Mr. Robert Hilton, all of whom were warmly and most deservedly applauded. Mozart's Symphony in D, which commenced the second part, was excellently played; and this was followed by a selection from "Oberon," the melodious beauty of each piece thoroughly enlisting the sympathies of the audience. Cowen's "Yellow Jasmine (Language of the Flowers), and Handel's Chorus of noble "Ye tutelary Gods," from "Belshazzar," completed an interesting Concert, which was conducted with his usual ability by Mr. Ebenezer Prout.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The second Concert of the Festival Choral Society, on November 29, was signalled by the first production here of Mr. F. H. Cowen's Norwich Cantata, "St. Ursula," which was supplemented by the "Spring" and "Summer" sections of Haydn's "Seasons." Mr. Cowen's Cantata impressed the audience chiefly by the excellence of the choral writing, more particularly in the second scene, in which the musical interest of the work culminates. The bustling "Sailors' Chorus," with descriptive colouring, which opens this section, and is afterwards combined with the "Lament of the people," was capably given, and the female voices came out well in the fine prayer of "Ineth and her maidens." The finale of this section, in which the various "motives" are blended and worked up together, afterwards dying away as the voyagers recede, proved very dramatic and effective. Miss Annie Marriott as the heroine exhibited dramatic qualities of an unexpected order, and sang throughout with great earnestness and impressive effect, more particularly in describing *Ursula's* vision and in her stormy interview with the Chief of the Huns. Miss Margaret Hancock, who replaced Miss Helen D'Alton at short notice in the part of *Ineth*, possesses a pleasing contralto voice, and sings with artistic finish and intelligence. Mr. Henry Piercy's tenor voice was heard to advantage in *Conan's* air "The river sings," and Mr. Hilton, who doubled the parts of *Dionotus* and the Chief of the Huns, acquitted himself very creditably. The playing of the band was even better than the singing of the choir, which, though smooth and satisfactory, was occasionally wanting in dramatic spirit.

Special interest attached to the Concert given by the musical section of the Midland Institute on the 1st ult., which was signalled by the first appearance of the newly formed Madrigal Society. The choir is a numerous and well balanced one, composed of picked voices and evidently trained musicians, and nothing but experience is needed to insure the most satisfactory results. The selection comprised many favourite madrigals old and new, such as John Wilbye's "Flora gave me fairest flowers," of the Elizabethan period; "Down in a flowery vale," which dates from the early years of Edward VI.; "In pride of May," illustrating the somewhat laboured manner of the Stuart period, and Benedict's admired setting of "The Wreath," in which the singing of the choir was especially praiseworthy. Mr. Stockley conducted and Miss Agnes Miller, whose firm, clear method was never shown to more advantage, was the solo pianist.

On the 5th ult. the members of the Amateur Harmonic Association gave a miscellaneous Concert, in which they were assisted by Miss Agnes Larkcom, Miss Grace Damian, Mr. Sidney Tower, and Mr. T. Horrex, principal vocalists; Miss Lillian Dixon, solo violin; Mr. F. T. Cox, pianist; and Mr. Simpson, organist; Mr. Stockley conducting. The programme comprised, among other pieces, Mendelssohn's setting of the 98th Psalm, "Sing unto the Lord"; Crotch's Anthem, "Methinks I hear the full celestial choir," and Mendelssohn's Motett, "Ave Maria." One of the novelties of the evening was a new part-song by Mr. Gaul, "The Erl King," with an invisible sub-chorus, which was much applauded. A new part-song by Mr. H. W. Wareing, "When daffodils begin to peer," though tastefully written, proved less effective. The choir is scarcely powerful enough for so large a building as the Birmingham Town Hall, but in quality of voices and finish of execution it leaves very little to be desired. Of the solo performances the most noteworthy were those of Mr. Horrex in Crotch's Anthem, and of Miss Damian in the declamatory passages of Beethoven's "Creation's Hymn."

Mr. Stratton's third Chamber Concert, on the 11th ult., presented as usual a happy combination of novelties and standard works, comprising among the former several examples of the modern Genoese composer, Rinaldi, and a Sonata in G for pianoforte and violoncello, by Mr. Praeger, and among the latter Beethoven's grand Rasoumouki Quartet in C (Op. 59, No. 3), and a Quintet for piano and strings, by John Field. Mr. Stratton was the pianist on this occasion and played throughout with great refinement and technical skill, especially distinguishing

himself by the delicacy and poetical grace of his performance in the charming little pieces by Rinaldi, and by the earnestness and intensity he displayed in Mr. Praeger's somewhat turgid Wagnerian Duo. The Rasoumouki Quartet, though familiar to Birmingham concert-goers, had not previously been heard at this series, where its introduction accordingly excited much interest. It was capably played by Messrs. Ward, Abbott, Priestley, and Owen, who were especially happy in the lovely *minuetto* and the rapturous *finale*. Rafi's Octet in C (Op. 176), which formed the concluding item, excited much enthusiasm, owing to its rhythmical grace and melodic beauty, but the vigorous *saltato*, with which the work concludes, appeared somewhat wanting in dignity.

Mr. Stockley's second Orchestral Concert, on the 15th ult., was one of the most meritorious and enjoyable which has been given here for a long time. The band of eighty performers was in excellent form, and acquitted itself throughout with remarkable steadiness, unity, and precision, and the selection was of the highest order, comprising Beethoven's "Eroica" Symphony, his Concerto in C minor (with Miss Agnes Miller as the pianist), the Overtures to "Stradella" and "Semiramide," and a new Intermezzo by Mr. Elgar, a Worcester musician. The "Eroica" was performed on this occasion for the first time in Birmingham in its completeness, and, in spite of its length, it appeared to give great delight to nearly every section of the audience. The new Intermezzo Moresque of Mr. Elgar is a tuneful and graceful Andante in 6-8 time, with Moorish colouring of cymbals, triangle, and drums, but not conspicuous for originality of theme. Miss Miller's playing in the Concerto was remarkable for clearness of execution and breadth of style. In the Grand Polonaise of Chopin, in F sharp minor, later in the programme she deepened the excellent impression produced by her previous performance. The vocalists were Miss Clara Samuëll and Miss Helen D'Alton.

At the Concert given by the Edgbaston Amateur Musical Union on the 12th ult., in aid of the funds of the Birmingham Dental Hospital, the *pièce de résistance* was Gounod's "Messe Solennelle" (St. Cecilia), which was followed by two movements from Beethoven's Fourth Symphony in D flat. New songs by Mr. Sutton and Mr. T. Anderton, both local composers, were introduced on this occasion and met with a fair measure of applause; and a young amateur produced a very favourable impression in De Beriot's Seventh Violin Concerto.

M. Vladimir de Pachmann, the young Russian pianist, whose playing at Messrs. Harrison's second Subscription Concert last month produced so deep an impression, gave a Pianoforte Recital in the Masonic Hall, on the 20th. His selection comprised Bach's Fantaisie Chromatique and Fugue; Beethoven's Sonata (Op. 101); Schumann's Toccata (Op. 7) and Novellette (No. 7); Brahms's Capriccio (Op. 76, No. 2); Henselt's Danklied nach Sturm, La Fontaine, and Toccatina (Op. 25); Rubinstein's Barcarole (No. 4); and a group of pieces by Chopin, including a Nocturne, Mazurka, Valse, three Etudes (Op. 10, No. 2, Op. 25, Nos. 6 and 8), and Polonaise. Of the excellence and refinement of his performance throughout it would be superfluous to speak.

## MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

OUR annual season of Choral and Orchestral Concerts is again in progress. The scheme, it may be mentioned, is carried on in conjunction with the Glasgow Choral Union, the band being the same as in the West, and Mr. Manns conducting the instrumental Concerts. The orchestral programmes are identical, too, with those of Glasgow, but the Choral Concerts are different, each of the cities being left to its own choice and taste in that respect. The first Concert of the series (an orchestral one) took place on the 10th ult., Cherubini's "Anacreon" Overture, Berlioz's "King Lear" Overture, and Mendelssohn's ever-welcome Italian Symphony being included in the programme. Mr. Joseph Maas was the vocalist on the occasion, and there was a large attendance. On the following evening the second Concert took place, Haydn's "Seasons" being performed. The choruses were rendered by the Edinburgh Choral Union, the number of executants, with the orchestral

being about 300. The performance generally, which was under the guidance of Mr. T. H. Collinson, recently appointed to the Conductorship of the Union, was a fairly good one. Not very much, indeed, was to be expected from the Society, considering how greatly it has fallen off of late years in strength and experience, but a most meritorious effort was made on the occasion, and there is every reason to believe that under Mr. Collinson's skilful and earnest training something of the old *prestige* will be regained. Miss Mary Davies, Mr. J. Maas, and Mr. J. Bridson were very acceptable exponents of the solo music of Haydn's melodious work.

Of the other Concerts of the series taking place during the month, it may suffice to say that they included such excellent selections as Bennett's Symphony in G minor (Op. 43), Weber's "Euryanthe" Overture, ballet music from Gluck's "Orpheus," the Hungarian Rhapsody "Telemi" by Liszt, and Mr. Villiers Stanford's new Serenade for orchestra; Miss Elly Warnots (vocalist, from Brussels), Signor Papini, and Madame Montigny-Rémaury (pianists) were among the artists who have appeared. The season promises to be the most successful of any hitherto in Edinburgh.

There have been but few other musical events during the past month worth noticing, everything yielding to the choral and orchestral scheme of Concerts, which will run for a month or so yet. Mention may be made, however, of an excellent Chamber Concert, given by Mr. Waddell, on the 8th ult. Also, of a Concert given on the 15th ult., in the Freemasons' Hall, by Mr. Kirkhope's private choir, in aid of the Summerbank Home for Little Children, at which Mendelssohn's "Festgesang" and Motett "Hear my Prayer," with the third part of Schumann's "Faust," were performed with orchestral accompaniment. Sir Herbert Oakeley gave his second Organ Recital in the University Class-room, on the 13th, with selections from Bach, Haydn, and Mozart, the programme including a Minuet of Sir Herbert's own composition, "In olden style."

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT).

In few cities has the art of music made more rapid progress than in Glasgow. The commercial metropolis of Scotland, as it is to be considered, Glasgow can now boast of the possession of musical organisations little, if at all, inferior to those in more leisured centres, or where, as a rule, the circumstances may have been more favourable to the growth of musical taste. Our distance from London has for one thing militated not a little against our general musical advancement, but this and many other retarding influences have been overcome by perseverance and energy, and by not a little sacrifice of money as well as of time. The Glasgow Choral Union is, as is well known, the first Society in the western city—indeed, in Scotland—and that not only in point of numerical strength, but in point of enterprise. Formed by the union of two associations some thirty years ago, the Society, numbering usually about 400 members, none of whom, it may be noted, derive any pecuniary benefit from connection with it, for many years was in the habit of giving three or more Subscription Concerts during the year, these ordinarily being performances of oratorios. In 1861, and again in 1873, a Musical Festival was held with its assistance, and, through the success of the latter event, and in emulation of the Orchestral Concerts in Manchester and elsewhere, an annual series of Choral and Orchestral Concerts was instituted in the following year (1874) under the joint management of the Festival Committee and the Choral Union Council, the present season, of which I am about to send you some account, as far as it has yet proceeded, being the tenth. For some years, it may be mentioned, the Concerts were carried on at considerable loss, but the turning point was fortunately reached at last, and a surplus every year of no mean amount is now a calculable certainty. Conducted in turn by Mr. Henry Lambeth, Sir Arthur Sullivan, Dr. Von Bülow, and Herr Julius Tausch, of Dusseldorf, the Concerts are now, and have been for the last four years, under the very successful charge of Mr. August Manns; Mr. Allan Macbeth, a rising young musician, being chorus-master to the Union. The

present scheme comprises twelve Subscription Concerts, four being choral and eight orchestral, while what are called "Popular Concerts" are given every Saturday evening, the programmes, which are nearly always orchestral on these last named occasions, being every whit as important and as severe, so to speak, as those of the Subscribers' set. An outline of the scheme was given in THE MUSICAL TIMES of November. The band is this year augmented to eighty performers, M. Victor Buziau being the leading violinist.

The first Concert of the series took place on the 4th ult., in St. Andrew's Hall, in presence of a very numerous audience. The Overture to "Anacreon," by Cherubini; Cowen's Suite in D, for strings; the "King Lear" Overture of Berlioz, and Mendelssohn's Italian Symphony were among the selections performed. For a first night, the members of the band being probably strangers to each other, and playing, many of them, under a strange baton, the performance was a remarkably good one, the Symphony, in particular, being especially satisfactory in point both of execution and taste. Miss Griswold, from the Grand Opera of Paris, sang at this Concert, and made a good impression.

Following this came, on the 8th ult., the first Saturday Evening Popular Concert, when the large hall (it holds about 3,000 seated) was occupied in every corner, platform included, many being unable to gain admission. The "Waverley" Overture of Berlioz headed the programme, and the music of the Ballet Divertissement in Saint-Saëns's "Henry VIII." concluded it. The former composition, to a Scotch audience at least, would, I think, be more suggestive of "Ivanhoe" than of "Waverley," unless, indeed, the series generally was meant to be musically reflected, and not merely the initial novel of that name. The "Henry VIII." excerpt was enjoyed very much; but excited a smile now and then because of the introduction of Scottish national music most unlikely to be known in England at the period, if indeed then in existence. Beethoven's No. 4 Symphony was played with great success, and of course in its entirety, a point to which our Saturday evening audiences have long ago arrived. Mr. Joseph Maas contributed some vocal solos, with, it must be said, somewhat unequal effect.

On the second Subscription night of the series—namely, on the 12th ult.—"Acis and Galatea" and Mendelssohn's "First Walpurgis Night" were performed, Mr. Manns conducting as usual. The choruses in the melodious Serenata were as a rule excellently rendered; "Mourn all ye muges" being sung with much expression, and "Wretched lovers" with smoothness, precision, and force. Miss Mary Davies (a model *Galatea*, musically speaking), Mr. J. Maas, Mr. G. Chilly (whose good method was much admired), and Mr. J. Bridson were the principals in "Acis," which it may be noted was last performed by the Union in 1869. From the lateness of the hour at which it was entered upon, Mendelssohn's music was probably heard at some disadvantage. The performance appeared to be hurried somewhat, though the subject naturally tends to that idea. "The Walpurgis Night" is not unfamiliar in Glasgow, but was given on this occasion, for the first time, by the Choral Union. The splendid and complete orchestral accompaniments and symphonies lent special value to the performance, and the choruses were sung with taste and vigour. The solos were taken by Mr. Maas, Mr. Bridson, and Miss Fyfe, a popular local contralto.

The Saturday Popular Concert, on the 15th ult., comprised the Scherzo from Mr. Villiers Stanford's "Elegiac" Symphony, and the Garden Scene from the same composer's "Veiled Prophet," including *Fatima's* air "There's a bower of roses," both these examples of the new British school being warmly received. Schubert's No. 8 Symphony in B minor (unfinished), a favourite at these Concerts as elsewhere, was included, and a most sympathetic interpretation obtained. The selections from Mr. Hubert H. Parry's music to "The Birds" of Aristophanes proved very enjoyable, the humorous and dignified being happily contrasted. Madame Montigny-Rémaury played the solo part in Beethoven's Concerto No. 3, in C minor, for piano and orchestra, and made an excellent impression. Mr. Stanford conducted on this occasion, in place of Mr. Manns.



The programmes of the Subscription Concerts immediately following, included Stanford's Serenade in G major, for orchestra; Bennett's Symphony in G major; the "Euryanthe" Overture of Weber; the ballet music from Gluck's "Orpheus," and the "Eroica" Symphony of Beethoven.

The Choral Union scheme may be said to overshadow everything musical here at present, but next month the opportunity may arise of referring to other organisations in a similar walk, of importance in their way if on a smaller scale.

### MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

MUSIC in Bristol began on the 1st ult. with one of Mr. Riseley's delightful Organ Recitals at Colston Hall. This was followed on the 3rd by a good Concert by the People's Concert Society. It had been intended to perform Dr. Stainer's work "St. Mary Magdalen," but, owing to unforeseen circumstances, the programme was hastily changed, and selections from "The Messiah" and "Elijah" were given instead.

A large audience assembled in Colston Hall on the 10th ult., on the occasion of Mrs. Ellicott's Concert in aid of the funds of the Mission Church of St. Maurice, Newport, Gloucestershire. A varied and attractive programme was provided. The vocalists were Miss Ambler, Mrs. Arthur Goodeve, Mrs. Ellicott, Miss Ellicott, Mr. Anstice and Dr. Roxburgh. Miss Amy Hare was the substitute at the pianoforte for Lady Benedict, who, in consequence of the death of a near relative, was unable to be present. The male-voice choir of forty members, conducted by Mr. Riseley, gave several glees in finished style, and contributed greatly to the success of the evening. Miss Ambler's lovely voice and Miss Hare's thoroughly artistic playing gave especial pleasure. Mr. Burnett gave some highly effective solos on the violin, and Mr. Riseley played a Sonata by Corelli on the organ in his usual masterly style.

On the same evening Mrs. Viner Pomeroy gave her second Classical Chamber Concert for this season at Victoria Rooms. The dismal emptiness of the room was partly accounted for by the fact of Mrs. Ellicott's Concert being fixed for that night; but however scant, the audience was an appreciative one, and seemed thoroughly to enjoy the music provided for them. The executants were Mr. H. Holmes (first violin), Mr. Rice (second violin), Mr. Hill (viola), and Mr. Pomeroy (violoncello). Spohr's Quartet in C major was announced as the first item, but that in B flat major was substituted. This was followed by Mozart's Trio in E major for piano, violin, and 'cello, in which Mrs. Pomeroy's clear execution appeared to great advantage, and Mr. Pomeroy then gave a violoncello solo, by Francomme, in the most artistic manner. The evening terminated with Beethoven's String Quartet in C major, splendidly played.

The first of the special Advent services was held in the Cathedral on the 6th ult., the voluntary choir of 300 voices assisting the Cathedral choir. The Magnificat and Nunc dimittis were sung to Wesley's Chant Service in F, and the Anthem was Mendelssohn's "Lauda Sion." The Rev. Precentor Mann conducted, and Mr. George Riseley was at the organ. The choir sang with care and good expression, but the effect in the body of the church was occasionally weak and unsteady, doubtless owing to the fact of the conductor and organist being unable to see each other. The same ragged singing was noticeable on the 13th ult., when Spohr's "God, Thou art great" was the anthem, although Mr. Riseley's spirited playing did much to cover these defects. The voluntary choir is seated at the farthest possible distance from the congregation, while the organ is almost in the midst of the latter, so that it is often hard to realise that so large a body is actually singing. At the last service, on the 20th ult., selections from "The Messiah" were given, and as the position of the voluntary choir was altered on this occasion, the effect was greatly improved, the voices being far more distinctly heard.

I have much pleasure in being able to state that a "Monday Popular Concert Society" has been formed for the purpose of carrying on Mr. Riseley's Orchestral

Concerts. A large Committee of many of the leading gentlemen of the city is now actively working and making arrangements for a series of six Concerts to be given during the present season, commencing early in January. Mr. Riseley has, in the most generous manner, offered his services to the Society as honorary Conductor for three years. The control of the musical arrangements is therefore placed entirely in his hands, subject to such limitation of expenditure as the Executive Committee may from time to time deem necessary. Membership in the Society is constituted by a donation of not less than £1 is. to a Reserve Fund. Membership shall continue for life, or until dissolution of the Association; and after payment of their one donation, members incur no further liability.

The Clifton College Musical Society gave its twentieth annual Concert at the College, on the 20th ult. The first part of the programme consisted of selections from "Judas Maccabæus." The Overture and March were admirably played by the band. The duties of organist were divided between Mr. Oakeley and Mr. Braun, and the choruses were given in a highly creditable manner by the choir, Mr. Trimmell efficiently filling the post of Conductor.

The performance of the "Redemption" at Plymouth, on the 12th ult., was a grand success. The Guildhall was filled to overflowing; and we hear that, by general desire, the work is to be repeated, probably in Lent. The singing of the chorus reflected the greatest credit on Mr. Löhr's unremitting exertions during several months past. The chorals were especially well given, the solemn and sustained effect making a deep impression on the audience. There were 270 performers in the orchestra, including the band, sixty-five strong. Special credit is due to Mr. Faul, the honorary organist; Mr. Pardew, Mr. Rice, Mr. Halfpenny, and Mr. Lidiard (principal violins), Mr. Lockwood (harp), Mr. Pomeroy (Bristol), principal 'cello; and Mr. Binding, principal double-bass. The soloists were Miss Marriott, Miss Marian McKenzie, Mr. Redfern Hollins, and Signor Foli. The latter gentleman was so severely indisposed by cold that Mr. Wills, an amateur of Plymouth, kindly consented to share the bass solos with him, and by his admirable singing laid the Society and Signor Foli under a great debt of gratitude. A presentation to Mr. Löhr of a handsome coffee pot and a set of fish knives and forks took place on the same day, and this recognition, on the part of the choir, of his valuable services as honorary Conductor for fifteen years, was highly gratifying.

At Salisbury, the series of Classical Chamber Concerts, which has been given by Miss Aylward at intervals during the past year, was concluded on the 13th ult., when a well-selected programme was given, which ought to have drawn a larger audience. The executants were Messrs. Burnett, Moberly, Hill, and Whitehouse. The first item was Beethoven's String Quartet in C, for two violins, viola, and 'cello. Brahms's Quintet for piano and strings was one of the principal features of the evening, and was thoroughly well rendered. Miss Aylward was the pianist, and Miss Amy Aylward and Miss Annie Butterworth the vocalists. It is to be hoped that these Concerts will be resumed at some future date, though the inadequate support which they have received is calculated to discourage Miss Aylward in her praiseworthy efforts to awaken in Salisbury a taste for high-class music.

On the 20th ult., a Special Service was held in Salisbury Cathedral, at which Spohr's "Last Judgment" was sung by the Cathedral choir, this being the first occasion on which an Oratorio has been given in this Cathedral. The work was excellently rendered, and was listened to by a very large congregation. Mr. South, the newly-appointed Organist, ably presided at the organ, and did full justice to the difficult accompaniments.

On the 10th ult., Mr. Sinkins gave an excellent Concert at the Victoria Hall, Exeter. The vocalists were Miss Robertson, Mdlle. José Sherrington, Miss McKenzie, Mr. Bernard Lane, Mr. Sinkins, and Signor Foli; and the instrumentalists were Mr. Woolhouse ('cello), Mr. Howard Reynolds (cornet), and Signor Bisaccia (pianoforte).

"The Messiah" was performed by the Oratorio Society on the 18th ult., and the usual Organ Recitals are continued.

The Madrigal Society's Concert is postponed, in consequence of the death of one of the officers.



## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

IN a musical sense December has been a busy month in at least two of the great towns of the West Riding—Leeds and Bradford. If one may judge from the eagerness with which Concert Rooms are now being thronged, the every day musical life of Leeds seems to have been very greatly stimulated by the recent Musical Festival. Perhaps the most convincing proof of this freshened interest was to be found in the crowded condition of the Albert Hall, at the opening of Mr. Rawlinson Ford's Chamber Concert season. Previously Mr. Ford's courage has been sorely tried by the want of sympathy with his efforts to promote intellectual music. It is probably at this moment the most gratifying feature of musical feeling here to find that his magnanimous labours have been more adequately rewarded. Mr. Carodus was a great attraction, and the Concert was also distinguished by the appearance of Miss Zimmermann and other artists of prominence. Mr. Brereton was the vocalist. The number of Mr. Ford's Concerts has been reduced for this season to three. For the remaining Concerts excellent performances are in store.

Further musical development is to be found in the announcement of a series of popular Concerts for Hunslet. This is a thickly-crowded district inhabited by a labouring population, among whom the cultivation of music other than of the lowest type has hitherto been neglected. The new movement is an honest endeavour on the part of the employers of labour in that district to interest the people in something higher and more refined than that to which they have been accustomed. The scheme has been floated on a sound basis, money sufficient to cover the cost of the performances having been already subscribed. At the first performance, which took place on the evening of the 13th, an excellent programme was rendered by Miss Winifred Payne, Madame Bolingbroke, Miss Florence Jones (violinist), Mr. Brereton, Mr. Alfred Broughton (the Leeds Musical Festival accompanist), and the Band of the Leeds Rifles, under the direction of Mr. Sydney Jones. There was a good audience, and the appreciation, which it exhibited, was encouraging to the promoters of the venture.

The Philharmonic Society, which is under the direction of the popular chorus-master of the Leeds Festival, Mr. James Broughton, gave its first Concert of the season on the 5th ult., in the Victoria Hall. These Concerts are held in good repute, and the occasion was one of exceptional interest; consequently the hall was well filled. It was generally felt that Mr. Broughton had attempted too much in giving at one Concert three such works as those which constituted the programme, namely, Bach's "Magnificat," "The Mount of Olives," and "Psyche." The first of the three proved a dead weight, while, owing to the lateness of the hour at which Gade's work was reached, the latter portion of it was somewhat hurried, and a general departure of the audience meanwhile helped to confuse the effect. With these drawbacks, the Concert was nevertheless a great treat, and brought back recollections of Festival performances. The "Magnificat" and Beethoven's oratorio, having occupied important places in the programme of the Leeds Festival of 1877, were still fresh in the minds of many, who were especially grateful for the opportunity of renewing an acquaintance with Bach's scholarly work. As for the audience generally, nothing could have been more uninteresting than the "Magnificat," and the choir evidently but half relished its task. The soloists were Miss Fenna, Miss Sellers (a member of the Society), Madame Fassett, Mr. Piercy, and Mr. Wood Higgins. The sympathies of the audience revived under the congenial influence of Beethoven, interpreted as his music was with all the skill which Mr. Broughton's superior forces could command, and, so far as the solo work was concerned, with most agreeable artistic quality. Mr. Piercy sang the tenor music with great refinement; the other leading part was admirably rendered by Miss Fenna; and Mr. Wood Higgins sang the music allotted to Peter. At this Concert Gade's beautiful Cantata was heard for the first time in Leeds, and the verdict here as elsewhere was one of unanimous approval. The audience was enraptured with the gracefulness and refinement of the music. The performance was of the finest order, and it was most unfortunate that the closing

part was marred by circumstances already alluded to. Mr. Oswald and Miss Fenna sang the music of *Eros* and *Psyche* respectively. The rendering of the music of *Proserpine* by Madame Fassett was a performance of unexpected beauty. The band was much too weak, but otherwise highly efficient.

Mr. Archibald Ramsden's Concert, at which was given "The Messiah," took place on the 18th ult., in the Victoria Hall, which was literally packed. This was the first of the numerous performances of this oratorio which invariably accompany the Christmas Festival in Yorkshire, where Handel, and "The Messiah" especially, are so deeply revered. Mr. Burton was the Conductor, and his choir consisted chiefly of members of the Bradford Festival Choral Society, the remainder being drawn from different parts of the county. The band was that which Mr. Burton has organised at Harrogate. Madame Albani was the chief vocal attraction, and she received a most generous welcome, the expression of which, in view of the terms of her relationship with the Leeds Festival Committee, must have been reassuring to her. She rewarded the audience by one of the most perfect performances of her part ever heard in Leeds. Miss Hilda Wilson also won much approval, and Mr. Barton McGuckin and Mr. Bridson rendered their solos admirably. The work of the chorus and band was here and there loose, and had evidently not been sufficiently rehearsed. Mr. J. P. Bowling was at the organ. With Miss Mary Davies, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Bridson as principals, "The Messiah" was performed on the following evening, in St. George's Hall, Bradford. Mr. Burton was the Conductor. The chorus was that of the Bradford Festival Choral Society.

The Bradford Subscription Concert season opened on November 30 with a performance, for the first time in Bradford, of Rossini's "Moses in Egypt." The principals were Miss Thudichum (*Anais*), Miss Fenna (*Sinai's*), Miss Hilda Wilson (*Zillah*), Mr. Lloyd (*Amenophis*), Mr. Bridson, Mr. F. King, Mr. Harper Kearton, Mr. Blower, and Mr. C. Blagbro, all of whom sang well. Miss Thudichum, Mr. Lloyd, and Mr. Bridson, upon whom the more trying solos fell, especially distinguished themselves. The melodious orchestral music was charmingly played by Mr. Hallé's band, and the choruses were given by the Festival Choral Society with excellent effect, though they were occasionally wanting in refinement. The work was received with enthusiasm. Mr. Hallé conducted. The chorus-master was Mr. Burton.

Mr. Edward Misdale gave an interesting Pianoforte Recital, on the 3rd ult., at the Bradford Church Institute. The programme included Bach's Prelude and Fugue in G major, Raff's Suite (Op. 204), Beethoven's Sonata in B flat (Op. 22), Studies from Scarlatti and Henselt, and Mendelssohn's Rondo in B minor.

On the 13th ult., the late William Jackson's oratorio "Isaiah" was performed in Mannville Chapel, Bradford. Mr. Jackson's name was always popular in Bradford, where he had a great share in the promotion of good music. His two oratorios, which are comparatively unknown even in the town where he settled, were both written at Masham, in Yorkshire, his birthplace. The second, "Isaiah," was performed at Bradford in 1861, and brought much credit to Mr. Jackson, who came to be regarded as a composer of uncommon skill. He was a self-taught musician, and was endowed with much individuality of thought, while his work shows the possession of remarkable contrapuntal ability. His instrumental scoring, especially, is varied and graceful. The performance was an efficient one. The choir consisted of 150 voices selected from the Old Choral Society and the Festival Choral Society, and the band was forty strong. The principals were Miss Wheeler, Mrs. S. Arnold, Mrs. Clarke, Mrs. H. Byles (a daughter of the composer), Mr. C. Blagbro, and Mr. G. H. Hartley, some of whom were pupils of Mr. Jackson. Mr. T. Ward was the Conductor, and Mr. S. Ward presided at the organ. The Concert proved, as it was intended, a genuine tribute to the memory of a man to whom the musical society of Bradford is much indebted.

The third Subscription Concert, which took place on the 14th ult., was devoted to Chamber music. There were

# Sleep, darling, sleep

## A FOUR-PART SONG.

Words by Rev. H. C. SHUTTLEWORTH.

Composed by GEORGE C. MARTIN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.)

*Andante ma con moto.*

**SOPRANO.**  
Sleep, dar-ling, sleep, sleep, . . . The day is worn to

**ALTO.**  
Sleep, dar-ling, sleep, sleep, . . . The day is worn to

**TENOR.**  
Sleep, dar-ling, sleep, sleep, . . . The day is worn to

**BASS.**  
Sleep, dar-ling, sleep, sleep, . . . The day is worn to

**PIANO.**  
♩ = 69.  
*pp* *mf*

rest, . . And the sun is faint and low, . . And si-lent-ly o-ver the snow . . .

rest, . . And the sun is faint and low, . . And si-lent-ly o-ver the snow . . .

rest, . . And the sun is faint and low, . . And si-lent-ly o-ver the snow . .

rest, . . And the sun is faint and low, . . And si-lent-ly o-ver the snow . .

Night comes out of the west, . . . night comes out of the west, . . .

Night comes out of the west, . . . night comes out of the west, comes out of the

Night comes out of the west, . . . night comes out of the west, comes out of the

Night comes out of the west, . . . night comes out of the west, . . .

*p* *pp*

*mf* *p*

And the calm-eyed an-gels of e-ven-tide Gath-er a-bout thy

west, . . . And the calm-eyed an-gels of e-ven-tide Gath-er a-bout thy

west, . . . And the calm-eyed an-gels of e-ven-tide Gath-er a-bout thy

west, . . . And the calm-eyed an-gels of e-ven-tide Gath-er a-bout thy

*mf* *p*

*pp* *ppp* *rall.*

cra-dle side. Sleep, dar-ling, sleep, . . . sleep.

cra-dle side. Sleep, dar-ling, sleep, . . . sleep.

cra-dle side. Sleep, dar-ling, sleep, . . . sleep.

cra-dle side. Sleep, dar-ling, sleep, . . . sleep.

*pp* *ppp* *rall.*

2. Fa-ther is far a - way, And the fields are mist-y and cold, The year grows fa-ded and  
 3. Joy shall a-wake with day, And the year be young a - gain, From hearts of sor-row-ing

2. Fa-ther is far a - way, And the fields are mist-y and cold, The year grows fa-ded and  
 3. Joy shall a-wake with day, And the year be young a - gain, From hearts of sor-row-ing

2. Fa-ther is far a - way, And the fields are mist-y and cold, The year grows fa-ded and  
 3. Joy shall a-wake with day, And the year be young a - gain, From hearts of sor-row-ing

2. Fa-ther is far a - way, And the fields are mist-y and cold, The year grows fa-ded and  
 3. Joy shall a-wake with day, And the year be young a - gain, From hearts of sor-row-ing

old . . . All wan is the world and gray, . . . all wan is the world and  
 men . . . The shadows shall flee a - way, . . . the shadows shall flee a -

old . . . All wan is the world and gray, . . . all wan is the world and  
 men . . . The shadows shall flee a - way, . . . the shadows shall flee a -

old . . . All wan is the world and gray, . . . all wan is the world and  
 men . . . The shadows shall flee a - way, . . . the shadows shall flee a -

old . . . All wan is the world and gray, . . . all wan is the world and  
 men . . . The shadows shall flee a - way, . . . the shadows shall flee a -

gray, . . . . . But he comes in sleep-time to ba-by and me, When  
 - way, . . . . . When the gold - haired an - gel of morning shall come, And

*mf*

gray, all wan and gray, . . . But he comes in sleep-time to ba-by and me, When  
 - way, shall flee a - way, . . . When the gold - haired an - gel of morning shall come, And

*pp*

*mf*

gray, all wan and gray, . . . But he comes in sleep-time to ba-by and me, When  
 - way, shall flee a - way, . . . When the gold - haired an - gel of morning shall come, And

*mf*

gray,  
 way, . . . . . When the gold - haired an - gel of morning shall come, And

*pp*

*mf*

*cres.* . . . . . *pp* . . . . . *ppp rall.*

veil - ed dream - an - gels set all hearts free ; Sleep, dar - ling, sleep, . . . sleep. . . . .  
 o - ver the shin - ing hills bring him home ; Sleep, dar - ling, sleep, . . . sleep. . . . .

*cres.* . . . . . *pp* . . . . . *ppp rall.*

veil - ed dream - an - gels set all hearts free ; Sleep, dar - ling, sleep, . . . sleep. . . . .  
 o - ver the shin - ing hills bring him home ; Sleep, dar - ling, sleep, . . . sleep. . . . .

*cres.* . . . . . *pp* . . . . . *ppp rall.*

veil - ed dream - an - gels set all hearts free ; Sleep, dar - ling, sleep, . . . sleep. . . . .  
 o - ver the shin - ing hills bring him home ; Sleep, dar - ling, sleep, . . . sleep. . . . .

*cres.* . . . . . *pp* . . . . . *ppp rall.*

veil - ed dream - an - gels set all hearts free ; Sleep, dar - ling, sleep, . . . sleep. . . . .  
 o - ver the shin - ing hills bring him home ; Sleep, dar - ling, sleep, . . . sleep. . . . .

*cres.* . . . . . *pp* . . . . . *ppp rall.*



several new features. The Schubert Quintet in C major (Op. 163), which was heard for the first time in Bradford, was the most interesting item, and received the fullest justice at the hands of Mr. Hallé, Madame Norman-Néruda, Herr Speelman, and Signor Piatti. Another novelty was the Pianoforte Quartet of Zdenko Fibich, which made upon the whole a good impression. Grieg's Sonata in F (Op. 8) and Mendelssohn's Sonata in B flat—which served to bring out the finest artistic qualities of Signor Piatti—were among the other items. Mr. Maas was the vocalist. Mr. Mackenzie's "Jason" and Mendelssohn's "Walpurgis Night" are announced for the 11th instant.

The first Concert of the new Skipton Choral Society took place on the 13th ult., when Mendelssohn's "42nd Psalm," and Macfarren's "May Day" were performed, under the direction of Mr. Sydney Hardcastle.

### MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

NEW YORK, DECEMBER 7, 1883.

THE "operatic war" continues without any features that can interest a remote public. Indeed, our own people are becoming tired of innumerable rumours, which arise, from time to time, whenever the necessity of fresh advertising appears. Most of these, I ought in justice to say, may be traced to the irrepressible Mr. Mapleson. Mr. Abbey preserves comparative quiet. Yet on every fresh occasion either he or some of his people must be "interviewed," and so the comment runs on, to an extent impertinent and vexatious, till the thoughtful public cries "A plague o' both your houses."

One ill effect of so much comment is that it has, to an extent unusual even here, taken the place of criticism, of which, as concerning either the schemes of the representations or the manner of particular performances, there has been but little worthy of the name.

Nothing, however, has been done of very great consequence. Since my last letter to you Madame Patti has returned to the Academy stage, appearing first in "La Gazza Ladra," revived for her after long suspension of animation, and proving not very animated, or animating, after all. Madame Patti has sung also in "Aida," and this is the only other quasi-new thing about Mr. Mapleson's season.

At the new Opera House "Lohengrin" has been several times given, with the result of crowding the vast space on each occasion. "Robert" has been revived, and "Don Giovanni" has been given with a cast which may be worth noting: *Zerlina*, Madame Sembrich; *Donna Anna*, Madame Fursch-Madi; *Donna Elvira*, Madame Nilsson. The other parts were by no means so well filled, and at the first performance the playing of the orchestra and stage-band was abominable. Madame Sembrich, who has had fair opportunity, is very steadily growing in favour and may almost be said to hold the position before the general public which from the first was allotted to her by the judges. Madame Trebelli is kept strangely obscured, though upon every appearance she deepens the impression of her excellence.

Mr. Mackenzie's Scotch Rhapsody, "Burns," which excited so much interest at the first Philharmonic Concert of this season, has been played with unvarying success (under the direction of Mr. Theodore Thomas) at Washington, Richmond, Charleston, Savannah, and other southern cities during his recent tour.

Mr. Cowen's "St. Ursula" was produced at the Oratorio Society's first Concert. The *Times* said: "It is a careful, musicianly work, undoubtedly the production of a composer of talent. It contains many passages of considerable beauty and seldom fails to be graceful. On the other hand, it is evidently without inspiration, and occasionally betrays the mechanism of its construction. The instrumentation deserves especial mention."

The *Tribune* said: "If we were to give in a few words the impression made by listening to this work they would be these: 'St. Ursula' is interesting as an illustration of the bent of an industrious young musician. It does not appear to be a fruit of warm inspiration but of well-intended and intelligent study. It shows its author to be

proficient in writing, more particularly for instruments. Its most patent lack is spontaneity; its greatest fault is a wearisome monotony in movement and melody."

The *Musical Courier* said: "The Scandinavian Symphony by this composer was extremely well received last season, as it contained some fine polyphonic orchestral writing. If Cowen has in 'St. Ursula' failed to write for voices, he has simply failed where a great many modern German composers also have failed, and especially those who have followed in the path indicated by Liszt. . . . It was simply impossible to make such musical common places appear as deeply conceived musical thoughts. Were a poet to say:

Divine expression of painful pleasure,  
Oh, unutterable joy of woe—

we might say he speaks prettily, knows grammar, and can join words very neatly, but what does he mean? Similarly, a musician may write grammatically and make pleasant sounding phrases, but the eternal craving of the human soul for intelligible idea in word or tone will not be satisfied with them if they are meaningless."

The *Evening Post* calls it "a work which confirms the composer's reputation as a scholarly musician of excellent taste and no little facility in handling his material. At the same time that 'St. Ursula' is interesting throughout, and presents happy hits at frequent intervals, the work as a whole lacks sturdiness and nervous strength."

I may remark that Mr. Cowen's orchestral Suite "The Language of the Flowers" was given in Boston, at a Concert of the Apollo Club, on the 5th ult. The *Transcript* critic says it is "wholly charming. Fanciful it is from the outset. Yet the composer has not been content to be merely fanciful, but has given his work musical coherence and beauty. If, in his picturesque suggestiveness, he do not show a quite boundless wealth of resource, he has known how to be fascinating by simple and easy means."

The programme of the second Brooklyn Philharmonic Concert was as follows:—

Music to "A Midsummer Night's Dream" . . . . .	Mendelssohn.
Concerto for Pianoforte, No. 5 . . . . .	Beethoven.
Professor Carl Baermann.	
Symphony, No. 1, B flat, Op. 38 . . . . .	Schumann.

The vocal numbers were exquisitely sung by the ladies of the Brooklyn Philharmonic Chorus. The playing of the Schumann Symphony was something to be remembered. Herr Baermann's performance of the "Emperor" Concerto was conceded to be finer than could be possible to any other artist now in America. This was Herr Baermann's first appearance here, though he is well-known and much respected in Boston.

The different series of our Chamber Music Concerts are in full swing. I shall shortly have some observations to offer you on this topic.

### OBITUARY.

GIUSEPPE MARIO, MARCHESE DI CANDIA.—On Tuesday, the 11th ult., the famous operatic tenor, Signor Mario, died at Rome, where he had lived for some years discharging the light duties and receiving the equally light emoluments of a museum conservator. Estimated by the rapid rate of modern life, it is a long time since Mario took his leave of our lyric stage, but no figure is better remembered than his, and no artist in retiring left behind him more vivid and pleasant memories. His death, therefore, came as a shock, and excited more than the conventional regret which the world usually feels for those who have outlived their capacity for rendering service or giving pleasure. According to some authorities, he was born at Genoa in 1812, his father being, as well as of noble rank, an officer in the Piedmontese army. Little is known about his early years, for the reason, perhaps, that there is little to tell. Mario grew up much as other Italian youths of his class, and in due time chose the profession of arms, becoming an officer in the Royal Guard. He was, however, better fitted for the *salon* than the tented field, and for the delights of a great city than the hard knocks of battle. Hence, about 1836, he appeared in Paris, where his handsome presence, beautiful voice, and gallant bearing made him a great favourite. At this time he had little money but expensive tastes, and it soon became a

question whether to obtain more of the one or be content with fewer of the other. The question pressed more and more for a solution, till at last it was answered by the young Italian going on the lyric stage. The affair cost him a struggle, for though poor he was proud, and seems to have considered it more like a noble to do nothing and run into debt than work and keep out of it. It is said that Duponchel, the then Director of the Opéra, offered Mario 1,500 francs a month, and this was the sum for which, putting his pride in his pocket, he contracted. After receiving some lessons from Bordogni, Ponchard, and others, Mario made his first public appearance on November 30, 1838, the part selected for or by him being that of *Robert* in Meyerbeer's gloomy opera. Though no better than an amateur he was quite successful. The voice, the appearance, the air of refinement, captivated the French public, and Mario settled down to his new life with every prospect of a brilliant future.

He did not, however, remain at the Opéra. Eminently adapted to shine on his native stage, he passed over to the Italiens in 1840, after having (June 6, 1839) appeared in London, where his personal charms more than atoned for whatever of amateurishness still clung to him. Thenceforward he fulfilled yearly engagements in the capitals of France and England, not playing many parts, but steadily improving in those he assumed, till, in 1846, according to Mr. Chorley, writing much later, "he took the place of which no wear and tear of time has been able to deprive him." Mario's life was not one of stirring incident, and there is little more to tell. Long associated with Madame Grisi on the stage, he married that artist on the dissolution of her previous union, and by her had three daughters. His brilliant public career ended, as far as England was concerned, in 1871, and, after a period of hesitation, he settled down in Rome, where the small post already referred to was found for him, his friends having once or twice been called upon to help him out of pecuniary difficulties. Mario and Grisi together earned for years a princely income, but he, certainly, had no more idea of monetary prudence than a child. Open-hearted and free-handed, he was the willing victim of all sorts of schemers, and, as he never parted with his costly tastes, the result was as we have said.

Mario is chiefly remembered as an artist for the complete efficiency with which he represented certain parts. Several times he failed to meet the expectations of his admirers, notably in "Don Giovanni"; but as *Raoul* in "Les Huguenots," *Faust* in Gounod's opera of that name, *Almaviva* in "Il Barbiere," *Jean of Leyden* in "Le Prophète," and *Fernando* in "La Favorita," not to speak of others, he left all rivalry far behind. This was due to a variety of circumstances, or perhaps we should say a combination of excellencies not met with before or since. In addition to voice and appearance, Mario had an instinctive artistic taste, which charmed all the more because its working seemed spontaneous. He was not the result of study, but, so to speak, of natural necessity. He could not help doing the right thing; every movement was artistic, and if he threw a cloak around him the garment seemed at once to adjust itself as an artist would have it. Over all there was the incommunicable air of refinement, exercising a subtle charm and delighting good taste as much as a picturesque person delighted the eye.

Mario's death was sudden. On December 10, he appeared in good health and spirits, but, on retiring to rest, an attack of *angina pectoris* came on, and soon all was over. He survived the night; rallying sufficiently to receive his friends, with whom he conversed, it is said, calmly and even cheerfully. On learning that no hope remained, he gave directions as to the disposal of his small possessions, and then quietly waited for the end. "He devoutly received the last comforts of religion. At a little before eight he asked for a glass of water, drank a little of it, and, sinking back on the pillow, died without any sign of suffering." It is pleasant to know that England was represented at his bedside in the person of Mr. W. G. Cousins, who happened to be staying in Rome. Mario, on seeing him, enquired after the Queen, and gave utterance to all the gratitude he felt for generous treatment from the English people. Furthermore, he begged Mr. Cousins to send his dying expressions of respect to her Majesty. This,

of course, was done; the Queen, with her unvarying sympathy, at once directing Mr. Cousins to attend the funeral as her representative, and to place a wreath in her name on the grave. The remains were interred on the 13th, when, besides the Queen's token, a wreath was sent by the English visitors to the Eternal City.

**CHARLES WILLIAM CORFE.**—The death was announced, on the 16th ult., of the musician known all the country over as "Dr. Corfe of Oxford." He belonged to a musical family, long settled at Salisbury, where his grandfather, who became organist of the Cathedral there, was born in 1740. This Corfe (Joseph) died in 1820, leaving a son (Arthur Thomas), who had succeeded his father as organist sixteen years earlier. Arthur Thomas Corfe, born in 1773, died in 1863, at the good old age of ninety, leaving thirteen surviving children, one of whom was the Professor who has so recently passed away. Charles William Corfe first saw the light, like his father and grandfather, in Salisbury (July 13, 1814), and spent many of his early years as assistant-organist in the Cathedral. In 1846 he removed to Oxford, as organist of Christ Church, and held that post till 1882, when he resigned through ill-health, and was succeeded by Mr. C. Harford Lloyd. He became Mus. Bac. in 1847 and proceeded to Mus. Doc. in due course, presenting as his exercise a setting of Psalm 65, which was afterwards published. In 1860, Dr. Corfe became Choragus of the University, in that capacity acting *ex officio* as an examiner in music. He resigned that dignified position only a day before his death. On the occasion of his interment, a choral service was celebrated at the Cathedral and at the grave in Cowley Churchyard.

The remains of Mr. George Milnes, a well-known gentleman in musical circles in Huddersfield, who died on November 25, were interred in the Cemetery on the following Wednesday, in the presence of a number of sorrowing relatives and friends. The members of the St. Paul's Church Choir attended and sang the musical portion of the service, consisting of the hymn "Thy will be done," which was given to a tune composed by the deceased. Then followed the 103rd Psalm, chanted by the choir, and after the lesson they also sang the "Nunc dimittis," which was succeeded by the anthem "Blest are the departed." Mr. Milnes took part as a chorus singer in the York Festivals of 1823, 1825, 1828, and 1835; and in the latter year came to Huddersfield. He sang in the Queen Street Chapel Choir for about two years, and then went to the Parish Church. He continued a member of the Parish Church Choir until the year 1840, when he joined that at St. Paul's Church. Of this choir he was a member for 17 years, and since then has regularly attended the services there. He was one of the founders of the Huddersfield Choral Society, was also principal alto at the George Glee Club during its palmy days, and assisted in the performance of the prize glees, including Battye's "Hail, memory," and Jackson's "Sisters of the sea."

THE first examination for the degree of Bachelor in Music, at the University of Oxford, will commence on Tuesday, February 5, 1884, at ten o'clock, in the Schools. Attention is directed to the following clause of the Statute (Statt. Univ., Tit. V. [VI.], Sect. III., sec. 1) relating to this Examination:—"Nemini sese examinandum sistere liceat, nisi qui aut Magistris Scholarum aut Examinatoribus in prævia quam vocant examinatione in Universitate Cantabrigiensi satisfecerit, aut testimonium a Delegatis secundum Statutum Tit. XIX. xv. creatis acceperit, aut examinatorebus seniorum candidatorum qui non sunt de corpore Universitatis in literis Anglicis in Mathematica in lingua Latina et vel in lingua Græca vel in una saltem lingua moderna (videlicet Gallica vel Germanica vel Italica) satisfecerit: cujus rei testimonium exhibetur Professori Musicæ."—The names of gentlemen who intend to present themselves will be received by Mr. Geo. Parker, the clerk of the schools, on or before Saturday, February 2, 1884, on payment of the statutable fee of £2. Candidates who are not already members of the University must matriculate before the day of examination. Subjects of Examination:—Harmony and Counterpoint, in not more than four parts. Text-books—Ouseley's "Treatise on Harmony," and his "Treatise on Counterpoint, Canon, and Fugue."



WE quote the following concerning the Westminster Abbey Organ from the *Times*: "This celebrated instrument, which many have doubtless observed to have been missing during the past year from its old site on the screen, is now being replaced in the Abbey, after complete reconstruction and enlargement at the hands of Messrs. Hill and Son, who were the original builders of the greater portion of the organ, and have had charge of it since the beginning of this century. Although all old pipes of any value have been retained, the organ must now be regarded as a new one in every other respect, possessing all the latest scientific appliances, and a collection of stops surpassed in completeness by few other English instruments. The old site, at the two extremities of the screen, is again used, but the two main structures are almost twice their original height, rising to near the crowns of the two arches. This is a great improvement architecturally and acoustically. The organist will sit at a detached console in the centre of the screen, the great and solo organs being north of him, the swell behind him, and the choir occupying also a separate place on the screen, though practically hidden from sight. The pedal organ will be situated partly inside the screen and partly underneath the great and swell organs. The entire communication between the player and the various organs, as regards manuals, pedals, and draw-stops, is by means of tubular pneumatic action. The great organ contains 13 stops, the choir 11, the swell 14, the solo 8, and the pedal 10, while there are 20 additional mechanical movements. These stops include 10 of 16 ft. pitch and 2 of 32 ft. pitch, the last named being the double diapason, and the somewhat rare *contra posane* of metal on the pedal. Four different pressures of wind are employed for the stops, and the whole of the blowing apparatus, consisting of feeders acted upon by a gas-engine, is placed in a specially constructed vault in the Cloister Green, from whence the wind is conveyed by three iron pipes, under ground, to the reservoirs in the organ itself. Mr. J. L. Pearson, R.A., the architect to the Chapter, has designed two fine cases for the organ, but as the capitolary body have now only very scanty funds at their disposal, they are unable to have these carried out. It is to be hoped, therefore, that the public may come forward and help the Chapter to invest their reconstructed organ with an appearance that is better than a mere skeleton of woodwork and pipes. The cases will have some of the character which gives such striking effect to the large organs in the Cathedrals on the Continent, as, for instance, at Chartres, and it is a matter of the utmost importance to the organs and to the Abbey especially that the pipes should not be left without the clothing, which would mark out and distinguish their various arrangements, and which would add such an ornamental effect to the Church. The backs of the two main structures, as seen from the aisles, will likewise form ornamental features. There are many outsiders, we are glad to think, who, as lovers of the Abbey and patrons of music, will be glad to contribute to so excellent an object, for which a sum of about £1,500 will be required."

THE following programme of the approaching Worcester Musical Festival is issued subject to revision. In the Cathedral: Saturday, September 6, full rehearsal; Sunday, 7, special opening service, with band and chorus; Monday, 8, at 10 o'clock, rehearsal; Tuesday, 9, "The Redemption" (Gounod); Wednesday, 10, Part I., Mass in D minor (Cherubini); Part II., Cantata for Pentecost (Bach); Cantata—"The Christian's Prayer" (Spohr); Motett—"Glory, Honour, Praise" (Mozart); The Song of Miriam (Schubert); Wednesday evening, "Elijah" (Mendelssohn); Thursday, 11, Part I., "Stabat Mater" (Dvorák); Part II., "St. Paul," Part I. (Mendelssohn); Friday, 12, "The Messiah" (Handel); Friday, 12 (evening), at 6.30, special closing service, with band and chorus. Evening, in the College Hall: Saturday, September 6, 7 o'clock, rehearsal; Monday, 8, 7 o'clock, rehearsal; Tuesday, 9, grand Concert; Part I., Overture, "Egmont" (Beethoven), and a selection; Part II., Symphony, No. 3 (Mendelssohn), and a selection; Thursday, 11, grand Concert, Part I., Overture (Mozart); short Cantata, "Hero and Leander" (C. H. Lloyd), composed for this Festival, and a selection; Part II., Symphony in D (Beethoven), and a selection.

MR. DANNREUTHER gave another series of his excellent musical evenings, on Thursdays, November 22 and 29, December 6 and 13. The interest of these entertainments consists in the novelties presented which do not gain a hearing elsewhere. The programmes of the recent series were rich in works of this description, perhaps the most important being a Sonata in A minor for pianoforte and violoncello, by Grieg (Op. 36). This must be placed very high in the catalogue of the Norwegian composer's productions. In all the three movements the themes have a striking individuality, and in the first and second the development is likewise effective. Attention must also be called to a Trio in A minor, by Tschaiikowski (Op. 50), which in respect of length and elaboration merits even higher consideration. It is inscribed "A la memoire d'un grand homme," but the name of the hero is not stated. The style is elegiac throughout, and as the music appears to come from the heart as well as the head, it appeals forcibly to the listener in spite of certain palpable though not unpardonable eccentricities of form. For some reason not stated only the first movement was performed, though the remainder of the Trio is no less interesting. Concerning Mr. Henry Holmes's String Quartet in C, and Herr H. von Herzogenberg's Sonata in A for violin and pianoforte, we must take a future opportunity of speaking. The executants included the names of Messrs. Holmes, Rappoldi, Gibson, Carl Jung, Lasserre, Albert, and Dannreuther.

THE Musical Artists' Society gave its 30th performance of new compositions at Aberdeen House, on Saturday, the 15th ult. The first work in the programme was a String Quartet in C, by Mr. F. Adler, in which the composer exhibits considerable technical ability, with a slight leaning towards the modern German school in the first and last movements. A Sonata Piacevole, for pianoforte and flute, by Mr. C. E. Stephens (Op. 25), deserves commendatory notice for its flow of lively and agreeable melody, and the musicianly neatness of its construction. The next instrumental item, a Pianoforte Quintet in E flat, by Mr. Alfred Gilbert, was omitted for reasons unstated. Decidedly the most interesting work in the list was a Cantata, "By the waters of Babylon," by Mr. J. Parry Cole. Though we believe an early effort, and showing unmistakable Mendelssohnian influences, the Cantata displays so much skill and knowledge of effect that we are surprised it has not been more prominently brought before the notice of the public. Songs by Mr. George Gear and Mr. W. J. Bailey completed the scheme. The execution of the various compositions was, on the whole, fairly good, but in some instances injustice was done owing to insufficient preparation.

MR. T. H. FRIEND, who has recently terminated a successful provincial tour with the Royal English Opera Company, has concluded arrangements with the Royal Italian Opera Company (Limited) for a month's season of Opera in English, the opening night being announced for the 7th inst. Amongst the novelties to be produced will be Nessler's Opera "The Piper of Hamelin" (with which the season will commence) and Gounod's "Irene" ("La Reine de Saba"). The repertory will also include "Satanella," "The Lily of Killarney," "The Rose of Castille," "Lurline," "Carmen," "Victorian" (a new work by Julian Edwards), "Le Pré aux Clercs," and Paladilhe's "Suzanne." Popular prices of admission will be charged, and there will be a large pit. It is understood that an efficient band and chorus will be engaged, and as the scenic and other resources of the Covent Garden establishment will be placed at Mr. Friend's disposal, there is every reason to anticipate a successful season.

ON Monday evening, the 17th ult., Miss Emma Walker, pupil of Madame Bodda, gave her second annual concert at Gresham Hall, Brixton. In the vocal portion of the programme warm applause was gained by Miss Annie Lea for Bellini's "Casta Diva" and Vivien's "Market Day," the latter eliciting a double encore. Rankin's Romance for violoncello was very commendably played by Miss Gertrude Nunn, and the remaining artists, each of whom met with marks of approval, were the *beneficiaire*, Mr. J. F. Jones, Mr. James Budd, and a youthful violinist, Miss Ida Stamm. Mr. Daniel Bradford presided at the organ with marked efficiency.

THE Report of the Committee of the Cork School of Music for the session 1882-83 shows that the educational work carried on in the Institution, both in the executive and theoretical departments, has been extremely satisfactory. During the session, two of the ordinary Recitals were held, in which the students took part; and on the invitation of the Executive Committee of the Cork Exhibition, a special Concert was given in the Exhibition Buildings, when Spohr's Oratorio "The Last Judgment" was performed by a choir of one hundred voices, selected from past and present pupils of the School of Music, assisted by an orchestra of local professors and amateurs, under the direction of Mr. T. J. Sullivan, Conductor of the Choral Class. The Examinations were again entrusted to Mr. Henry R. Eyers, of the Royal Academy of Music, London, who by printed papers and *viva voce* tests, extending over four days, made a thorough investigation of the results of the course of study in the School; and in the Report, the warm thanks of the Committee are given to him for his indefatigable labours in the cause.

A CONCERT was given at the Vestry Hall, Hampstead, on the 8th ult., when some of the leading members of the musical profession very generously gave their services, the Concert being in aid of the widow and children of James Redfern, the sculptor. The solo vocalists were Miss Anna Williams, Miss Emily Spiller, Miss Marian McKenzie, Mr. Alfred Smith (in place of Mr. Vernon Rigby, absent through indisposition), and Mr. Santley; Instrumentalists: pianoforte, Madame Frickenhaus; violin, Mr. J. Skuse; accompanist, Mr. W. G. Wood; Conductor, Mr. James Shaw. The programme commenced with a Thanksgiving Ode, "Non Nobis Domine," composed by the Conductor, the Overture to which, written for four hands, was brilliantly rendered by Miss Agnes Phillips and Mr. W. G. Wood. The choir, numbering about 60 voices, was very efficient, and Mr. Shaw's work was well sung throughout, and enthusiastically received. We are glad to say that the pecuniary result of the Concert was highly satisfactory.

UNDER the auspices of the People's Entertainment Society, a very successful Concert was given on the 1st ult., at Bermondsey Town Hall, the building being occupied by a crowded and appreciative audience. The vocal portion of a well-chosen programme received able support from Lady Folkestone, who labours untiringly in the cause, Miss Mordaunt, Mr. Henry Yates, and Mr. James Budd, each of whom met with warm applause. Mr. J. J. White played with considerable skill a composition of his own, "Délires de Sapho," "Home, sweet home," and Paganini's difficult "Danse des Sorcières." A couple of choruses from Handel's "Messiah," and other choral music were excellently sung by the local branch of the Society's Choral Union, under the steady conductorship of Mr. W. H. Leslie, who merits high praise for the result of his efforts in training the choir. Lady Folkestone and Mr. Edward Morton acted as accompanists.

THE usual Meeting of the East Dulwich Presbyterian Church Literary Society was held on Monday evening, the 10th ult., in Norland House, Goose Green, when a very excellent paper on "The Pianoforte: The Theory of its Construction, and Notes on Key-board Instruments of the Sixteenth to Eighteenth Centuries," was read by Mr. Filmer Rook. Mr. Rook's paper showed great care in the composition, and the diagrams of the early instruments with pianoforte key-boards were worthy of great praise. An overstrung iron grand pianoforte, and various parts of the same, were kindly lent by Mr. Justin Browne, pianoforte manufacturer, Euston Road, for purposes of illustration, and the musical selections were played by Miss M. Onyon. At the close of the meeting a vote of thanks was awarded to Mr. Rook and Mr. Justin Browne.

AT St. Paul's, Bow Common, on the 14th ult., the Choir of the church gave an excellent rendering of Spohr's "Last Judgment," the solos being sung with much artistic feeling by Masters A. Hooker, Craddock, and Constable, and Messrs. F. Edgar, G. Huggins, Fairfax, T. Grieves, and E. W. Giles, all members of the choir. The performance was listened to with the utmost attention by a large congregation. Mr. Horace Buttery (Organist and Director of the Choir) accompanied at the organ.

THE members of the East Finchley Choral Society opened their second season on Tuesday, the 11th ult., by a performance of the first and second parts of "The Creation," at the Lecture Hall, under the conductorship of Mr. Greenslade. The solo vocalists were Miss Margaret Hoare, R.A.M., Mr. Edmund Snell, and Mr. Frank Salter. Miss James presided at the pianoforte, and Mr. Drewett, R.A.M., at the American organ. The choruses were rendered in a highly efficient manner, and reflected great credit on the Conductor. The second part of the programme, under the conductorship of Mr. Jeayes, consisted of part-songs, including Gaul's "Footsteps of Angels," by the Society, and solos by Miss Hoare, Miss Bickley, and Mr. Percival Hart. Herr Heinrich Koehler contributed two piano solos. The Concert was thoroughly appreciated.

WE take the following from the Paris Correspondence of the *Daily Telegraph* of the 4th ult.: "M. Proust's report on the Fine Arts' Budget, which has just been published, contains some interesting information as to the cost of the operas and ballets performed at the Opera House. 'L'Africaine' heads the list at the sum of £12,000; 'Jeanne d'Arc' cost £11,100; 'Polyeucte,' £11,000; 'La Reine de Chypre,' £11,000; 'Le Roi de Lahore,' £10,900; 'Aida,' £9,320; 'Françoise de Rimini,' £9,300; 'Le Prophète,' £9,000; 'La Juive,' £7,600; 'Robert le Diable,' £7,600; 'Faust,' £7,500; 'Le Tribut de Zamora,' £7,300; 'Don Juan,' £7,300; 'Henri VIII.,' £7,000; and 'Les Huguenots,' £6,950. The various ballets cost large amounts: 'Yedda,' £6,000; 'Sylvia,' £5,550; 'Namouna,' £4,400; 'La Source,' £3,500; 'La Korrigan,' £3,000; and 'Coppelia,' £1,750."

A CONCERT, in aid of the Choir Fund of St. John the Baptist's Church, Great Marlborough Street, was given in the Lecture Room of the church on the 17th ult., under the direction of Mr. G. F. Bruce, the Organist. Miss Elise Worth, Miss Annie Wilson, Mr. Arthur Vitton, and Mr. Stewart Beckley were the soloists, and acquitted themselves in excellent style. Mr. H. Judd contributed two humorous songs, and Mr. Frank Braine gave two recitations. Miss D'Almaine and Mr. Bruce played a very effective pianoforte duet. Herr Herman Koenig and Herr Rudolf Koenig met with an excellent reception in their violin and pianoforte solos, and the Belle Sauvage Glee Union were thoroughly appreciated for their artistic rendering of part-songs. The hall was full, and the Concert was highly successful.

ON Wednesday, the 5th ult., an Evening Concert was given at the Wellington Hall, Islington, which attracted a large and attentive audience. A miscellaneous programme was well rendered by the following artists: Madame Frank Richardson, Miss Marie Stuart, Miss L. Myddelton, Miss Lucas, Mr. Weldon Hydon, Mr. George Clues, Mr. J. Robinson, and Mr. J. A. Maitland (vocalists); Miss Purser, Miss Halton, Mr. Patrick, and Mr. C. H. Challen (piano); Mr. W. S. Lynch, Mr. A. A. Akermann (violin), and Mr. Pettit (violoncello). Madame Richardson was well received in all her songs, and Mr. Hydon's singing was highly appreciated. The instrumental pieces were performed with good execution and precision, and were much applauded, a violoncello solo by Mr. Pettit being a special feature of the evening.

A CONCERT was given in the Brixton Hall, on November 26, in aid of the Organ Fund of St. Jude's, East Brixton, by Mr. Arthur Jarratt, A.R.A.M., assisted by Madame Jarratt, Miss Roby, Miss Alice Heale, Mr. Dyvid Lewis, Mr. Turner Rule, Miss Gyde (pianist), Mr. H. R. Starr (violinist), and the Amphion Quartet Club. Especial favour was shown to Miss Gyde's solos and duet "Guillaume Tell" with Mr. H. R. Starr, Mr. Lewis's song, a duet by Mr. and Madame Jarratt, and the quartets by the Amphion Club.

A CHRISTMAS entertainment was given by Mr. Stow's Choral Class, at the Camden Lecture Hall, on the 17th ult. The programme consisted of songs, duets, part-songs, and G. Fox's comic Cantata "John Gilpin." The soloists were Miss Edith Stow, Miss Agnes Smout, Miss Amy Sargent, Mr. W. Toomer, and Mr. Frank May. Mr. James Matthews was the Conductor.

On the eve of going to press we have received a prospectus from Messrs. Breitkopf and Härtel, of Leipzig, stating that they are about to publish a new and complete Subscription Edition of Franz Schubert's works in the same form as their editions of Bach, Palestrina, Mozart, Beethoven, Mendelssohn, Chopin, and Schumann. Messrs. Breitkopf and Härtel, who date their prospectus "on the anniversary of Schubert's death, 1833," have been fortunate in securing the co-operation of some of the greatest living authorities on Schubert, including Johannes Brahms, Ignaz Brüll, Anton Door, Julius Epstein, J. N. Fuchs, Josef Gänsbacher, Josef Hellmesberger, Eduard Kremser, Eusebius Mandyczewski, and last, but not least, Sir George Grove. The issue will comprise no less than twenty-two series, into which the immense number of Schubert's works will be divided. The prospectus shows that this most fertile composer wrote no fewer than 314 larger works, without counting the hundreds of pieces for voice and pianoforte only. We shall return to this subject in our next issue.

A MUSICAL Service was held at the Church of St. Michael and All Angels, North Kensington, on Advent Sunday, when a complete orchestra was engaged at Even-song. The slow movement from Beethoven's Symphony in D opened the Service, which was fully choral. The Magnificat and Nunc dimittis were Eaton Fanning's setting in the key of C. Gounod's "Meditation" was performed during the offertory, and the second part of Haydn's "Creation" took the place of the anthem. The whole was rendered with efficiency, under the conductorship of Mr. Sidney Naylor, his place at the organ being taken by Mr. T. L. Forbes. The church was crowded, a large number of people being unable to gain admission. The sermon was preached by the Rev. Canon Duckworth.

THE sudden blow which struck down Mr. Frederic Clay two days after the production of his musical piece "The Golden Ring" at the Alhambra has occasioned widespread regret. He had been working very hard at rehearsals, &c., and the effort proved too much for him, apoplexy, involving paralysis, supervening with deadly energy. Since the attack Mr. Clay has remained in a very serious state, but we are happy to know that his physicians, if not sanguine, are able to report an improvement more satisfactory than was at first anticipated. At the moment of writing we hear that the improvement continues. Mr. Clay's recovery will be gladly hailed, his agreeable manners and graceful talent having endeared him to a large circle of friends.

CONCERTS by the members of the Violin Classes conducted by Mr. W. Fitzhenry took place on the 11th ult., at the South London Institute of Music, and on the 20th ult. at the City of London College. The members of the classes (numbering about eighty) on both occasions acquitted themselves admirably, and the execution of their selections—Fantasia for Violins in three parts (S. Jarvis), Gavotte (S. Clark), March (B. Tours), and Cornelius March (Mendelssohn)—showed evidences of excellent training on the part of the teacher. At both Concerts a popular selection of songs, glees, and instrumental solos were given, the artists being Miss Mary Beare, Mr. Edwin Bryant, Mr. Stanley Smith, and Mr. Tabb (vocalists); Mr. J. Beare (flute), and Mr. P. Hawkins (piano).

THE tenth season of the Crouch End Choral Society opened with a performance of Handel's "Judas Maccabæus" on the 11th ult., at Christ Church Schoolroom, Crouch End, before a large and appreciative audience. The principal vocalists were Mrs. Alfred Dye, Miss A. Scott, Miss Long, Mr. A. Lawrence Fryer, and Mr. Henry Pyatt, all of whom acquitted themselves in a highly satisfactory manner. The band and chorus numbered 100 performers, the former being led by Mr. S. Dean Grimson. Mr. W. Miller presided at the harmonium and Mr. Charles W. Lovejoy at the piano. Mr. Alfred J. Dye conducted, as usual. Mr. J. F. Barnett's "Ancient Mariner" is announced for the next Concert, on February 12.

THE prospectus of the Apollo Musical Club, at Chicago, Illinois, announces for its twelfth season three Subscription Concerts, to be given in Central Music Hall. At the first, on the 4th inst., Haydn's "Creation" will be performed, under the direction of Mr. Theodore Thomas, the solo vocalists being Madame Eugenie Pappenheim, Mr. Theodore J. Toedt, and Mr. Franz Remmert; Organist, Mr. H. Clarence Eddy. The second concert will comprise popular miscellaneous selections; and at the third concert Handel's Oratorio "Judas Maccabæus," and Mr. A. C. Mackenzie's Cantata "The Bride," will be given. The conductorship of the Club remains in the able hands of Mr. William L. Tomlins.

THE performance of Dr. W. E. Taylor's Oratorio, "St. Stephen," at the Sheldonian Theatre, Oxford, was attended by a crowded audience, and the work, which was written for the composer's musical degree at the University, was received with the utmost favour. The part of *St. Stephen* was well sung by Mr. Hodgson, and the Recitatives of the *Narrator* were impressively delivered by Mr. Bonell. At the conclusion of the Oratorio, Dr. Taylor had to bow his acknowledgments again and again, and he was also complimented by the musical Professor of the University, Sir F. G. Ouseley.

MISS ALICE ALOOF brought her third series of Concerts to a successful termination on Tuesday evening, the 11th ult., at Brixton Hall, the programme, as on previous occasions, consisting almost entirely of classical music. The *bénéficiaire* gained a warm reception for each of her solos, which were selected from the works of Mozart, Schumann, Rubinstein, Silas, and Mendelssohn. Miss Marie Schumann played with decided ability the violin part in Schubert's Rondo Brillant (Op. 70) and the Andante and Finale from Mendelssohn's Violin Concerto. The vocalists were Miss Edith Aloof and Mr. Robert Hilton. Mr. John Harrison accompanied with his accustomed ability.

THE 179th Monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 7th ult. The artists were Miss Clara Denison, Miss Louisa Augarde, Miss Clara Myers, Mr. Hirwen Jones, and Mr. Thurley Beale, all of whom were very successful. The part-songs by the choir included "'Tis silent eve" (Watson), "The lass of Richmond Hill" (Leslie), "You stole my love" (W. Macfarren), "The Sailor's Song" (Hatton), and the Soldiers' Chorus from "Faust" (Gounod). The programme also included pianoforte solos by Miss Matilda Crimp and Miss Clara Denison. The accompaniments were played by Mr. F. R. Kinkee, and Mr. Joseph Monday conducted.

THE Clapham Choral Society gave its first Concert of the season on the 11th ult., at Belmont Hall. The audience was large and appreciative. Sir Arthur Sullivan's "Martyr of Antioch" and C. Gounod's "Gallia" were excellently rendered by the choir, conducted by Mr. Clement Colman. Master Frank Charlton sang the solo in "Gallia," and Madame Worrell, Miss Dence, and Messrs. J. Tapley and H. Blower rendered in admirable manner the solos in "The Martyr of Antioch." Mr. T. Goodwin officiated at the piano, and Mr. James Hallé at the harmonium.

THE annual performance of "The Messiah," for the benefit of the Royal Society of Musicians, took place at St. James's Hall, on the 14th ult., under the able conductorship of Mr. Randegger. The principal vocalists were Miss Anna Williams, Miss Santley, Miss Hilda Wilson, Madame Isabel Fassett, Mr. W. H. Cummings, Mr. Hirwen Jones, Mr. Lucas Williams, and Mr. W. H. Breton. There was a good choir and an excellent orchestra; and in every respect the work was rendered in a manner worthy of a Society so identified with the name of the great composer.

THE usual Advent performance of Spohr's "Last Judgment," in St. Paul's Cathedral, took place on Tuesday evening, the 4th ult., when the standard of excellence attained in previous years was fully maintained. The Cathedral choir received no external assistance, nor any accompaniment beyond that of the organ, at which Dr. Stainer presided. A performance of the same Oratorio also took place in the Church of St. Clement Eastcheap, King William Street, on Wednesday evening, the 12th ult.

IN aid of the choir fund of St. Saviour's, Herne Hill Road, a Concert was given in the school connected with the church on Friday evening, the 14th ult., under the conductorship of the Organist, Mr. J. F. Boardman. Chorus were commendably sung by the members of the St. Saviour's Choral Society. The principal item in the programme consisted of the incidental music to "Macbeth." The soloists were Miss Patten, Miss Tomlins, Mr. Iver McKay, Mr. W. Wilding, and Mr. Lee. Miss Withall accompanied.

WE understand that the Committee of the "Earl of Wilton memorial," to be placed in St. Margaret's Church, Holyrood, Prestwich, near Manchester (a building erected almost entirely at his own expense, and dedicated to his wife Mary Margaret Countess of Wilton), have decided upon a stained glass window to be executed by the firm of Ward and Hughes, of Frith Street, Soho, London. The memorial has been subscribed for by the members of the congregation, neighbours, and many friends in London and Manchester.

MISS ROZEL AYERS gave an evening Concert in the Town Hall, Wandsworth, on Tuesday, the 4th ult., which was well attended. The vocalists were Miss Hipwell, Miss M. Gwynne, Miss E. Blair, Mr. E. Levetus, Mr. J. Budd, and Mr. J. King. Mr. Sternberg contributed violin solos with good effect. Several duets and solos were excellently played by Miss Ayers, Mr. Bambridge, Miss L. Potter, and Mr. H. G. Heydemann. The Conductors were Mr. Stafford Trego, Mus. Bac., Oxon.; and Mr. E. M. Flavell, R.A.M.

A CONCERT of Sacred Music was given at the Sydenham Baptist Chapel, on November 28, in aid of the Organ Fund. The soloists were Miss C. Offor (who was especially successful in Gounod's "Ave Maria"), Miss Young (who received an encore for her rendering of Gounod's "There is a green hill"), and Mr. Frank May (who was heard to great advantage in "Why do the nations" and "Rolling in foaming billows"). Instrumental solos and anthems by the choir completed the programme.

MR. FREDERIC PENNA, who is favourably known as a teacher of singing as well as a vocalist, gave a miscellaneous Concert, on the 10th ult., at the Steinway Hall. There was nothing in the programme to call for criticism, but favourable mention should be made of the singing of Madame Catherine Penna, Miss Isabel Chatterton, and Signor Ria, as well as the concert-giver. Herr Pollitzer, Signor Tito Mattei, and Herr Oberthur's instrumental solos gave relief to the vocal music.

MENDELSSOHN'S 13th Psalm has been sung at St. John the Evangelist, Waterloo Road, each Thursday in Advent, by the choir of the Church, slightly augmented for the occasion, under the direction of Mr. Henry J. B. Dart. The solos were sung by Master Lewis, of the Temple Church, and Master Thornton, of St. John's. The Monthly Organ Recital was given on Tuesday, the 4th ult., by Mr. James Loaring, F.C.O., with Mr. Charles James as vocalist.

THE members of the Herne Hill Choral Society, under the direction of Mr. J. T. Hutchinson, A.R.A.M., gave their first Concert at the Lecture Hall, Mayall Road, on Wednesday, the 12th ult. The part-songs were well rendered. The solo vocalists were Mr. J. T. Hutchinson, Mr. Percy Palmer, and Miss Edith Drown (of the Guildhall School). Pianoforte solos were contributed by Miss Minnie Drown, R.A.M.

THE Belle Sauvage Glee Union held its fourth annual Supper and Concert at Anderton's Hotel, Fleet Street, on November 29. Several part-songs were given in good style under the direction of Mr. C. H. Hewitt; and Mr. R. Flegg, Mr. S. W. Beckley, and Mr. H. Judd contributed songs. Mr. J. M. Lee and Mr. G. F. Bruce were effective in their pianoforte solos, the latter gentleman acting as accompanist throughout.

MR. NELSON VARLEY, the tenor singer, for five years a member of Mr. D'Oyly Carte's opera company, died on the 1st ult., at his lodgings in Cardiff, at the early age of thirty-nine. His funeral took place at the New Cemetery, Cardiff, on the 5th ult. A subscription is now on foot to raise a tombstone over the grave.

DR. STAINER'S new Cantata "St. Mary Magdalen" will be performed by the St. Stephen's Choral Society, at the Poplar Town Hall, on Monday evening, the 28th inst. The solos will be rendered by Mdle. Philippine Siedle, Madame Lenssen, Mr. A. Kenningham, and Mr. W. H. Brereton.

A PAPER on "The Position of the Science of Music and the Status of its Profession" was read at the College of Organists, on the evening of the 4th ult., by Mr. Samuel Gee, A.R.A.M., the chair being taken by Mr. J. Higgs, Mus. B., Oxon.

DR. GLADSTONE'S sacred Cantata "Philippi" is to be given, on the 30th inst., at St. Margaret's Church, Westminster. The choir of the church will be considerably augmented, and an efficient orchestra will assist, under the direction of the composer.

DR. JOHN HULLAH, who for some weeks past has been very seriously ill at Malvern Wells, has so far recovered as to be permitted to undertake a journey to a milder climate.

THE Dedication Festival Service at St. Paul's Cathedral, when a part of Mendelssohn's "St. Paul" is performed with full orchestra, will take place on Friday afternoon, the 25th inst. The service commences at four o'clock.

WE understand that Mr. E. A. Sydenham has been appointed to the post of Organist and Director of the Choir at All Saints', Scarborough, vacant by the appointment of Dr. Naylor to York Minster.

THE music for the Cantata, which will form an important feature in the opening ceremonial of the forthcoming International Exhibition at the Crystal Palace, will be composed by Sir George Macfarren.

THE Archbishop of Canterbury has conferred the degree of Doctor of Music on Mr. Langdon Colborne, Mus. Bac., Cantab., Organist of Hereford Cathedral.

## REVIEWS.

### *The Westminster Abbey Hymn Book.*

[Novello, Ewer and Co.]

WE very often hear in these days that the multiplication of hymn books is undesirable. But, as in most other questions, there are two sides to this. The difficulty is to determine whether in the matter of hymns, as of old in services, there shall be various "uses" for various places; or whether all individuality shall be merged into one common fund. It surely is appropriate that in places where the possibilities of rendering music well are many, something more may be attempted, even in the matter of hymns, than can be undertaken by ordinary parochial choirs. To adopt one book for the whole of the Church of England is an impossibility, because there are many divergent views in matters of doctrine; it must also be considered undesirable, as it would probably stop the supply of new hymns. Demand and supply keep pace one with the other. Hymns would soon cease to be written if there were no chance of their being incorporated into some collection, or, if written, they would perchance be hidden away, to be burnt by the literary or other executors as valueless. The Dean of Westminster has determined upon the first alternative, and for the Abbey over whose destinies he is called to preside he has sanctioned a special hymn book, compiled by the Rev. Dr. Troutbeck, one of the Minor Canons of the Abbey, and Priest-in-Ordinary to the Queen.

It seems plain upon the surface that this book, though primarily intended for the congregational element in the Abbey Services, has a second and subsidiary service to render—viz., to enshrine the memory of one who for many years presided over its fortune: the late Dean Stanley. The collection consists of 400 hymns. In its arrangement it follows the course of the Church Seasons, and therefore will meet the wants not only of the Abbey and other Cathedrals, but also of parish churches. One feature we notice is that in every case (with the exception of four anonymous hymns) the author's name is given—a satis-

faction, surely, to all who, struck with a hymn, may desire to know its author. There are four indices, which make the task of reference easy and expeditious. The first is the index of subjects, even the general hymns being sub-divided into Praise, Prayer, Faith, Hope, and Love; so that an appropriate hymn ought not to be hard to find. The second is that of the authors and translators, with their dates—useful at least in a literary sense. The third is an index of the metres, with the numbers of the hymns in the collection which are written in each metre. This will be of use in quickly settling upon another tune if the one to which a special hymn is written be found too elaborate or unsuitable. The fourth is the usual index of first lines. There is nothing to be desired in this part of the Hymn Book, in a sense the key of the whole. The words of the hymns only are before us. The final character and acceptableness of the book can only be truly determined when it is completed with its music. It has great possibilities of being made a most excellent Hymn Book, and it is to be hoped that much care and time and deliberation will be given to this final step; that the old favourites be not separated from their traditional tunes, and that the new ones be worthily matched with music fitted to them. It is satisfactory to see that the favourite hymns of the Church of England are included.

We have made a careful comparison of this book with the two others which are used principally in the Church of England, "Ancient and Modern" and "Church Hymns," and we find that the "Westminster Abbey Hymn Book" and "Ancient and Modern" have 165 hymns in common, and the still larger number of 200 are common to this and "Church Hymns." The most striking feature, perhaps, in the book is the contribution—thirteen in number—from the late Dean Stanley's hymns, originals and translations. They are all strongly marked with their author's individuality, pure and refined English, evenly flowing versification, sometimes an inadequate expression of the doctrine which the hymns are supposed to embody. See, for instance, 143 for Maunday Thursday; and 147 for Good Friday. They are most of them long, and will not readily lend themselves to singing. They are more poems than hymns. Many will be grateful for this collection of most of the late Dean's hymns, and will gladly possess the book because of it. There are no words which can adequately express the extreme beauty of two of these hymns, 186 for Ascensiontide, "He is gone—beyond the skies"; and No. 189 for Whitsuntide, a translation from the Latin of the eleventh century:—

Come, Holy Spirit, from above,  
And from the realms of light and love  
Thine own bright rays impart.

There are various contributions from other members of the Abbey Chapter and Body, past and present. Archbishop Trench's one hymn, "Some murmur when their sky is clear," might well be brought out of its place among hymns for "private use" and sung in the congregation. The Bishop of Lincoln, once a Canon of the Abbey, contributes six hymns, all well known and much sung, fit echoes of a life which did so much for the Abbey in past days, and is still doing so much for the Church in a larger sphere. They are all marked by his deep erudition and piety. The late Dean Milman, of St. Paul's Cathedral, once a Canon of the Abbey, is also represented by six hymns, most of them well known (139), "Ride on, ride on in majesty"; (248), "When our heads are bowed with woe." We are glad to see his very beautiful hymn for the "Burial of the Dead" included, (245), "Brother, thou art gone before us," than which there is nothing in the whole range of hymnology capable of giving more comfort. Is it asking too much to suggest that the beautiful music of Goss, to which it is set, may be retained, even if it be found necessary to compose simpler music for less musical choirs and congregations? Another past member of the Chapter, Ernest Hawkins, is represented by hymn 210, "Lord, a Saviour's love displaying." Archdeacon Farrar contributes two hymns (224), "For St. Michael and All Angels"; (380), "God and Father, great and holy," marked by the strong poetic imagination which is seen in all that he writes and says. Canon Barry, Bishop Elect of Sydney, will leave behind him, in addition to his many unrecorded services to the Abbey, one hymn by which he will be recalled (36),

for Sunday, "As Thou didst rest, O Father," comprehensive, thoughtful, and devotional. The Precursor, Mr. Flood Jones's hymn for Holy Matrimony, "Father of life," we are glad to see included in this collection. The compiler contributes a translation of "Ein feste Burg," whose traditional music fetters considerably the possibilities of translation.

We cannot pass by without special notice and commendation three hymns by the Rev. J. Gregory Smith: (362) "Adown the river year by year," (375) "The day-beam dies," and (268) "Comes at times a stillness as of even." Those who have heard the last to the beautiful setting by Sir H. Oakeley may well wish that no other music be apportioned to this hymn, and further, since musician and poet are so much in sympathy, that in the other hymns the partnership may not be dissolved. The Archbishop of Canterbury is represented by one very fine hymn (177), "O throned, O crowned with all renown." We are glad also to notice that the Bishop of Bedford's four hymns for "Spring," "Summer," "Autumn," and "Winter," now so well known through "Church Hymns," are included. They are worthy of a place in any collection of hymns. Next to Dean Stanley, the largest contribution of new hymns is from Francis T. Palgrave's collection. They are twelve in number, and much that has been before said of Dean Stanley's is applicable to these. They are more poems than hymns, bearing strong marks of the writer's individuality and experience. He is seen through them all constantly "struggling upwards towards the light," at times losing the path, but always regaining it and coming back to the faith again. The Rev. S. J. Stone contributes four. His powers as a hymn writer are so well known as to need no praise. We wish he could see his way to altering the first line of verse 5 in hymn 258—"O once for men, of Man the Son"—it appears to us hardly worthy of one who can write so well. One of our best hymn writers—the Rev. J. Ellerton—has six in this collection. No collection would be complete without his Funeral Hymn "Now the labourer's task is o'er." We have no space to notice several others which deserve mention. Their fame is already established. We find several hymns more fully given and others curtailed, among which latter we are sorry to see that two verses of 321, "Hark, my soul, it is the Lord," are omitted: a short hymn at the best, we can hardly spare the omissions. We are glad to see two hymns by Henry J. Buckoll for the beginning and ending of school terms (Nos. 277, 278), both in the same metre. There is no reason why with good music such hymns should not become traditional in all our public schools. There are a few hymns at the end of the book for "private use," though we do not see why they should not, many of them, be used in the public services of the Church. Cowper's "O for a closer walk with God" (366) is found in the "Temple Hymn Book," and is used for public worship. Hymns are meant to be ideals to be aimed at, and not only the expression of people's experiences. But we must draw to a close.

The book is a good one. It has preserved the balance well between the past and present. There are "treasures new and old" to be found in it. It is particularly adapted for the place for which it is primarily intended. We shall look anxiously for its final form, the words with the music complete. Its position as an important factor in the public services of the Church depends greatly upon the care and trouble expended upon this final step.

*Italian and other Studies.* By Francis Hueffer.  
[Elliot Stock.]

THE preface to a volume of Essays by Mr. Hueffer, published three years ago, contains some remarks which the author considers so applicable to the work before us as to justify his reprinting them as a sort of apologetical Introduction to a second collection of papers which have already met the public eye in various magazines and newspapers. In the present day it is by no means necessary to crave the indulgence of the reader for the presentation of material the only fault of which is that it has been once before set up in type. The thoughts of some of our best authors are now so scattered throughout periodical literature that journals are often carefully preserved for the worth of the articles they contain; and it is a boon to the public, when

accredited writers will render this proceeding unnecessary by occasionally issuing a collection of their choicest papers in a volume. Mr. Hueffer is an acute and intelligent thinker; and, an advocate of what is termed the "advanced" school of music, never loses an opportunity of endeavouring to prepare the public mind for the representative works of this class now so constantly placed before us. Although there are few articles in the book under notice exclusively upon music, it is easy to perceive that the feeling we have mentioned underlies the whole of them; and notwithstanding that there may be many readers who do not entirely agree with the artistic theory he enforces, there can be no doubt of the attractive character of the illustrations he has selected to strengthen his cause, or of the skilful manner in which he has used them. The paper on "The Poets of Young Italy," which originally appeared in the "Fortnightly Review," gives an admirable sketch of the state of Italian poetry in modern times; and in proof of the sympathetic appreciation of the Wagnerian School of Music amongst the young bards of Italy, we are reminded that "Lohengrin," at Bologna, was received by them with "poetic acclamations of the highest enthusiasm." In "A Literary Friendship of the Fourteenth Century" we have an excellent account of the rare affection which existed between Boccaccio and Petrarch, the bond of union being, no doubt, as our author observes, their "common love of poetry," although their writings proved the essential difference between their real natures. "The Renaissance in Italy" and "Exhibitions of Rossetti's Pictures" will have much interest to all artistic readers, the latter indeed showing most vividly the impression produced upon the author by one of the most original of latter-day painters. "Troubadours Ancient and Modern"—an attempt to disprove the notion that these wandering bards were merely minstrels of love, "going from land to land twanging their guitars with no object in view but the praise of beauty, and no rule to entrap their passionate effusions"—has some very good thoughts on the construction of the Sonnet and Sestina; and proves that the author's knowledge of various verse forms is the result of some years of loving study. "Music and Musicians" is a review of Grove's well-known "Dictionary," to which Mr. Hueffer does every justice. We quite agree with him, however, in saying that a little more prominence might have been given, in an English Dictionary, to Beethoven's relations with this country. We know that the composer was always desirous of visiting England, where his works were so highly appreciated, and in 1824 he wrote to Neate—whom, by the way, Mr. Hueffer calls Sir Charles Neate—respecting an offer made to him by the Philharmonic Society of the sum of 300 guineas and a benefit, guaranteed at £500, on condition that he brought with him a new Symphony and Concerto. Beethoven had accepted these terms, and made arrangements for his journey, but the idea was afterwards abandoned in consequence of a domestic difficulty. "The Literary Aspects of Schopenhauer's Work" is avowedly a sequel to an Essay which appeared in the collection of papers referred to at the commencement of our notice. In this we have a truthful abstract of the doctrines of the Pessimist philosopher, of whom, we fear, too little is generally known. Considering his powerful influence upon the "music of the future," the following paragraph reads strangely: "Of Wagner, the representative musician of modern times, and one of Schopenhauer's staunchest adherents, the philosopher peremptorily declared, 'He does not know what music is,' and of his taste with regard to the fine arts, it may be cited as characteristic that beauty of design appealed to him more than truth and richness of colouring." That he was rarely satisfied with those who professedly based their artistic aims upon his creed is positively asserted by Mr. Hueffer, who tells us that "the most faithful and most intelligent adherents of his philosophy are men whose views of art, literature, and politics he attacks with immoderate warmth." The remaining papers are "Musical Criticism," a Lecture delivered at the Royal Institution, and "Mr. Pepys the Musician," which appeared in THE MUSICAL TIMES from January to July, 1881. The majority of the papers contained in this volume, although really reviews contributed, as we have said, chiefly to periodicals, have not too much reference to the books or events which called them forth

to injure their value as abstract articles; and though termed by their author "fugitive pieces," we shall be glad if the shape in which they are now brought to judgment should effectually arrest their flight, and ensure them a permanent welcome amongst art-loving readers.

*Six Original School Songs, easy of execution.* Written by C. M. L. Composed by Odoardo Barri. [Hutchings and Romer.]

THE necessity of including singing in the educational movement of the present day seems generally acknowledged by teachers, and we are glad to see that composers and authors are lending their aid to the cause by supplying children with songs within their powers both of execution and comprehension. The six little vocal pieces before us are a welcome contribution to the store, for the words are healthy, and just such as a happy child would be pleased to sing. The titles—"The School Treat," "The Monkey," "Skating in the park," "My garden," "The soldier," and "A dream"—sufficiently indicate their character; and we may say that the verses—especially Nos. 1, 4, and 6 on our list—are extremely attractive, and truly sympathetic with the juvenile mind. Mr. Barri has proved a worthy musical ally, for he has not only made the melodies pleasing and singable, but has accompanied them with simple harmonies, which will help the vocalist on his way.

*Eine Studie zum Stabat Mater.* Von C. H. Bitter. [Leipzig: Robert Seitz.]

THOUGH but little known in this country, Herr Bitter has made for himself a reputation in Germany by numerous works, chief among which may be named his "Life of J. S. Bach," his "C. P. E. Bach und W. F. Bach, und Seine Brüder"; and his "Beiträge zur Geschichte des Oratoriums." His present little book—it can hardly be called a volume, as it contains only ninety-two pages—contains in a compressed form the result of a very large amount of research. Few hymns of the Roman Catholic Church have enjoyed a wider popularity than the "Stabat Mater dolorosa," and none probably have been more frequently set to music. Herr Bitter gives a list of more than a hundred different settings, commencing with Josquin de Près and Palestrina, and coming down to the work of Dvorák, recently performed in London. The attractiveness of the text for composers is shown by the fact that several musicians have set the poem more than once, while, to give one remarkable instance, Nicolo Zingarelli is said to have written twenty-eight different versions.

Before speaking of the music Herr Bitter enumerates no fewer than eighty-two different German translations of the poem, most of which have been adapted, with more or less success (often with less), to the various musical settings. As this part of the book will be less interesting to English readers, we pass it over with an expression of regret that the author should have more than once gone out of his way to attack Richard Wagner. The great composer translated the hymn for his edition of Palestrina's "Stabat Mater." Herr Bitter gives Wagner's rendering in full; and, after pronouncing it neither better nor worse than the majority of the others, enters upon a tirade against the diction of the "Ring der Nibelungen," which is entirely uncalled for and out of place.

It would have been, of course, impossible to give any account of all the musical settings of the hymn which our author has catalogued within the limits of this little work; and, as Herr Bitter says, even if possible it would have been tedious both to writer and readers. Only the most important versions are described. We have first a notice of two or three of the simpler choral forms of the hymn; those selected are that of the Paderborn Hymnal (1678), and of Kirnberger, Sebastian Bach's pupil, both of which are given in full. An extract from Steffan's "Stabat Mater" for two voices is in curious contrast to the preceding, being in the melodious form of the old Italian arias. A most extraordinary composition is that by Saracini (1620), in which meaninglessly, not to say absurd, "divisions," and the most tasteless ornaments abound. The passage "In die judicii" which Herr Bitter quotes is simply astounding, and to our modern ideas absolutely grotesque. The two versions by Palestrina, one for two



and the other for three choirs next come under notice, as specimens of the pure ecclesiastical style of the old master. The "Stabat" of Haydn and that of Pergolese, both representative works, receive a full and appreciative analysis. Next follow notices, with quotations, of the settings by Astorga, Bernard Klein, Caldara, Franz Lachner, and Rungenhagen. Rossini's popular work would naturally be hardly sympathetic to a German musician; but, on the whole, one can scarcely accuse Herr Bitter of injustice in his criticisms. The last two works noticed in detail are the settings by Friedrich Kiel and Dvorák. The latter is unquestionably one of the most striking and original yet produced, and our author shows himself fully alive to its merits. We can cordially recommend Herr Bitter's book to those who are acquainted with the German language as an interesting and valuable contribution to musical literature.

*Toccata in F major.* For the Pianoforte. Composed for the Pianoforte by Arthur O'Leary.

[Novello, Ewer and Co.]

We may hope that as so few Toccatas are written by English composers this piece will receive the attention it merits. Amongst the multitudes of compositions fashioned merely for modern requirements it is not always that the best can make their way to the surface; but the form in which Mr. O'Leary has cast his musical thoughts should awaken a new interest in such pieces; and, if so, this specimen may fitly serve as a model for future workers. In every respect it is an excellent composition, and we cordially commend it to the attention both of pianists and teachers.

*Novello, Ewer and Co.'s Pianoforte Albums.* Vol. 4. *Gavottes, Minuets, &c.*, by various composers. Edited by Berthold Tours. [Novello, Ewer and Co.]

It is good that the many amateur pianists who play the Gavottes, Minuets, and other old dance tunes by modern writers should be well acquainted with those of the old masters; and we especially direct attention, therefore, to these Pianoforte Albums, the early numbers of which contain some of the best specimens of such pieces by Bach and Handel. The volume now before us includes the works of some of the composers of our own day, and the very highest praise that we can bestow upon them is that they suffer not by comparison with those which have received the sanction of time. Amongst the contents of this book we find a few extracts from Symphonies, Orchestral Suites, Quartets, and also the Minuet from Beethoven's Trio for violin, viola, and violoncello, Op. 9, No. 2, all of which are so well arranged as to form highly attractive pianoforte pieces. The very best Gavottes, Minuets, Sarabandes, Bourrées, and Giges have been collected from all sources; and one commendable feature in the volume is that where the name of a transcriber has become identified with a composition, this arrangement remains intact, as for example the Minuet from Mozart's Symphony in E flat, by Schulhoff, and the well known Gavotte of Louis XIII., by Henri Ghys. We need scarcely say that the music is excellently printed, and most carefully edited.

*The Professional Pocket Book; or Daily and Hourly Engagement Diary for 1884.* Published under the direction of Sir Julius Benedict. [Rudall, Carte and Co.]

THE edition of this useful Pocket Book for the present year has all the salient features of its predecessors. We could wish that a few more musical events had been included, even at the expense of leaving the dates of the principal races unchronicled; but as the work is entitled the "Professional" Pocket Book, perhaps we must not think too exclusively of what interests the musical professor.

#### FOREIGN NOTES.

THE great Wagner lawsuit brought by the German *impresario*, Herr Neumann, well-known in this country by his performances of Wagner's operas at Her Majesty's Theatre, against M. Lamoureux, the conductor of orchestral concerts in Paris, has been decided by the Paris tribunal in favour of the latter. Herr Neumann had, by a contract with the late composer, secured all rights of

representation of his operas in France, and M. Lamoureux having performed some fragments of "Lohengrin" at one of his orchestral concerts, this suit was instituted for the purpose of restraining such performances. The court, however, held that Herr Neumann's rights had not been infringed, the two principal points in the judgment being: (1) The representation of a dramatic work, such as an opera, is understood to be a performance with scenery and costumes of the whole or part of the work: a simple performance of the music without costumes, scenery, or action does not constitute a representation, and in consequence (2) The proprietor of a right of representation of an opera cannot prevent (as interfering with his rights) a mere performance by the orchestra only of a part of the said opera. Herr Neumann has to pay M. Lamoureux 500 francs damages, besides costs.

Hans von Bülow is creating unbounded enthusiasm on his Concert tour through South Germany. One of the most remarkable manifestations of his genius was given at a Concert at the Cursaal, in Wiesbaden, when the programme consisted entirely of pieces by the late Joachim Raff. The orchestral portion of the Concert was excellently rendered by the Kurkapelle under the able conductorship of Herr Louis Lüstner. There is hardly a concert institute in Germany which produces so many novelties, and it was here that nearly all Herr Raff's Symphonies were given for the first time. We may add that the late composer was for many years an inhabitant of Wiesbaden.

A great many musical and other papers lately announced the death of the celebrated composer of dance music, Josef Gung'l, who will be remembered in this country as having conducted the performances of his own compositions at the Promenade Concerts at Covent Garden Theatre some years since. It now appears that Herr Josef Gung'l, so far from being dead, is living and in good health at his daughter's house in Cassel. The mistake arose from the fact of a relation of his, the bandmaster, Johann Gung'l, having died some time since.

Herr Martin Roeder, a well-known critic on musical matters, and the writer of several books describing his sojourn in Italy, recently gave a Concert at Berlin, consisting entirely of his own compositions. The principal work performed was a new oratorio, entitled "St. Mary Magdalene." The Berlin papers report that the *fasco* experienced by this composition has not been equalled for many years in the German capital.

Dr. Hase (the proprietor of the celebrated publishing firm of Breitkopf and Härtel) was recently in Vienna to make arrangements for a complete edition of Schubert's works, on the model of the editions of Mozart and Beethoven published by the same house.

Délibes' opera "Lakmé" was performed for the first time in Germany at the Opera House of Frankfurt, on the 3rd ult., and was received with great enthusiasm. The principal singers, as well as the orchestra and scenery, left nothing to be desired, and the repetitions of the work, of which several have taken place, have proved equally successful.

A new opera, "Helianthus," by Herr Adalbert Goldschmidt, who, following the example of Wagner, has written his own libretto, is announced for production at Leipzig.

Brahms's new Symphony (No. 3) was performed for the first time in Vienna on the 2nd ult., under the conductorship of Herr Hans Richter, and proved an immense success.

The new National Opera House, at Prague (the old house having been burnt down last year), was opened on November 18, with Smetana's opera "Libussa."

The valuable musical library left by the late Joachim Raff has been bought by the publisher, C. F. Heckel, of Mannheim.

Italian Opera was revived in Paris, after a lapse of many years, at the Théâtre des Nations, on November 28. This spacious theatre, situated in the Place du Chatelet, has been converted into a splendid opera-house, under the direction of MM. Maurel and Corti. Verdi's "Simon Boccanegra," re-written for this occasion, was the work selected for the opening. The theatre presented an imposing spectacle, President Grévy with his family, and

nearly all the leading members of Parisian society, including the whole of the Italian Embassy, being present. The performance proved a great success, the principal parts being in the able hands of the prima donna, Madame Fidès-Devriès, M. Maurel (in the title rôle), and M. De Reszké. Signor Faccio, the famous conductor of La Scala, in Milan, directed the orchestra with his usual skill, and was received with great applause. The opera was splendidly mounted, and among the most effective tableaux were the Council hall in the second act, in which the Doge and his councillors are disturbed by the revolutionary cries of the populace; and the view of Genoa illuminated in the last act.

Among the novelties produced by M. Padeloup at his Concerts, at Paris, during the past month, has been a poem symphonique, entitled "Pologne," by Madlle. Augusta Holmes. The piece, which is described as abounding in melody and bright orchestral colour, was rapturously received and encored, and its repetition on the following Sunday commanded by the audience.

At one of M. Lamoureux's Concerts at the Château d'Eau, during the past month, Bach's dramatic cantata "Der Streit zwischen Phœbus und Pan" was performed. Both work and rendering are very highly praised. Madlle. Clotilde Kleeberg, a young pianist, who appeared successfully in London last season, has made a brilliant success at these Concerts in Beethoven's Concerto in C minor.

We learn that the Grand Prize for composition offered by the City of Paris is in future only to be given triennially, instead of, as hitherto, every two years.

M. Camille Saint-Saëns recently gave an interesting lecture at the Académie des Beaux Arts, at Paris, on fourteen pictures of ancient instruments. The pictures were found in a manuscript contained in the Angers Public Library, and the instruments represented date from the time of Charlemagne. The publication of the pictures is being prepared.

Our Paris contemporary, "L'Art Musical," has changed proprietors, and is now being published by M. Alfonse Leduc.

In a lengthy article describing the works going on at the great Exhibition buildings, to be opened in Turin next spring, the *Illustrazione Italiana* thus alludes to the department of music: "Along the three grand aisles there will be a small gallery destined for the display of musical instruments. A vestibule will lead to a grand saloon, in the form of a rotundo, of severe but simple architecture, as large as the San Carlo Theatre at Naples, and therefore capable of containing no less than 3,000 people. We shall thus have in Turin, as at the Trocadéro in Paris, that which was wanted at the late Milan Exhibition—a grand saloon which may be used for festivals, concerts, and musical performances generally, and which will be furnished with two grand organs. Alongside of the vestibule, or atrium, and around the grand saloon, there will be rooms for the performance of chamber music, rooms for artists, reception rooms, instrument rooms, and other conveniences."

Bizet's "La Jolie Fille de Perth" has been given with great success at the Argentina Theatre, Rome.

Arrigo Boito is engaged on a new opera entitled "Pur Luigi Farnese." As in the case of his former work, "Mefistofele," Signor Boito is the author of the words as well as the music.

We understand that Herr G. A. Heinze, of Amsterdam, has finished the composition of an oratorio entitled "St. Vincent von Paula."

Wagner's "Ring des Nibelungen" is to be given next spring at St. Petersburg and Moscow.

The death is announced at Rome of Signor Mario in his 75th year. An obituary notice appears in another portion of our columns.

Auguste Offenbach, the only son of the celebrated composer of French operettas, died on the 7th ult., at Cannes, at the early age of twenty-one.

Dominique Rubini, formerly bandmaster to the Emperor of Russia, and a celebrated professor of singing, died on November 22, at Reuil, near Paris, at the age of 77 years.

Gustav Hölzel, a very popular song composer and once famous singer, died lately at Vienna at the age of seventy.

## CORRESPONDENCE.

### SCHUBERT'S MANUSCRIPTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Permit me to say a few words as to the notice of my Schubert discoveries contained in No. 490 of your highly-esteemed paper. The first discovery of the whole music to "Rosamunde" belongs to no one but Sir George Grove, whose biography of Schubert (in his "Dictionary of Music and Musicians") is, with Nottebohm's Thematic Catalogue, the most valuable contribution which we possess to the Schubert Literature.

The new Schubert discoveries which have been ascribed to me by some Austrian papers have only regard to songs of the master.—Yours very truly,

MAX FRIEDLÄNDER.

Frankfort-on-Main, December 18, 1883.

### BAPTIE'S "BIOGRAPHY OF MUSICIANS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reply to your correspondent "P. Q.," of December 1, I beg to state that he appears to be *sure* of what he evidently *knows* nothing about.

I am quite aware that Sir Robert is a *half* Vicar-Choral (the other half is held by Mr. John O'Rourke, tenor) of St. Patrick's Cathedral, Dublin, but is not, and never has been, Organist. If "P. Q." will take the trouble to provide himself with one of the printed lists containing the names of the entire staff at St. Patrick's, he will there find Sir Robert's name as a Vicar-Choral, and that of Mr. Charles Marchant as Organist and Choirmaster.

I am, Sir, yours, &c.,

R. Y.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The difference between Mr. Baptie and "R. Y." is easily explained. The organist of St. Patrick's, Dublin is a stipendiary *not* on the foundation. Sir Robert Steward held the office from 1852 till 1861, when he was placed on the foundation as a Vicar-Choral, and was succeeded as organist by Mr. W. Murphy. In 1879 Mr. C. G. Marchant was appointed, in the place of Mr. Murphy. Sir Robert however, continued to officiate at the principal services and may thus be regarded as *practically* the organist although, as a member of the Cathedral, he is a Vicar only. He is organist of Christ Church Cathedral and of the Chapel of Trinity College.—Yours faithfully,

December 22, 1883. G. A. C.

### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after its occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the papers or supplied to us by correspondents.

BANBURY.—The members of the New Philharmonic Society at the first Concert of the season on Tuesday, the 4th ult., at Exchange Hall. The programme consisted of Mendelssohn's Psalm, Costa's Serenata *The Dream*, and a miscellaneous selection. The solo vocalists were Miss Ferrari, Miss Strong, Mr. John Probert, and Messrs. P. S. Edmunds, F. P. Edmunds, W. Thompson, and Walkley. Mr. M. J. Monk conducted, Miss Lewis presided at the pianoforte, and Mr. W. Clough at the organ.

**BARNSELY.**—A very successful Subscription Concert was given by the members of the Barnsley St. Cecilia Society, in the Assembly Room Public Hall, on Wednesday, the 12th ult. The first part of the programme was devoted to Gade's *Psyche* and the second part was miscellaneous. The principal vocalists were Miss Agnes Larkcom and Mr. William Riley, who sustained the parts of "Psyche" and "Eros" respectively in a very excellent manner. The choruses in *Psyche* and part-songs in the second part were creditably performed by the choir, which now numbers over 100 voices, under the able conductorship of Mr. R. S. Burton.

**BELFAST.**—The members of the Philharmonic Society gave the first Concert of the season on Friday, November 23, in the Ulster Hall, under the conductorship of Herr Beyschlag. The orchestral pieces, including Schubert's *Rosamunde* ballet music, were well played, and the part-songs and choruses were excellently rendered. The solo vocalists were Miss Ella Lemmens, Mr. Henry Guy, and Mr. Santley; solo violinist, Mr. Carrodus. Mr. J. J. Shillington accompanied on the organ, and the pianoforte accompaniments were divided between Herr Beyschlag and Herr Werner.

**BERKHAMSTED.**—The fifth annual Concert of the Philharmonic Society, which is in connection with King Edward VI.'s Grammar School, was given on November 28, in the Town Hall. Mr. James Turpin was Conductor, and the Concert was a great success, fully sustaining the high reputation of the Society. Bennett's *May Queen* formed the first part, Miss Clara Field, Miss A. Bartrum, Mr. W. B. Bartrum, and Mr. P. Tuckwell sustaining the solo parts. Part two was miscellaneous, and comprised a selection of songs, part-songs, violin and piano solos, &c.

**BIRMINGHAM.**—On the 5th ult. the Sunday School Union Choral Society gave its annual Concert, at which Mr. Alfred R. Gaul's Cantata *The Holy City* was performed, conducted by the composer. The principal vocalists were Miss A. Willford, R.A.M., Miss Jeanie Rose, Miss L. Mills, Miss Hetherington, Mr. Boulcott Newth, and Mr. T. Horrex. The band was led by Mr. T. M. Abbott. Mr. J. Stimpson presided at the organ and Mr. Walter Wale at the pianoforte. The choir was reinforced by members of the Conductor's various classes. The band and chorus numbered over 400. The audience was large, and thoroughly appreciated the merits of the work.

**BISHOP AUCKLAND.**—Mr. A. C. Mackenzie's *Jason* was performed by the Auckland Musical Society on Tuesday, the 18th ult., with full band and chorus. The work, which is of an exacting character, taxed the powers of the executants to the fullest extent, but on the whole a fine rendering of the Cantata was given. The choir sang with great intelligence and refinement, and making due allowance for the difficulties of their parts, the band was thoroughly satisfactory. The solo vocalists were Miss Farnol, Mr. Abercrombie, and Mr. Lucas Williams. Mr. Williams' singing in the remarkable scene "Now my firm soul" was truly excellent. The other principal artists engaged were Mdlle. Bertha Brouil, Mr. J. A. Brouil, Mr. J. H. Beers, Mr. W. Lax, Mrs. Priscilla Frost, &c. Mr. J. H. Brotherton was leader of the band, and Mr. Kilburn, the Society's director, conducted.

**BLACKBURN.**—The first Concert of the ninth season of the St. Cecilia Society was given in the Exchange Hall, on Monday evening, the 10th ult., and proved to be one of the most successful yet given by the Society. The programme consisted of Dr. Stainer's Cantata *The Daughter of Jairus*, Sir Arthur Sullivan's *On Shore and Sea*, and a miscellaneous selection of songs and orchestral music. The principal vocalists were Miss Fanny Bristowe, Mr. Seymour Jackson, and Mr. Higginson. The choruses in both Cantatas were sung with the greatest care, and Henry Leslie's part-song "Lullaby of life" gained a unanimous encore. The band was selected from Mr. Chas. Halle's and Mr. De Jong's orchestras. Mr. James H. Rooks (of Bradford), the Society's Conductor, deserves the highest praise for the able manner in which he fulfilled his duties, much of the success of the Concert being due to his untiring energy and tact.

**BRECON.**—The Philharmonic Society gave its second evening Concert (sixth season), on Tuesday, the 11th ult., in the Town Hall, when Smart's *Bride of Dunkenon* was performed with full band and chorus. The solo vocalists were Miss Jones, Mr. Percy Palmer, and Mr. A. J. Tuckwell. The second part was miscellaneous and included Eaton Fanning's new Chorus "Daybreak," with orchestral accompaniment. The Hall was full, many being unable to obtain admittance, and the performance was a great success throughout. The chorus sang with precision and care. The Conductor was Mr. R. T. Heins; pianist, Mrs. Heins; organ, Rev. T. Simmons.

**BRIGHTON.**—At a special service on St. Andrew's Day a new organ was opened at Holy Trinity Church, West Brighton, when the qualities of the instrument were tested to much advantage by Mr. J. Crape, F.C.O., who played a well-selected programme of classical music. At the service the Psalms, Canticles, Responses, and Anthem ("O Lord, our Governor") were well rendered by the new choir, the training of which reflects much credit upon the Choirmaster, Mr. Charles Kelly.

**BURTON-ON-TRENT.**—On Tuesday, the 4th ult., a very successful performance of Dr. Stainer's Cantata *St. Mary Magdalen* was given by the members of St. Paul's Institute Choral Society. The principal vocalists were Miss Blanthorne, Miss Harris, Mr. R. Clarke, and Mr. G. Harris. The work was well rendered, the singing of the choruses being especially noticeable. The band was led by Mr. F. Ward; Mr. G. A. Barnes presided at the organ, and Mr. A. B. Plant, Mus. Bac., Oxon., F.C.O., conducted. There was a large audience.

**BURY ST. EDMUNDS.**—The first Concert of the season was given by the Choral Society, at the Athenæum Hall, on the 6th ult., when Mendelssohn's *Hymn of Praise* was most successfully performed. The second part of the programme was miscellaneous. The band and chorus numbered 130, and the principal vocalists were Madame Lita Jarrett, R.A.M., and Mr. J. Probert, of London. Mr. T. B. Richardson was an efficient Conductor.

**CANTON, CARDIFF.**—A Concert was given in the National School-room, on the 5th ult., by the Madrigal Society, under the patronage of the Right Rev. The Lord Bishop of Llandaff. The room was full, and many were unable to obtain admittance. There was a good programme,

including Morley's "My Bonny Lass," Cooke's "Strike the Lyre," and other standard compositions, which were excellently rendered by the members of the Society under the conductorship of Mr. R. Gould Thorac. The St. Mary's string band played some admirable selections, Mr. Mackadam conducting, and the remainder of the programme comprised songs by the Misses S. J. Smith, R.A.M., Grace H. Williams, Harriet B. Jones, and Messrs. C. P. Voit, Frank H. Williams, and Alfred Jenkins, all of whom won loud applause. Mr. Herbert Parry played a flute solo, accompanied on the pianoforte by Mr. Thorne.

**CAPE TOWN.**—The 400th anniversary of the birth of Martin Luther was celebrated in the Evangelical Lutheran Church, Strand Street, on Sunday, November 11. The Rev. W. F. Gohl preached. A special choir, under the direction of Mr. J. H. Ashley, sang Mendelssohn's *Praise Jehovah*. Mr. J. B. Smithers, the former Organist of the church, accompanied. The soprano solos were sung by Mrs. Sedewick. The chorals and voluntaries were played by Mr. Thomas, the present Organist.

**CHELMSFORD.**—On November 28, the annual Concert by the St. Mary's Church Choir took place at the Shire Hall. Madame Clara West, Miss Lottie West, Major Meares, Herr Stromeyer (violin), and Miss R. M. Copland (pianoforte), were the principals; Mr. Frye, F.C.O., Organist of St. Mary's Church, conducted. An interesting feature was Beethoven's Duet for piano and violin in A minor (Op. 23), by Mr. Frye and Herr Stromeyer. The choir was encored for its singing of Barnby's *Sweet and low*.—On the 11th ult., the Chelmsford Musical Society gave Haydn's *Creation* at the Corn Exchange. The band and chorus numbered about ninety performers. Miss Jessie Royd, whose singing gave much satisfaction, Mr. Sinclair Dunn, and Mr. Theodore Distin were the soloists. The Conductor was Mr. Frye, F.C.O. The performance was of a high standard, the chorus singing being refined and of good volume.

**CHELtenham.**—A Concert of sacred music was given in Salem Chapel on Wednesday, the 5th ult., conducted by Mr. J. O. Smith. The programme was well selected, and included a new song, written expressly for the occasion by Mr. Smith, which was well sung by Miss C. Smith. Mr. S. Gorton presided at the organ.

**CHEPSTOW.**—On Wednesday, the 12th ult., the members of the Choral Society gave their first Concert of the season in the Beaufort Assembly Room. The Society is under the able tuition of Mr. Kingsford, Organist of the Parish Church. The first part of the programme consisted of Van Bree's Cantata *St. Cecilia's Day*, which was excellently rendered, the recitatives being taken by Miss Marian Williams, R.A.M. The second part was miscellaneous and included several songs by Miss Williams and Mr. Miller (of Llandaff Cathedral), which were well received. Mr. Brooksbank, Organist of Llandaff Cathedral, presided at the pianoforte, assisted by Misses H. S. Watkins and Thomas. The other instrumentalists were: organ, Mr. Kingsford; flute, Mr. E. Williams; and clarinet, Mr. J. G. Ewance.

**CHICHESTER.**—The first Concert given by the newly-formed Glee Choir took place on the 19th ult., under the conductorship of Mr. Seymour Kelly. The glees and part songs were rendered very effectively. The choir was assisted on this occasion by Mr. C. E. Pillow (tenor), who made a marked success, and Miss Gatehouse (solo pianoforte). Miss M. Osmond acted as accompanist with much ability.

**CIRENCESTER.**—The Parish Church was crowded to excess on the 6th ult., the occasion being the holding of a special Advent service, when Spohr's Oratorio *The Last Judgment* was given, with full orchestral accompaniments. At five o'clock the members of the Parish Church and Holy Trinity choir, having assumed their surplices in the Town Hall, walked in procession on the south door to their seats in the chancel, and then the service opened with the well-known Advent hymn "Lo! He comes in clouds descending" sung to the tune of Helmsley. This was succeeded by the Suffrages from the Order of Daily Prayer, intoned by the Ven. Archdeacon Hayward, the responses being sung to Tallis. The Collects for the First and Third Sundays in Advent, for Good Friday, the Collect for Unity, the Prayer for all sorts and conditions of men, and the General Thanksgiving followed, and then the hymn "The Advent of our King" was given with organ accompaniment before the sermon. After an address by the Ven. Archdeacon Hayward, the Oratorio was sung, the solos being well rendered by Miss Mary Bearre, Miss Lizzie Hellis, Mr. John Probert, and Mr. Thomas Brandon. Mr. Brind conducted with much ability.

**DUBLIN.**—The opening Concert for the present season of the University Choral Society was given at the Examination Hall, on the afternoon of November 24. Great interest was felt in the appearance of two Australian ladies—Miss Eno Orr, a pupil of Signor Sgambati, who gave Beethoven's *Sonata Appassionata* and a Berceuse and Polonaise of Chopin with exquisite taste and finished execution, and Miss Frederica Mitchell, who displayed an excellent mezzo-soprano voice in several songs, one written expressly for her. Both *débütantes* were received with warm and well-deserved applause. The other soloists were Mr. Walter Bapty (who sung two hitherto unknown Irish melodies, arranged for him by the Rev. J. P. Mahaffy), a lady amateur, and a promising male pupil of the School of Music. The choral music was given with admirable precision and effect.

**DUNDEE.**—A Concert was given by the Broughty Ferry Choral Union, on the 4th ult., in the Volunteer Hall, when Mr. John More Smetton's new Cantata *Ariadne* was performed with much success, under the conduct rship of Mr. Neale, Mr. R. Stiles presiding at the pianoforte and the composer of the work at the harmonium. The principal vocalists were Mrs. A. C. Haden, Mr. Bernard Lane, and two members of the Choral Union, all of whom were highly efficient. The choruses were excellently sung. The second part of the programme was miscellaneous.

**EDINBURGH.**—Sir Herbert Oakeley gave his second Organ Recital for this season, on the 13th ult., in the Class-room, Park Place. There was a large audience including the students, several of the University Professors, and the Lord Provost. The programme, which was well selected, included Luther's Advent Hymn, a selection from Mozart's

*Twelfth Mass*, and a Minuet by Professor Oakeley, which was enthusiastically redemanded. Bach's Prelude and Fugue in C major was well played by a student—Mr. Clive Baynes.

**ENNIKILLIN.**—Mr. Arnold's benefit Concert was given on November 28, in the Town Hall, before a crowded audience. The Church Choir, augmented for the occasion, sang with much effect an excellent selection of glees, two of which were accompanied by the band of the 13th Somersetshire Light Infantry. The following artists assisted: Misses C. McTiernan, M. Cooney, Weaver, McKeague, Benson, E. Graham, and Lockname; Messrs. Vevers and Mercer. The band selections were exceedingly well rendered. Mr. Vevers conducted, and Mrs. Valentine and Miss Gunning presided at the pianoforte. A purse of gold has been presented to Mr. Arnold (who has recently recovered from a severe illness) by the parishioners, in recognition of his valuable services as Organist and Choirmaster.

**EPPING.**—A Concert was given at the Town Hall, on the 13th ult., under the conductorship of Mr. Arthur Dorsey (late Organist of the Alexandra Palace). The following artists assisted: Miss Edith Stow, Miss Rosa Leo, Miss Elsa Odell, Mr. W. Toomer, and Mr. Frank May (vocalists), and Miss Alice Ivimy (violinist). The first part of the programme consisted of selections from the Oratorios, the second part being a varied selection of modern songs. Special mention is due to Miss Rosa Leo, Miss Elsa Odell, and Mr. Frank May, who were very successful.

**FINCHLEY.**—On November 29, Mr. A. A. Yeatman gave an Organ Recital at the Parish Church. The programme included Organ Concerto, No. 1 (Handel); Sonata, No. 4 (Mendelssohn); Fugue in G minor and Sonata, No. 1 (Bach); Fantasia with Choral (Smart), &c. —At a special Advent Service in the Parish Church, on the 14th ult., the members of the Finchley Choral Society gave an excellent performance of Spohr's oratorio *The Last Judgment*. The choruses were exceedingly well rendered, and the solos were taken by Messrs Lewis and Cozens, Mr. H. Parkin, and Mr. A. Caink, of the Temple Church Choir. Mr. A. A. Yeatman, Organist of the Church and Conductor of the Choral Society, presided at the organ.

**GEORGETOWN, DEMERARA.**—The first Concert of the Musical Society was given in the Philharmonic Hall, on Monday evening, November 12. The programme, which was miscellaneous, included a selection from Sullivan's *Iolanthe*. The solo vocalists were Mrs. Arnold, Mr. Castell, Mr. Brown, Mr. Vecock, and Mr. Baldwin. The orchestra was led by Mr. J. Miller, Mr. W. R. Colbeck conducted, and Mr. G. Nusum accompanied.

**GLOUCESTER.**—The Choral Society gave its first Concert of the season, on the 18th ult. As this was the Society's first Concert under its new régime and rules, it was looked forward to with considerable interest. Mr. Barnett's Cantata *The Building of the Ship* occupied part I., and was very fairly given, the chorus being exceptionally good and strong, but the band at times was unsteady and evidently found the music difficult. Mr. Barnett conducted his own work. Part II. included Mendelssohn's Overture *The Sea and Stranger* and Cornelius March, a Madrigal by Pearsall, and a part-song by Mr. C. L. Williams. Handel's Largo for strings and organ was given with much taste, the solo being played with good effect by Mr. E. G. Woodward. The soloists were Mrs. Hutchinson, Miss Wollaston, Mr. M. Worlock, and Rev. C. H. Murphy—the latter gentleman singing with great ability. Mr. C. L. Williams was the Conductor.

**GOSPORT.**—The Choral Society gave its first Concert on the 4th ult., in the Star Assembly Rooms, High Street. The programme consisted of Mozart's *First Mass*, in C, and a miscellaneous selection. The Mass was given with full orchestral accompaniment, the band and chorus numbering ninety performers. Mr. W. E. Churcher was the leader of the band, Mr. T. Wolfe presided at the harmonium, and Miss Batchelor at the pianoforte, Mr. Howlett conducting. The choruses were well sung, and the general rendering of the work bore testimony to the careful training the Society has undergone under its Conductor (Mr. Howlett), to whom the greatest praise is due. One of the best pieces was the "Agnus Dei," which was most effectively given by Miss Scorey, a young lady of fifteen. The hall was crowded to its utmost extent.

**GRAHAMSTOWN.**—Handel's *Messiah* was given with much success at the Commemoration Chapel, on October 26. The overture and accompaniments were ably performed by Mr. Winny. The solo vocalists—Miss Davies, Mrs. Chapman, Miss Wedderburn, Miss Howse, Miss Stirik, Mr. Pryce, Mr. Creed, and Mr. Kay—were thoroughly successful, and the choral music was most effectively rendered by Mr. Atwell's Choir.

**GREENOCK.**—Dr. Spark gave an Organ Recital in St. John's Episcopal Church, on November 29, assisted by a Quartet party. The programme was highly interesting, and was listened to by a large audience with the utmost attention. The offertory was for the Church Building Fund.—Dr. Spark gave an interesting lecture before the members of the Philosophical Society, on November 30, the subject being "Bach to Gounod, or Music, Ancient and Modern." The illustrations were given with much success by Madame Pauline Evison, Miss Emmeline Kennedy, Mr. Jackson, and Mr. T. Dodds; and the admirable manner in which the lecturer sketched the history of music for the last 150 years was thoroughly appreciated by a most attentive audience, Dr. Spark's pianoforte performances being also a highly attractive feature.

**HALIFAX.**—A successful Concert was given in the Mechanics' Hall, on November 27, by Mr. Herbert F. Sharpe. The Concert-giver played Chopin's Ballade, Op. 47, some pieces of his own composition, Beethoven's Kreutzer Sonata, with Mr. Carrodus, and Goetz's Trio in G minor and Mendelssohn's Trio in C minor, with Messrs. Carrodus and Edward Howell. The vocalists were Miss Eleanor Farnol and Mr. Gawthrop, the latter of whom was especially successful in Sullivan's *Distant Shore*.—A Pianoforte Recital was given by Mr. W. H. Whitaker, on Saturday, the 8th ult., at the Music Saloon of Messrs. Pohlmann and Sons, Princess Street. The room was crowded, and the various items were received with well-merited applause. The vocal portion of the programme was contributed by Mr. H. Rickard.

**HURSTPIERPPOINT.**—The Choral Society gave its opening Concert of the season in the Music Room, on the 5th ult. The first part was miscellaneous, and the second consisted of Mr. Pattison's Cantata *The Ancient Mariner*, which was much admired by a large audience. The solos were sung by Mrs. Warne, Mrs. Campion, Miss Rose, Mr. Benford, and the Rev. J. P. Crawley. Mr. H. C. Young, B.A., Organist of the Parish Church, conducted, and Miss White accompanied.

**KNUTSFORD.**—The first Concert of the Parish Church Choral Society for the present season took place in the Town Hall on the 4th ult. An excellent rendering of Mr. Alfred R. Gaul's Cantata *Ruth* was given, the principal vocalists being Miss Conwy, Mrs. Bebbington, Miss Jessie Banner, and Mr. Bebbington. The Cantata was followed by a miscellaneous selection, in which the above mentioned singers and Mr. Seymour Jackson took part with much success. Mr. G. W. Bebbington conducted, and shared with Miss Banner the duties of accompanist.

**LEICESTER.**—The first of the second series of Mr. Harry Löhr's Chamber Concerts was given on November 29, in the Lecture Room of the Museum, before a crowded audience. Beethoven's Quartet in C minor (Op. 18, No. 4) and Haydn's Quartet in G major (Op. 17, No. 5), were finely played by Mr. W. Frye Parker, Mr. W. Easton, Mr. W. V. Waud, and Mr. W. Buels. Mr. Parker also performed Beethoven's Romance in F, for the violin, with pianoforte accompaniment; Mr. Löhr and Mr. Buels gave an excellent rendering of Chopin's Introduction and Polonaise in C, for pianoforte and violoncello, and a feature in the programme was the thoroughly artistic interpretation of Mendelssohn's Prelude and Fugue in E minor, for the pianoforte, by Mr. Löhr, which was received with warm and well deserved applause. The vocalist was Miss Ambler, who in the *Lorelei* ballad, by Liszt, a *Mélodie* by Gounod, and *Der Herrliche* (Schumann), made a highly favourable effect.

**LIVERPOOL.**—On Saturday, the 15th ult., Mr. W. H. Jude, the Organist and Principal of the Liverpool Organ School, Mill Lane, was the recipient of a presentation made by the pupils of his pianoforte classes. The testimonial consisted of a splendid silver-mounted instand of polished oak, in the form of a railway wagon, and a set of writing materials, including knife, pencil, and paper-knife. The present was accompanied by a beautiful Christmas card and an address with the signature of several of the pupils of the school. As another instance of the great respect and esteem in which Mr. Jude is held, we may mention that a few months ago a similar presentation was made by the students in his organ class.

**LLANELLY.**—Mr. Arthur W. Swindell, assisted by his pupils, gave his first Concert at the Museum Room, Nevill Memorial, on the 10th ult. The programme was well selected and received a good rendering, the efforts of the pupils giving the greatest satisfaction to a large audience.

**MARGATE.**—On the 13th ult. the Cliftonville Choral Society gave its first Concert for the present season, at the Cliftonville Hall, when Mendelssohn's *Athalie* was performed with much success. The principal vocalists were Miss Clementine Ward, Miss Evelyn Ward, and Miss J. Mortlock, all of whom were highly efficient. The band was under the leadership of Mr. C. Gann, and the work was rendered additionally interesting by the excellent reading of the narrative portions by the Rev. W. W. Talfourd, M.A. The second part of the Concert was miscellaneous. Mr. J. W. Pearson was an able Conductor.

**MIDDLESBRO'**—Gounod's *Redemption* was performed by the Middlesbrough Musical Union, on Wednesday, the 10th ult., with great success, under the conductorship of Mr. Kilburn, the Society's Director. This work had not before been heard in the North, and while the committee were by no means sanguine as to the pecuniary result of their venture, they, one and all, from the excellent secretaries, Messrs. Hornung and Hood, to the humblest of the Society's adherents, resolved to work with right good will to secure the fullest possible degree of artistic success. It is gratifying to be able to report that this was very fully accomplished. The band and chorus rendered this very remarkable setting of the deep and sublime mysteries of the Christian religion in that spirit of earnestness and devotion to the work which such a composition surely demands, and the soloists, with one or two irritating exceptions, were also satisfactory in their respective parts. The soprano solo, "From Thy love as a Father," by Miss Farnol received the usual warm applause. It was remarkably well sung, and repeated in response to the clamorous wishes of the audience. The other principal artists were Madame Poole, who gave an excellent rendering of her part; Mr. Abercrombie, Mr. Lucas-Williams, Mdlle Bertha Brousil, Mrs. Priscilla Frost, Mr. J. A. Brousil, &c.

**MIDSOMER-NORTON.**—On Tuesday evening, the 11th ult., a excellent Concert was given in the Market Hall to a large and appreciative audience. The principal vocalists were Miss Marie Gane, M. Walter Clinch, and Mr. F. Aquith. The programme was well selected and effectively rendered. Mr. W. Gool was the violinist. Mr. C. S. Oxley presided at the American organ, and Miss Florence M. Fear was the pianist, her rendering of the various pieces being a important feature of the Concert.

**MIRFIELD.**—The Batteford Amateur Musical Society, assisted by the Manningham Vocal Union, gave the opening Concert of the session on November 23, in the Town Hall, before a large audience. The works selected were *The Building of the Ship*, for the first part, and Mendelssohn's Psalm, *Hear my Prayer*, and a miscellaneous selection for the second part. The solos were taken by Miss Norton Mrs. Clarke, Messrs. Peacock and Riley. A well-selected band, led by Mr. Dawson, was highly satisfactory in the accompaniments. This is the second Concert which the Society has given under the training of Mr. J. H. Rooks, of Bradford, and we must congratulate the members on having for their Conductor a man of so much energy and ability.

**MORLEY.**—The Amateur Vocal Society gave its seventh Concert on November 24, when Beethoven's *Mount of Olives* and Mendelssohn's *Lorelei* were performed, with a miscellaneous second part. The soloists were Miss Annie Cockcroft, Mr. Charles Blagbro, and Mr. Rhodes. The chorus of about sixty voices was under the conductship of Mr. S. Smith. The accompaniments were given on the pia-

and American organ by Mr. F. W. Sykes, F.C.O., and Mr. J. A. Earnshaw respectively. The soloists were highly successful, and all the choruses received a very careful rendering, the Concert being thoroughly appreciated by a large audience.

**NEWBURY.**—Two very successful Concerts were given on Tuesday, November 27, by the members of the Amateur Orchestral Union, assisted by Madame Mudie-Bolingbroke and Miss Agnes Larkcom. The orchestra, numbering thirty-five performers, including several lady members, played excellently. The leader, Mr. T. E. Gatehouse, received well-merited applause for his performance of De Beriot's Concerto No. 1, for violin and orchestra. Both Madame Bolingbroke and Miss Larkcom were most enthusiastically applauded. Mr. Alex. Walton, Mus. Bac., accompanied, and Mr. W. Eatwell conducted.

**NEWPORT, I.W.**—A high-class evening Concert was given in the Drill Hall, on Monday, the 3rd ult., by Mr. Riechelmann's Concert party, consisting of Madame Riechelmann, Miss E. Rees, Herr Ritter, and Mr. E. Birch. The audience was a highly appreciative one, and several encores were insisted upon.

**NEW YORK.**—The Members of the Philharmonic Club gave a very successful Concert at Chickering Hall, on the 4th ult. Mr. Richard Hoffman's pianoforte solos were special features of the evening.

**OXFORD.**—The Musical Society gave an excellent performance of Handel's *Judas Maccabæus* in the Town Hall, on Thursday evening, the 13th ult. The principal soprano part was sung by Madame Clara West (of London), who elicited the heartiest applause. The other solos were well sustained, mostly by local artists; and the band and chorus acquitted themselves admirably. Mr. R. Horsley conducted.

**PAISLEY.**—Haydn's *Seasons* was performed by the Choral Union on the 6th ult., in the George A. Clark Town Hall, before a large audience. The solo vocalists were Madame Rose Hersee, Mr. Henry Guy, and Mr. W. H. Bretoner. On the whole, the work was successfully rendered, many of the choruses being given with admirable precision and effect.

**PENDLETON.**—Miss Ada Duxbury gave a Pianoforte Recital in the Town Hall, on the 3rd ult., which was well attended. The programme was selected from the works of Beethoven, Bach, Cherubini, Chopin, Mendelssohn, Rubinstein, Schubert, Schumann, Wagner, Liszt, and Raff. The various items were excellently rendered. The Recital also included duets for pianoforte and violin, in which Miss Duxbury was joined by Mr. S. Speilmann. Miss Marie Hughes was the vocalist.

**PERTH.**—The increasing interest taken in the performance of high-class music for the organ was evinced by the large gathering in Kinnoull Church, on Saturday, the 15th ult., when Mr. R. Woodthorpe Browne gave the sixth of the series of monthly Recitals. The programme, which was listened to with much attention, included Spohr's Adagio and Finale from the Quartet in C, Op. 4; Sonata in D, No. 5 (Mendelssohn); Andante in G (Battiste); and Offertoire in D (Wély).

**SALE, CHESHIRE.**—A successful performance of Sophocles' *Antigone*, with Mendelssohn's music, was given at the Public Hall, on the 22nd ult. The tragedy was recited by Mr. Charles Fry, who prefaced the Recital with some interesting remarks on the subject of the Greek Drama. The Recital was listened to throughout with great interest by an appreciative audience, who warmly applauded the reader at the conclusion of each scene, especially after that between Tiresias and the King. The Choruses were very efficiently sung by a choir of forty voices selected from the Sale Vocal Union, Stretford Choral Society, and other local choirs, whose training reflected considerable credit on Mr. R. H. Wilson, the singing of the quartet "O Eros" by members of the choir calling for special commendation. Mr. R. H. Wilson accompanied throughout with much ability, the accompaniment being occasionally strengthened by the addition of a second pianoforte and harmonium.

**SALISBURY.**—The members of the Vocal Union gave a performance of Dr. Stainer's Cantata *The Daughter of Jairus*, on November 28, in the Hamilton Hall, which was crowded in every part, many persons being unable to obtain admission. The soloists were Miss Julia Jones, Mr. J. A. Acott, and Mr. Arthur Crick. The second part was miscellaneous, and in addition to the above named vocalists, Mr. Wm. Marr, Mr. J. M. Hayden, and Mr. Charles Kelsey gave solos, which were well received. Miss Harwood presided at the pianoforte, and Mr. Alfred Foley at the organ. The Vocal Union sang several part-songs, unaccompanied, with much success. Mr. John M. Hayden, conducted.

**SANDHURST.**—Two miscellaneous Concerts were given by the Members of the Choral Society in the Gymnasium, Royal Military College, on Friday, November 30, in aid of the Royal Military College Compassionate Fund. The programme included instrumental selections by the band of the College, conducted by Mr. Miller. The Concerts were highly successful, both musically and financially, about £60 being cleared for the Fund. After the evening Concert, Sir Richard Taylor, on behalf of the Society, presented Mr. Miller with a handsome *baton*.

**SHANKLIN, I.W.**—On Tuesday, the 4th ult., the Choral Society gave its third Concert, when Haydn's *Creation* was performed. The solos were sung by Madame Wilson-Osman, Mr. C. E. Pillow, and Mr. Seymour Kelly. Madame Osman is a great favourite with a Shanklin audience, and her efforts on this occasion were thoroughly appreciated, as were also those of the other principal vocalists. The choruses were well sung by the members of the Society, numbering 100 voices, and the accompaniments were excellently rendered by Mrs. Bishop (piano) and Mr. F. H. Simms (harmonium). The performance of the work reflected the greatest credit on the Conductor, Mr. F. G. Baker, Organist of St. Saviour's-on-the-Cliff. The room was crowded.

**SOUTHSEA.**—On the 4th ult., two Concerts were given by Mr. Riechelmann, assisted by his Quartet party, Madame Riechelmann, Miss E. Rees, Herr Ritter, and Mr. E. Birch, on the South Parade Pier. All the artists met with a most favourable reception, and several numbers of the interesting programme had to be repeated.

**STRATFORD.**—On Monday, the 3rd ult., the Upton Choral Society gave its third Concert in the Town Hall, before a large and appreciative audience. The Programme comprised Spohr's Cantata *God,*

*Thou art great*, and a miscellaneous selection. Mr. Joseph Proudman conducted. The principal vocalists were Miss Helen D'Alton, Miss F. Jones, and Mr. Arthur Thompson, all of whom were much applauded. The choruses were excellently rendered, Mendelssohn's 43rd Psalm, *Judge me, O God*, being especially good. Herr Mahr (violin) proved himself a skilful executant, and Messrs. Kitson and Gilbert were efficient accompanists at the pianoforte and harmonium respectively.

**UPPER NORWOOD.**—The Saturday evening Entertainment for the People, on the 15th ult., was provided by Miss Harriette Morgan, the proceeds being devoted to the Norwood Cottage Hospital. Miss Bower, Miss Harriette Morgan, Mrs. Höhne, Miss Lizzie Sullivan, Mr. H. Bower, Mr. Barton Bouquet, Mr. Dubber, and Mr. Joseph Hall were the soloists, and all received warm applause. Mr. F. E. A. Cavell contributed four excellent recitations.

**UXBRIDGE.**—The members of the Choral Society gave the first Concert of the present season, at the Town Hall, on Thursday evening, the 13th ult. The first part of the programme consisted of selections from Handel's works, and the second part was miscellaneous. The solo vocalists were Miss Helen Weber, Miss Minna Vivian, and Mr. Gawthrop; Miss Stephenson presided at the pianoforte, Mr. J. Walsh, A.T.C.L., at the harmonium, and Mr. T. Pettit, A.R.A.M., conducted.

**WARE.**—The Musical Society, under the conductorship of Mr. James L. Gregory, F.C.O., gave its first Concert of the season on Tuesday evening, November 27. The works performed were Haydn's *Spring* and Macfarren's *May Day*, both of which were executed in a very satisfactory manner. The solos were rendered by Miss Florence Norman, Mr. Trelawny Cobham, and Rev. S. W. P. Webb. A small band, under the leadership of Mr. Hilton, added much to the effect of the performance. Mr. Livesey Carrott presided at the pianoforte and Mr. G. H. Gregory, Mus. B., Oxon., at the harmonium. The sixth Organ Recital of the present series was given in the Parish Church, on Thursday, November 29, by Mr. James L. Gregory, F.C.O., assisted by Mr. A. E. Gregory, A. Mus., T.C.L., who contributed vocal solos. An excellent programme was provided, and the performance was thoroughly appreciated.

**WATFORD.**—An evening service was held in St. Matthew's, Oxhey, on Monday evening, the 3rd ult., when Spohr's Oratorio *The Last Judgment* was given in place of the anthem. The work was conducted by Mr. J. Turpin, Mus. Bac., of St. Andrew's; Mr. E. H. Turpin presided at the organ, and played the Overture and Symphony with good effect. The choruses were admirably given, especially "Holy, holy, holy, Lord God of Hosts," and "Destroyed is Babylon." Miss Alice Brooks sang the soprano part; the tenor airs were divided between Mr. Evans, of Ruislip, and Mr. G. Young; and the bass solos were given by the Rev. T. M. Everett, of Ruislip. The second of the series of Organ Recitals on the new organ in St. Andrew's Church was given on Tuesday evening, the 11th ult., by Mr. E. H. Turpin, Organist of St. George's, Bloomsbury, &c. A well-arranged programme, calculated to display the resources of the excellent instrument, and including works by Handel, Mendelssohn, Bach, Eberlin, Lemmens, &c., was thoroughly appreciated by a large congregation.

**WELLINGTON, N.Z.**—The annual meeting of the Harmonic Club was held on October 26. The report of the fourth season's work showed that the usual private Concerts had been successfully given, and that the following works had been performed: Mendelssohn's *First Walpurgis Night*, the same composer's music to *Athalie*, Barnett's *Building of the Ship*, and Bennett's *May Queen*. Mozart's Pianoforte Concerto in D minor and Bennett's in F minor had also been played, with orchestra, by lady members of the Society; and various Madrigals and Part-songs had been included in the programmes. All the Cantatas had been given with full orchestral accompaniments. The services of the musical director (Mr. Robert Parker) were warmly acknowledged by the committee, and he was unanimously re-elected for the coming season. Dr. Hector, C.M.G., F.R.S., was elected president in place of the Hon. Randall Johnson, who was leaving for England. Handel's *Acis and Galatea* was announced as the opening work of the fifth season.

**WESTON-SUPER-MARE.**—The Philharmonic Society gave a fine performance of Haydn's *Creation*, on the 13th ult., to a large and appreciative audience. The soloists were Miss Eleanor Farnol, Mr. J. M. Hayden, and Dr. Roxburgh. Mr. F. Gawner, of Bristol, led the band; Miss Poole presided at the pianoforte, and Mr. A. W. Harris at the harmonium. Mr. Edward Cook, of Clifton, conducted. The choruses were rendered in a manner which showed great zeal and attention on the part of the members of the Society.

**WEYMOUTH.**—The members of the Oratorio Society gave their first Concert of the season at the Royal Hotel Assembly Rooms, on Thursday evening, November 29, Dr. Stainer's *Daughter of Jairus* being performed with much success. The solo vocalists were Madame Eva Scorey, Mr. John Hayden, and Mr. Hopkins, R.A.M., all of whom were highly appreciated. The second part was miscellaneous. The Concert was in every respect a decided success.

**WHITBY.**—The members of the Choral Society gave a Concert in St. Hilda's Hall, on the 12th ult. A miscellaneous programme was well rendered, the singing of the choir being worthy of praise. The solo vocalists were Miss Smalles, Miss Barnard, Mrs. Newbitt, Mr. A. Varley, and Mr. R. O. Bishop; Mr. Hallgate (solo violin), the Conductor of the Society; and Mr. Ellison, Organist of St. John's Church, accompanied and contributed a pianoforte solo.

**WINDSOR.**—The members of the Windsor and Eton Choral Society gave their first Concert of the season at the Albert Institute, on Wednesday, the 5th ult., when Handel's Oratorio *Samson* was excellently rendered. The solo vocalists were Madame Worrell, Master Davies, Mr. James Gawthrop, and Mr. F. Bevan. Herr Gustav Morsch led the band, Mr. H. R. Coudrey presided at the harmonium, and Mr. S. Smith conducted. The trumpet obligato to "Let the bright Seraphim" was well played by Mr. Bosworth.

**WORCESTER.**—Mr. Spark's second Concert was given at the Public Hall, on November 27, before a numerous audience. The vocalists were Miss Annie Marriott, Madame Enriquez, Mr. Redfern Hollins

and Mr. Bridson, and valuable aid was given by the Worcester Amateur Vocal Union, for the first time in connection with these Concerts. All the solo singers were thoroughly successful, and the choral music was finely rendered and warmly applauded.

**ORGAN APPOINTMENTS.**—Mr. John Makeham, Organist and Choirmaster to the King's Weigh House Church, London.—Mr. J. Herbert Olding, A.C.O., to St. Stephen's, Grove Road, Clapham Park, S.W.—Mr. Charles F. Bowes, Organist and Choirmaster to the Wesleyan Church, Jesmond, Newcastle-on-Tyne.—Mr. Arthur Sample, Organist and Choirmaster to the Royal School of St. Peter, York.—Mr. L. Godfrey Thomas, to All Saints' Church, Shooters Hill.—Mr. Howard B. Humphrey, Organist and Choirmaster to St. Mark's, Regent's Park, N.W.—Mr. Percy J. Vincent, to the English Church, Rue d'Aguesseau, Paris.—Mr. Walter Thomas Wadham, to St. Andrew's, Woolwich.—Mr. Felix Cruse, Organist and Choirmaster to St. Peter's, Stockton-on-Tees.

**CHOIR APPOINTMENTS.**—Mr. Walter J. Hearn, Choirmaster to the English Church, Rue d'Aguesseau, Paris.—Mr. A. H. Crowe, Choirmaster to St. Thomas's, Regent Street.—Mr. W. C. Dubber, to St. Paul's, Upper Norwood.

**DEATHS.**

On November 28, at 21, Boyson Road, Camberwell, JOSEPH HORTON, musician, in his 78th year.  
 On the 1st ult., at Cardiff, NELSON VARLEY, aged 59.  
 On the 6th ult., at Stuttgart, ADELINE, widow of Baron HEINRICH von HOGEL, and eldest daughter of Sir JULIUS BENEDICT.  
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**ST. STEPHEN'S CHURCH, South Dulwich** (adjoining Sydenham Hill Station, L.C. and D.R.)—BOYS WANTED for Choir of above Church. Two Services Sunday, and practices Tuesday, Wednesday, and Friday evenings. Good salary to steady boys with really good voices. Previous knowledge not essential. Apply by letter to the Organist, Choir Vestry, St. Stephen's, South Dulwich, S.E.

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**TWO LEADING BOYS (TREBLE),** able to read music well, WANTED for three months, for Church near Clapham Junction. Two Sunday Services and Friday Practice. Salary at rate of £10 per annum. Write Organist, 42, St. John's Hill Grove, New Wandsworth, S.W.

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**ALTO WANTED** for St. Anne's Church, South Lambeth. Attendances, Sunday morning and evening and one Rehearsal a week. Services fully choral. Salary, £10 to £12. Apply by letter only, to Mr. Ellison, 3, Distaff Lane, E.C.

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#### THE TENTH SYMPHONY

By H. F. FROST.

Few more welcome announcements affecting the musical world have been made recently than that of the intended issue of a complete edition of the works of Franz Schubert. The fact that Messrs. Breitkopf and Härtel's advertisement immediately succeeded a statement that Herr Friedländer was preparing a critically correct edition of the composer's Lieder may be taken as evidence of the general recognition of Schubert's claims to consideration as one of the most divinely gifted among musicians. Thus time has brought about a grand revenge for the poor and despised Viennese schoolmaster, who wore himself out in the task of bestowing inestimable treasures upon a world as yet unprepared to receive them. The multitudinous nature of these treasures is the first point to strike the observer with amazement, considering that Schubert died at an age when the majority of men are but just settling down to the serious business of life. Knowing that a large proportion of the master's works still remain hidden from the eyes of musicians, notwithstanding the stream of publication which has flowed unceasingly for half a century, and knowing further that the eminent Leipzig firm would not fail to scrape together every fragment of manuscript to render their undertaking complete and exhaustive, we turn with interest and expectation to the list of compositions given in their prospectus. We find that the edition will consist of twenty-one series, not including a supplement, and that, exclusive of the six hundred or so Lieder for one voice, there are exactly three hundred finished works. A prodigious mass truly! And yet on proceeding to analyse the list the reader is struck at the outset by a sense of disappointment. The first series is thus described: "Symphonies, Nos. 1—7." Obviously the sketch in E, generally known as No. 7, and that most precious fragment in B minor, will appear in the supplement among other unfinished compositions. But what about the Gastein Symphony, concerning which Sir George Grove published statements which startled the musical world rather more than two years ago? The absence of any reference to this work implies either that the publishers have no faith in its existence, or else that the search for it has been given up as fruitless. The matter is one of such surpassing interest that no apology is needed for returning to it at the present juncture. Hitherto it may be said that musicians have maintained an attitude of expectancy, trusting that Sir George Grove, whose enthusiastic labours in the cause of Schubert's music had already been rewarded by a wonderful find, would be successful in unearthing a treasure of even greater value than the "Rosamunde" music. It seemed the height of presumption to question in the smallest degree the opinion of one who had accomplished so much, and who has a greater authority than any living musician to speak on the subject of Schubert and his works. Hope strengthened into something like assurance when the frequenters of the Crystal Palace Concerts found that Sir George Grove had altered the numbering of the great Symphony in C from No. 9 to No. 10. It was felt that he would not have adopted so grave a course without warrant, and there was nothing for it but to wait with patient

confidence for the discovery of the missing Symphony itself, or at any rate for clearer evidence as to its existence. Such evidence is not yet forthcoming, and its absence is very discouraging, for we may be sure that no stone has been left unturned by the zealous enquirer who first called attention to the subject. As matters stand, however, there need no longer be any hesitation in calmly considering the value of the testimony already adduced; nor will Sir George Grove feel aggrieved if such consideration should result in the adoption of views less sanguine than those held by himself. In order to put the case as clearly as possible, it will be necessary to recapitulate as briefly as may be the points of the discussion which arose in the autumn of 1881. The question whether Schubert wrote a symphony in 1825 and presented it to the Vienna Musik-Verein in 1826, hardly admits of a doubtful answer. In a letter written to Leopold Kupelweiser, March 31, 1824, the composer, speaking of two quartets and the octet, says: "In this manner I shall prepare the way to the Grand Symphony," proving that he had such a work in his mind as early as that time. The next link in the chain is supplied by Schwind, in a letter to Schubert, dated August 14, 1825, wherein he says: "To your Symphony we are looking forward eagerly." This was evidently in reference to some remarks concerning the work by Schubert himself, who was then staying at Gastein, in upper Austria. After Schubert's death, his friend Bauernfeld wrote a biographical sketch of him for a Vienna periodical, in which occurs the following sentence: "Among the larger works of his later years is a Symphony written in 1825 at Gastein, for which Symphony he had a peculiar affection." Proceeding onward chronologically, we come to the statement of Herr Pohl, in his history of the Vienna Musik-Verein, that in 1826 the committee were informed that Schubert was anxious to dedicate a Symphony to the Society, and, about October 9, the composer addressed a letter to the committee, in which he says: "Convinced of the noble desire of the Society to give its best support to every effort in the cause of art, I venture, as a native artist, to dedicate this my Symphony to the Society, and most respectfully to recommend myself to its protection." It must therefore be obvious to the meanest comprehension that he wrote a Symphony somewhere between March, 1824, and September, 1826. But from here the difficulties of the case commence. Up to this point we can piece the evidence together, but now we are confronted with some surprising discrepancies and contradictions in the statements of those to whom we have to look for enlightenment. In the first place there is grave doubt whether Schubert actually sent in his MS. with the letter quoted above. The archives of the Society contain no reference to any Symphony received in 1826, nor do we hear anything of the performance of a Schubert Symphony at that time. This is the first stumbling-block, but a far more curious paradox has to be encountered. In 1828 Schubert composed his great Symphony in C, known as No. 9, according to the evidence of the score itself, the first page bearing the date "March, 1828." Kreissle tells us emphatically that *this* Symphony was presented to the Musik-Verein in acknowledgment of a present of 100 gulden to the composer in 1826. In 1838, however, Schumann found the score of the work at Ferdinand Schubert's house, carried it away with him to Leipzig, and had it performed forthwith. So the story goes; but Herr Pohl declares that the score was placed in the archives of the Musik-Verein in 1828, that its number is XIII., 8,024, and that if Schumann saw the symphony at Ferdinand Schubert's "it must have been a copy

or the autograph lent for copying." There is very great significance in the sentence quoted. It is not at all likely that Ferdinand borrowed the original from the Society in 1838 for the purpose of copying, for at that time all interest in Schubert had died out in his native city. But if it was a copy that Schumann carried away, what has become of it? Is it known to be in existence, and has it ever been compared with the original? It is obvious that the statements of Schumann and of Herr Pohl are irreconcilable, and it is of the highest importance that the truth on this point should be elucidated, for the score of the No. 9 Symphony in the Society's library is full of alterations and corrections in the first three movements. In his analysis of the work for the Crystal Palace Concerts Sir George Grove says: "The fact of their existence at all is remarkable, because in general Schubert did not make alterations. His scores are usually very free from them. . . . The C major Symphony, however, alone of all his Symphonies, is an exception to this rule. . . . The first three movements are crowded with afterthoughts." The only explanation he gives for these emendations is that the composer may have had some presentiment of his approaching departure which induced him to be more than usually careful with his work. But that is a mere sentimental supposition, and cannot be brought forward as a serious argument. Surely it is more reasonable to suppose—putting all the above facts together—that Schubert wrote the symphony in 1825 but did not send it to the Society with his dedicatory letter in 1826. Further, that when early in 1828 it was proposed to perform the work, he made the alterations in the score and sent it in with the new date at its head. It would be interesting to know whether the writing shows any sign of an erasure on the same spot. If it does not, the difficulty is again increased; but there is one circumstance tending strongly against the theory of two Symphonies which appears to have been generally overlooked. The parts of the Symphony in C were duly copied out and the work was placed in rehearsal; but it was found to be too long and too difficult, and the composer recommended the substitution of one of his earlier works. Here then was a chance for the Gastein Symphony, which was dedicated to the Society, and for which "he had a peculiar affection." But he ignored this work, and proposed instead the Symphony in C, No. 6, dating as far back as 1818, and which he did not regard as one of his best compositions. This does not prove that the Gastein Symphony and the No. 9 are one and the same work; but it is a very strong piece of circumstantial evidence in favour of that view. The several points of the case may be summed up as follows: 1. That Schubert certainly contemplated writing a grand Symphony in 1824. 2. That he probably wrote such a work at Gastein in 1825. 3. That he certainly dedicated a Symphony to the Vienna Musik-Verein in 1826. 4. That he probably did not send in the MS. score with the dedicatory letter. 5. That he probably revised the work in March, 1828, with a view to performance, and then sent in the score to the Society, in whose library it still remains. This chain of reasoning is put forward with the utmost diffidence, and no one would rejoice more heartily than the present writer if his rashness in venturing to differ with so illustrious an authority as Sir George Grove were to be exposed by the discovery of another Schubertian Symphony, dating from almost the same period as the magnificent quartets in D minor and G.

A brief glance at the other series in the forthcoming Breitkopf and Härtel edition will suffice. Series two, "Overtures and other Orchestral works," will consist of ten numbers, nearly all of which will appear for

the first time. Among them will be the first Overture in the Italian style in D, several early Overtures, and some Minuets and Trios. One of the two numbers of series three, "for violin and orchestra," will doubtless be the Violin Concerto in D, 1816, composed for "brother Ferdinand." The only new item worthy of note in series four, "for five and more instruments," will be the Octet for wind, 1813, supposed to have been composed for his mother's funeral. Series five will consist of 20 String Quartets, of which only nine are already published. The others, however, are only juvenile works, the latest dating from 1816. Series six will contain two String Trios composed in 1816 and 1817, the latter of which was played at the Monday Popular Concerts, February 15, 1869. The seventh series will only include one manuscript work—a Piano-forte Trio, 1812. All the items in the eighth series, "for Pianoforte and one instrument," are already known, and so are all those of importance in the ninth series "for Pianoforte, four hands," with the exception of a Sonata in E flat minor, composed, according to Nottebohm, in 1828. The Sonatas for pianoforte solo, twenty-one in all, will form the tenth series. The amateur will be surprised at the high number, but he must not look for any new treasures of importance, as the eleven works hitherto unpublished are more or less fragmentary, and the latest of them dates from 1818. Series eleven, "Fantasias, Impromptus, and miscellaneous piano pieces," and series twelve, "Dances for piano," may be passed over without comment. The eight Masses, series thirteen, will doubtless include the two arrangements of the Deutsche Messe, as the fragment of a Requiem, 1816, will be more in place in the supplement. The fourteenth series, containing "smaller sacred works," will include a Magnificat in C for voices and small orchestra, 1816, and two settings of the "Stabat Mater," 1815 and 1816. The latter of these has a German text by Klopstock. One of the most interesting series will be the fifteenth, consisting of the Dramatic music. There are eight unpublished Operas and Operettas, of which the most important are "Des Teufels Lustschloss," 1815, "Die Zauberharfe," 1820, "Alfonso und Estrella," 1821-2, and "Fierabras," 1823. It is unlikely that any of these would gain much popularity if placed on the stage, but the presentation of one of them would have much interest for musicians and the better class of amateurs. Series 16 to 20 will include the various compositions for male, female, and mixed voices. Among these will be found several birthday and other Cantatas, and, in fact, a mine of wealth for choral societies. Lastly comes the enormous mass of Lieder for a single voice. Neither of the three so-called complete editions of the songs published respectively by Peters, Senff, and Litloff, contains everything that has been printed, and there are upwards of a hundred songs yet remaining in manuscript. These are mostly juvenile compositions of the years 1811 to 1817, but as some of Schubert's finest creations date from this period it is reasonable to look for some gems of the first water, which have been hitherto overlooked. In the last, or supplemental series, will doubtless be found the unfinished Symphonies in E and B minor, and portions of several incomplete Operas and other works of magnitude. It is anticipated that the whole will extend to something like 8,000 pages of music; so much did this richly endowed musician accomplish in a life which, gauged in the ordinary manner, seems cruelly brief, though it was not so in a better and truer sense. Schubert might have done more had he been spared to reach even middle age; but he could not have more fully earned his right to a place by the side of the greatest tone-poets.



## HANDEL'S ORCHESTRATION

By EBENEZER PROUT.

*(Continued from page 13.)*

In my first article I pointed out briefly the general system which Handel adopted in his orchestration. I now propose to illustrate what I then said by an examination of the entire series of his scores, so far as they are at present published in the edition of the German Handel Society. As the operas consist almost entirely of solo pieces, while in the oratorios and large cantatas the choruses are of considerable importance, and as this difference has had much influence on the instrumentation, it will be more convenient to deal with the two classes of works separately. I shall therefore first go through the series of operas from "Almira" (1704) to "Berenice" (1737), reserving the oratorios and other works for subsequent notice.

It is very curious that, in examining Handel's works from the point of view of their instrumentation, some volumes will be found in which there are only one or two points worthy of mention, while others abound in features of interest. The explanation may perhaps be that Handel only introduced special effects for the orchestra where such seemed to be suggested by the words; and as he was by no means particular in his choice of libretti, apparently setting to music almost any rubbish that was offered him, it is not surprising that commonplace texts should evoke from his fertile brain only commonplace musical effects.

Handel's first opera, "Almira," written at Hamburg in 1704, and produced there in January, 1705, is chiefly interesting in its scoring as foreshadowing many of the composer's later effects. In the short chorus "Viva Almira" (p. 5) we find three trumpets and drums in the accompaniment. The third trumpet is marked "Principale," a term also used for it in the Dettingen Te Deum. The explanation of the term is that in Handel's time there were two classes of trumpeters—those who practised the upper register of the instrument, and played such solo passages as we find in "The trumpet shall sound" and "Let the bright Seraphim," and those who took principally the lower parts. The former were called "Clarinbläser" and the latter "Principal-bläser"—i.e., players of the Clarino and players of the Principal. In this chorus the first and second trumpets are indicated in the score as "Clarino 1," "Clarino 2," and they have florid semiquaver passages in thirds, such as we find in the opening symphony of "To Thee cherubin," in the Dettingen Te Deum; the third, as already mentioned, is marked "Principale," and its part is confined to the five lower notes G, C, E, G, C. It is worth noting also that in this work Handel has written the trumpets and drums as transposing instruments, in the key of C, the chorus being in D. This plan was always adopted by Bach. In his later works Handel writes the actual notes sounded, leaving the transposition to the players themselves.

In the Chaconne which follows this chorus we meet for the first time with one of Handel's most frequently used effects—the contrast of oboes and bassoons with the strings. The parts for the wind are not written on separate staves; but some passages are marked "Tutti," others "Hautb. senza Viol.," and others again "Viol. senza Hautb.," while the bass line is sometimes for "Basson," and at others "Bassi." This particular effect is so frequently used by Handel that it would be tedious to point it out every time it occurs. I shall only mention it when it is so treated as to present some

special features for notice. As one of the instances most familiar to general readers, I may refer to the scoring of the popular duet "The Lord is a man of war" in "Israel."

A very celebrated number of Meyerbeer's "L'Etoile du Nord" is the trio for soprano voice and two flutes. Probably nobody would have been more surprised than Meyerbeer himself had he been told that his effect had been anticipated a century and a half before by Handel; yet, on page 15 of the score of "Almira," we meet with precisely the same combination. The piece is a soprano song, the first part of which (G major, C) is accompanied only by strings and harpsichord—the part for the latter being, according to custom, only a figured bass. The middle portion of the song (in E minor, 6-8) begins with a symphony for two flutes, with two solo violins, in arpeggio. Nearly the whole of the voice part is accompanied only by the two flutes, the voice singing the lowest part of the harmony, and the two flutes being above, with a charming effect. The first subject then recurs, the first violins being now reinforced by the oboes.

In the tenor song "Liebliche Wälder" (p. 23) we find two flutes used again, but in quite a different manner. Here the two flutes and harpsichord are used alternately with the strings, much as the oboes and bassoons are employed in the chaconne just mentioned. In the symphonies the flutes sometimes double the violins in unison—a favourite effect with Handel in his operas, though seldom to be found in the oratorios.

The bass song in the second act, "Lass ein sanftes Händedrücken" (p. 47), is accompanied only by two oboes, basses, and harpsichord. The use of the oboes, or indeed of any other wind instruments, without any violins throughout a whole movement is rather rare with Handel, though common enough with Bach. In the present piece the whole voice part, excepting two short phrases, is accompanied by the harpsichord, and the use of the oboes is almost entirely confined to the symphonies. In the third act of this opera is another song, "Kommt, vermehrt der Thorheit Ruhm," also accompanied by two oboes and basses, but in an entirely different way. Here the voice (a tenor) sings the bass of the harmony in unison with the basses of the orchestra, and the two oboes have the upper notes, making a three-part harmony throughout. The use of the oboes is here continuous, there being not one bar's rest for them; and though the occasional figures in the bass would seem to show that the harpsichord was also employed, the music would be perfectly complete without that instrument.

The tenor air "Sprich vor mir ein süßes Wort" (p. 51) presents the unusual accompaniment of two flutes and a solo viola, the latter instrument being indicated in the score as "viola di braccio," to distinguish it from the "viola da Gamba," then still in use, which we shall find in the scores of the "Resurrezione" and "Giulio Cesare." The air also has the usual part for bass and harpsichord, many of the phrases of the voice being accompanied by these instruments only. The flutes have mostly sustained melodic passages, while the viola accompanies with arpeggios and scales in quavers. Handel sometimes uses the flutes with all the violas in three-part harmony, as in the recitative "Thus long ago" in "Alexander's Feast"; but this is the only instance I have found of a solo viola being thus employed.

One more song still remains to be noticed in this interesting score. The tenor air "Was ist des Hofes Gunst?" is accompanied, in addition to the harpsichord and basses, by a solo violin and

violoncello, which sometimes accompany and sometimes alternate with the voice in a most effective manner.

Unlike "Almira," the next opera to be noticed contains hardly any points requiring mention. This is "Rodrigo," the first Italian opera which Handel wrote, which was produced at Florence in 1707. The original manuscript is incomplete, parts of the first and third acts being wanting. No trumpets or drums are found in the score, the consequence being, as pointed out by M. Schoelcher in his "Life of Handel," that in the air "Stragi, morti" (p. 30), where the trumpet is indicated by the words "Già grida la tromba," the accompaniment is given to the oboe. It must be borne in mind, however, that the tone of the oboe in use at the time, being fuller and coarser, formed a much better substitute for the trumpet than would be the case with a modern instrument. One of the airs in "Rodrigo" is accompanied by the first and second violins, doubled by the flutes in unison, basses and harpsichord. In this piece (p. 15 of the score) the indications "senza cembalo" and "con cembalo" on the bass line prove that the harpsichord was used as a matter of course in the songs, unless directions to the contrary were given. Of this fact an examination of the scores of the operas can leave no reasonable doubt whatever.

The soprano song "Fredde cenere d' amor" (p. 58) is scored, like the number just noticed, for two violins with two flutes in unison; but an effect of great lightness is obtained by giving the lowest part throughout to the violas, neither violoncellos nor double-basses being used at all. The following number (p. 59), accompanied only by violins in unison and basses, has the violin part written in the alto clef, an unusual method which Handel occasionally adopted, but which is more frequently to be found in Bach's scores. It would seem not unlikely that the violas also played the part, though this is not indicated.

"Agrippina" (1709) presents us with a few new combinations. In the overture we find three violin parts, instead of the more usual two, and at the close is an adagio with a florid oboe solo, in the style of an impassioned recitative. The song "Non hò cor" (p. 53) is interesting from its having separate parts for violoncellos and double-basses, in addition to which there are various solo effects for oboe, solo violin, and solo violoncello. An examination of the score of this air would probably astonish some who think Handel's orchestration wanting in variety. In the chorus "Di timpani e trombe" (p. 67) we find Handel's notation for these instruments in the transition stage. The piece is in D. The trumpet parts are here written in D, but the drums have still C and G.

The song "Vaghe fonti" (p. 83) is scored for two flutes, which mostly play in octaves with the first and second violins, "Violini surdi" (*sic*), viola, and "Bassi pizzicati, senza Cembalo." The word "surdì," which will be found again in the "Resurrezione" as "sordì," no doubt means "con sordini"; we find the same combination used by the composer nearly twenty years later in "Partenope," where the usual term "con sordini" is employed. The present song is interesting as being the first in which either the *pizzicato* or the mutes are met with. Handel utilised the music later in "Time and Truth," where it appears, with considerable modification, as the air "Mortals think that Time is sleeping."

There only remain two more points to notice in this opera. The soprano air "Pensieri" (p. 94) has a remarkably dramatic and expressive oboe solo, descriptive of Agrippina's agitated feelings, and in a

symphony to a song on p. 124 will be found parts for two solo violoncellos, continuing a passage in thirds for the violins in the lower octave.

"Rinaldo," the first of the many Italian operas which Handel wrote for the London stage, and one of the finest, was produced on February 24, 1711. The score of the air "Augelletti, che cantate" contains an elaborate and florid piccolo obbligato (the first instance of the employment of this instrument by Handel), in addition to two flutes. In *Rinaldo's* song "Venti, turbini" (p. 46), we meet with the rather unusual combination of a duet for solo violin and bassoon. The air "Vo' far guerra" has a harpsichord solo, which, however, is not printed in the score; Dr. Chrysander informs us in his preface that here Handel showed his brilliant talent for improvisation. It is but rarely that Handel employs trumpets and drums in the accompaniment of a solo, but two instances are found in "Rinaldo"—the songs "Sibillar gli angui d'Aletto" (p. 13) and "Or la tromba in suon festante" (p. 104); the latter has parts for four trumpets, as also has the March (p. 101) and the Battle Symphony (p. 109). Handel's desire to increase the resources of the orchestra is already showing itself.

"Il Pastor Fido" (1712) will not detain us long; for the only number calling for much remark is the overture. This is entirely different in form from most of Handel's preludes to his operas, which generally consist of an introduction and fugue, sometimes followed by a minuet, or some other dance-tune. The overture to "Il Pastor Fido" consists of six movements, and approaches the form of the oboe concertos. The first movement, the themes of which Handel used subsequently for the overture to "Time and Truth," has no special features in the orchestration, excepting two passages of duet for oboe and violin, but in the following largo (p. 3) we find an anticipation of the modern use of wind instruments in the independent holding notes for oboes and bassoons, against moving parts for the strings. The allegro on p. 5 is very interesting in its scoring. We find three-part harmony, the two upper parts given to the oboes, and the lower part to the first and second violins in unison; there is also a bassoon solo, accompanied only by the harpsichord and the double-basses, another bassoon solo of eight bars entirely unaccompanied, and yet a third in which to the harpsichord and double-bass is added a long holding note for the first oboe. There are other points worth noticing in this overture; but I must pass on and leave my readers to examine the score themselves.

Two movements of "Teseo" (1712), the duet "Si ti lascio" (p. 35), and the song "Le luci del mio bene" (p. 51) have parts for two violas, the first instance to be found in Handel of the division of these instruments. The duet is curious from the fact that while the violas are divided, the violins are in unison; consequently, in the three-part harmony for these instruments, which forms an important feature of the opening symphony, the upper part must have been much stronger than those beneath it. No doubt this effect was intended.

One more number in "Teseo" should be noticed—the song "Vieni, torna" (p. 56). Besides the strings this number has important parts for two bassoons, which sometimes double the first and second violins in the octave below, and in the second part of the song have solo passages supporting the voice. The effect of the use of the instruments is so modern as almost to remind one of Mozart's scoring.

(To be continued.)

## THE GREAT COMPOSERS

BY JOSEPH BENNETT.

No. XIV.—MEYERBEER.

THE date of Giacomo Meyerbeer's birth, like that of many other eminent musicians, is matter of dispute. M. Blaze de Bury, who had ample opportunity to question the master on the subject, gives it as 1794, and M. Fétis is on the same side, but others hesitate between 1794 and 1791. The difference is little, and signifies less; enough that shortly after the eighteenth century had entered upon its last decade, a son and heir was born to Herz Beer and Amalie Wulf, his wife. Beer, a rich Jew banker of Berlin, does not appear to have made any mark save as a rich Jew banker. He moved to Berlin from Frankfurt, and was, no doubt, a worthy member of a proverbially shrewd fraternity, none of whom ever slept without keeping one eye open and steadily fixed upon the "main chance." But if Herz Beer was merely a successful man of business, his wife took higher rank. She appears to have been a true "mother in Israel"—one of those grand characters in whom we still recognise the heroic outlines of the women of the Bible. With great faith and a large heart, of austere morals and tenderest feelings, Amalie Beer was just the woman to have great sons, and to develop in them the qualities they derived from herself. The mother's influence over her eldest boy was immense. She loved him passionately and guided him wisely, while he, in return, felt for her absolute veneration. A characteristic story is told of their relationship in after life. Just before "Robert le Diable" was produced in Paris, Meyerbeer received from his mother a letter marked "To be opened after the first representation of 'Robert.'" In returning from the theatre at the close of an eventful night, the composer eagerly broke the seal and read: "The Lord bless thee and keep thee. The Lord lift up the light of His countenance upon thee and be gracious unto thee. The Lord cause His face to shine upon thee and give thee peace." Profoundly touched at receiving, under such circumstances, the ancient benediction of his people, Meyerbeer ever afterwards kept the letter on his person as a talisman. This tender love of mother and son continued till Amalie Beer was called to the reward of her faithful service, and it would be well if the letters she wrote to the composer during the years of their separation were collected and given to the world. Other sons she had, and two of them became eminent—one, Wilhelm, as an astronomer (he made a famous map of the moon); the other, Michael, is still remembered by his dramas "Parià" and "Struensee," for the last-named of which Jacob Beer composed music.

It is said that young Jacob showed musical tendencies at the very early age of four years. We do not lay too much stress upon this. All infants are wonders, more or less, in the eyes of the home circle, and record of their precocity is duly made for the benefit of a posterity which shall have learned to admire their developed greatness. Let it stand, however, that the baby Beer picked out upon the pianoforte tunes he had invented or heard in the street, accompanying them with such harmony as instinct prompted him to make. Father Beer—unlike his fellow Hebrew, Father Mendelssohn, sixteen or seventeen years later—was pleased to note in his little son such signs of a true vocation, and straightway put the child under one Lauska, a pupil of Clementi, and a favourite teacher in the Prussian capital. Under his care the little fellow soon developed into a prodigy. All his friends, being sensible people, were proud of him, and one, Meyer (or Mayer), went so far as to leave him a considerable

fortune on condition that he assumed the benefactor's name. In consequence of this Jacob Beer became Jacob Meyer Beer—afterwards Italianised and consolidated into Giacomo Meyerbeer.

It may be that the pride of the Beers in their young scion was greater than the wisdom that regulated it, even than the wisdom of the good mother, who must have consented to the public appearance of her boy when he was only in his seventh year. One is reminded of baby Mozart by the apparition on a public platform of this little Hebrew, at a time when he should have been in the nursery eating bread and butter and generally building up a sound fleshly temple for the spirit that was in him. Genius, however, must not be submitted to ordinary rules, and so probably thought the Beers as they decked out little Jacob for the show. The child played at a concert given on October 14, 1800, and obtained the honour of a flattering press notice. What did he play? Only the D minor Concerto of Mozart! At any rate, so declare his biographers, and those who doubt may consult the contemporary journals for satisfaction. Young Meyerbeer appeared again in December, 1803, and January, 1804, by which time he had become famous, and was spoken of as one among the best pianists in Germany. His execution was facile and correct, his style elegant, his grasp of the work set before him firm and comprehensive to a marvellous degree considering his age, and he could improvise with rare power, although, as he had never taken lessons in harmony, his progressions were not always correct. Owing to his growing repute, little Jacob came under the eye of two remarkable men at this period. Abbé Vogler saw and heard him, and prophesied for the youthful Israelite a brilliant career, while Clementi was so struck that, despite an aversion to teaching, he gave him lessons during the whole of his stay in Berlin. All this the Beers noted and were glad of their first born. "The Lord hath blessed him," said the fond mother.

Meyerbeer was about twelve years old when his parents placed him under a master for harmony and composition. Some biographers tell us\* that he was first sent to Zelter, "whose rigid severity was insupportable to the young prodigy." This statement, however, derives no authority from Fétis or Blaze de Bury, who assert that Bernard Weber first took young Jacob in hand. Weber—who must not be confounded with Carl Maria's friend, Gottfried of that ilk—had a high position in Berlin, where, indeed, he reigned as *chef d'orchestre* at the Opera. He was a pupil of Abbé Vogler, but, according to Fétis, did that eminent contrapuntist little credit. The authority just named states that, while able to enlighten his pupil in matters of taste and style, Weber was a weak harmonist, and so far unacquainted with the different kinds of counterpoint and fugue as to be a very incompetent teacher. In these matters Meyerbeer tried to teach himself, and out of this arises a story which we may allow Fétis to tell:—

"One day he (Meyerbeer) brought a fugue to his teacher, and Weber was so struck that, proclaiming it a masterpiece, he sent it off to Vogler, as a proof that he also could turn out learned pupils. For some time there was no reply, but at length came a voluminous packet which was opened with ardour. O doleful surprise! instead of the hoped-for praises was found a kind of treatise on fugue, written by Vogler, and divided into three parts. The first part succinctly laid down the rules for the construction of a fugue; the second, entitled 'The Pupil's Fugue,' contained that of Meyerbeer, analysed in full and proved to be anything but good. The third part,

\* See article "Meyerbeer" in Grove's *Dictionary of Music and Musicians*.

called 'The Master's Fugue,' contained one by Vogler himself on the theme and counter-subjects of Meyerbeer. It was also analysed, bar by bar, the master setting forth reasons why he had adopted such and such a form and no other."

In this elaborate manner did the Abbé abate the pride of his ex-pupil—no doubt deriving a grim satisfaction from the process. As to whether he was right or wrong, connoisseurs can judge for themselves, the paper having been published as a "System für den Fugenbau." In any case, it had a great effect upon Meyerbeer. The scales fell from his eyes, and he saw what Bernard Weber had never been able to make clear. At once the lad set about composing a fugue in eight parts. This he sent himself to the Abbé, who wrote back: "There is a great future for you in art. Come to me, come to Darmstadt; I will receive you as a son, and will cause you to drink from the fountains of musical knowledge." There was no more question of Bernard Weber after this. The boy set his heart upon going to Vogler, and his indulgent parents were not long in granting his prayer. Jacob was fifteen when he went to Darmstadt.

Abbé Vogler was a curious individual. He had in his nature more than a little of the charlatan; he was vain to excess, and subordinated the better part of himself to the unworthy object of making a figure in the eyes of the world. Educated by the Jesuits, he knew how to touch the weak points of those whom he wished to turn to account; he imposed upon the imagination by studied eccentricities, and trusted as much in tricks and dodges as in his undoubted musical talent. Briefly, Vogler was a "bit of a humbug." Till the Darmstadt period he had led a wandering life; turning up unexpectedly in the great European capitals, getting pupils round him (for he was a born teacher), and then suddenly vanishing—all for the purpose of exciting wonder and making talk. Vogler thus became a famous personage, and as such was much desired by Ludwig of Hesse, whom fate had made a Grand Duke but nature a Capellmeister. Ludwig's Court was nothing if not musical, since every official and his family were obliged to play or sing, while his Highness himself acted as teacher and conductor. Naturally, Grand Duke Ludwig cast a covetous eye upon Abbé Vogler, who, once caught and secured, would make Darmstadt like "a city set upon a hill." The Abbé was not unwilling to be caught for a consideration, and, a bargain concluded, he went to reside in the Grand Ducal capital, with the title of Privy Councillor, the grand cross of the Hessian order, a handsome pension, a good house, dinners and suppers from the Palace kitchen, and four wax candles a day. All these fine things consoled him for being, in a musical sense, kept at a distance by the Grand Duke. His Highness rejoiced to have Vogler attached to his court, but wanted none of his advice, and went on drilling his artistic forces and conducting at the Opera in his own way. Meanwhile the Abbé was an imposing presence in the streets of Darmstadt. "His appearance," writes Baron Max von Weber, "was not prepossessing, however. The old Abbé was short and corpulent; his features were strongly marked, but of no very friendly expression. His peculiarly long arms and enormous hands, which enabled him to stretch with ease two octaves on the organ, gave him somewhat the aspect of a large fat ape. Vanity was one of his ruling passions, and, vainer now than ever, he delighted to exhibit himself in all the elegance of black satin breeches, red silk stockings, and gold buckles in his shoes, with the great cross of the Order of Ludwig on the left breast of his rich broad black coat, and his black silk ecclesiastical mantle jauntily hung over his right shoulder." Such

was the man to whom young Meyerbeer went as pupil to master.

Through Max von Weber we get a good view of Jacob as he was on entering Abbé Vogler's school:—

"In the Abbé's house Carl Maria (Von Weber) was destined, moreover, to make acquaintance with another young musical genius as yet unknown to him. This was Jacob Mayer Beer (more generally known under the name of Mayerbeer), the son of a rich banker in Berlin. Mayerbeer was then scarcely sixteen years of age, but his eminent musical talents had developed themselves so early that he already possessed a very considerable reputation as a pianist. He was now studying music under the Abbé Vogler, in whose house, for the better furtherance of his labours, he was lodged and boarded. His master was enchanted with his unwearied industry and zeal, his restless activity, and his almost incredible quickness of conception, which, in all the technical portion of the science, seemed to amount to divination. Although but a boy as yet, he possessed such powers of execution on the piano that he might already have earned a handsome independence as a professional performer had not fortune raised him above any such necessity. He was able to play the most elaborate instrumental scores at sight, with a full mastery of every part, which amounted to the marvellous, and this peculiar talent he was accustomed to exercise upon the principal scores of all the great masters, which he was fortunate enough to possess, bound with care, in his great musical library, to the envy and to the great benefit also of his young fellow-labourers. So untiring was his industry that, for weeks together, he would never leave his room or put off his dressing gown, when fascinated by some new branch of musical study. His four-part 'Sacred Songs of Klopstock' had already been published, and had entitled him to respect as a composer. Such was the little insignificant looking boy-artist, Mayerbeer, at this period. His amiable and friendly disposition soon attracted him to the young, joyous, animated, high-spirited, 'sucking' maestro, who had dashed over from Mannheim, although his colder and more reserved North German nature was never able to express that warmth and more demonstrative affection which had bound Carl Maria's expansive heart to such friends as Gänsbacher."

The musician just named—the dear and life-long friend of the composer of *Der Freyschütz*—was also studying under Vogler at this time, so that young Meyerbeer had companions of his own age in his new home, which seems, indeed, to have been a happy one. Vogler's system of teaching was highly stimulative in character, its main features being severe critical attacks upon every exercise, the author of which had to defend it as best he could, and was, therefore, most unlikely to put anything down without thought as to how he would meet the demand for a reason. Regularly, after morning mass, the Abbé met his pupils to give them an oral lesson in counterpoint; and then he announced a theme or themes for development in one or other of the musical forms. Later in the day these exercises were taken one by one and severely analysed by the master, who also required the pupils to do the same. Then, perhaps, Vogler and the boys would sally forth to the cathedral, which had two organs, at each of which a pupil was placed with orders to improvise in turn against the other on some given theme, the old Abbé, who was accounted the best organist in Germany, winding up with an effusion of his own. Weber used to say in after years that "Never did the Abbé pour forth such wondrous angel-tones or thunder peals on the instrument in such rich beauties

of fancy, as when he thus sat and played alone for his 'three dear boys.'

Life at Darmstadt was not all hard work, though the lads had to make play for themselves. The Grand Ducal capital was a very severe and formal place at that time, and terribly dull. "I only take up my goose-quill," writes Weber in one of his letters, "to tell you in the dullest words, how dull I feel in this dull Darmstadt." Nevertheless, Vogler's boys contrived a good deal of fun, for, thank heaven, "youth will be served." Sometimes they would enter a beer garden, where Weber, standing on a table and twanging his guitar, would sing "roguish songs," to the huge delight of the public. Anon they would go out "melody hunting"—picking up snatches of popular tunes for the purpose of expanding and beautifying them. To this, it is said, we owe the theme of Weber's "Invitation à la Valse." Or they would sit on a public bench and eat cherries for a wager, or take Mam'selle, Weber's dog, with them, and call the creature's name whenever a young lady passed, to enjoy seeing her look enquiringly round. Occasionally the lads would go to Heidelberg or Mannheim and drink more wine than was good for them. Merry parties they had in the two old towns, a special feature always being the improvisation of Meyerbeer and Weber on two pianofortes, one taking up the other in the middle of a passage or interrupting his cadences with incongruous matter. This fun over, the entire company would fall upon Meyerbeer's Berlin delicacies (Father Beer kept his son well supplied with hampers of good things) and often young Jacob found it difficult to get a scrap for himself.

In such manner young Jacob passed two happy years, for, with all his faults of taste and temper, the old Abbé secured the love of his pupils, by whom he was invariably called Papa. On one occasion the lads resolved to do their master's birthday special honour by jointly composing an ode. Weber acted as poet, a distinction for which lots were drawn, and also wrote a part of the music, the rest being done by Meyerbeer and Gänsbacher—the share of the former being a *terzet* and chorus, of which we read, "Nothing, even at that time, could exceed the glow and simple fervour of the boy Meyerbeer's birthday composition." Amateur performers, among them Jacob's sister, Theresa, were easily obtained in the town, and on the morning of the day, Vogler being busy at the Opera rehearsing his "Samori," his apartments were decorated by the three pupils, and a banquet prepared. By and by the old Abbé returned home to be astonished at the aspect of things—at the music and the feasting, the lights and the flowers. Unhappily he was out of temper. The Grand Duke had taken no notice of the event, and the old man's vanity, deeply wounded, would not permit him to be gracious even to the loving attentions of his "dear boys."

The Grand Duke's slight upon Vogler may have had something to do with reviving the master's wandering spirit, but from whatever cause his restlessness increased. He desired once more to roam from city to city, and have the fire of his vanity fed by new admirers. But he would take his boys with him, and enlarge their experience of men and things, while continuing to watch over their musical development. The boys were naturally charmed with the idea, and in due time the little party left dull old Darmstadt for the comparatively reckless gaiety of Leipzig and Munich. But before quitting the Grand Ducal capital, young Meyerbeer produced a work and gained a distinction, the one being an oratorio entitled "God and Nature" (the manuscript score may be seen in the Conservatoire Library, Prague), the

other the title of Court Composer. "God and Nature," let it be added here, was performed in Berlin, May 8, 1811, "at a concert given by Weber," says Fétis, but this Weber could not have been Carl Maria, who was then living in Munich. Carl Maria, however, had something to do with the oratorio, since he wrote a detailed criticism, or rather eulogy, afterwards pronounced by his son, Baron Max, to be "a sacrifice of truth to friendship."

Meyerbeer appears to have left Vogler at the close of their tour, and we next find him in Munich, where, at the age of eighteen, he produced a Biblical lyric drama, "The Daughter of Jephtha." The work was a failure, for reasons perfectly intelligible. Vogler's teaching had aimed at nothing more than scholastic perfection. It sought to make the pupil conversant with all the technical devices and operations of the art, but there was little culture of the imagination or of the power of dramatic expression. Hence "The Daughter of Jephtha" more resembled a series of exercises than an exposition of human feeling. It was, therefore, rejected by the public, and Meyerbeer received his first check. Authorities differ about his next work. According to the writer of the article "Meyerbeer" in Grove's Dictionary, our young master composed and produced at Munich a comic opera, "Alimelek, or the Two Caliphs," which made no success in the Bavarian capital, but was bespoken and put in rehearsal by the manager of the Kärnthnerthor theatre, Vienna, a circumstance which drew Meyerbeer to the Kaiserstadt. This statement seems scarcely probable, or else the Vienna manager was an exception to the general run of his kind. Indeed, the writer observes in his next sentence that Meyerbeer went to Vienna "with the intention of making his appearance there as a pianist." Fétis says nothing about "Alimelek" at Munich, nor does Blaze de Bury, while in Max von Weber's memoir of his father, the opera is spoken of as "given in Vienna under the title of 'The Two Caliphs.'" When Fétis does mention "Alimelek"—by the way, he calls it "Abimelek"—it is to tell us that the work was written to order in Vienna, consequent upon the success of a monodrame, entitled "The Loves of Theclinde," sung by Mdle. Harlas. The truth, no doubt, is that Meyerbeer went to Vienna as a pianist, and not as a composer. At that time (1813) the Austrian capital was the headquarters of music. There alone could supreme distinction be gained, and all who were ambitious of it had to challenge the judgment of a public educated up to the highest point. Meyerbeer soon saw that, able player as he was, no immediate hope existed for him. On the very evening of his arrival in the city he heard Hummel play with the facility, exquisite *finesse*, and subtle charm that distinguished him. At once Meyerbeer formed a resolution. He would go into strict training and not show himself in public till he could meet Hummel on his own ground. For ten months the young man persevered in carrying out this resolve, and then he challenged public judgment with striking success. Among those who heard him was Moscheles, who told Fétis that had Meyerbeer chosen to rely upon his talents as a *virtuoso*, few pianists would have stood a chance of successful rivalry. At this time the lad, for he was little more, composed a great many pianoforte pieces, some of which he committed to paper, but kept most of them in his memory only. Among his works at the early period under notice was also a symphony concertante for violin, piano, and orchestra.

Meyerbeer left Vienna under circumstances not unlike those which caused his departure from Munich. His "Abimelek" or "Alimelek," or "The

Two Caliphs," was too old-fashioned and German for a public that had tasted the Italian music of Rossini, and it failed completely. The composer took his second check much to heart, but found a friend and comforter in Saliéri, who had quite a fancy for the young Jew. Saliéri's advice was the best possible for one who desired to succeed, and had no rigid musical principles as a preventive of elasticity in action. "You have learning enough," said Meyerbeer's counsellor; "Go to Italy and study how to write melodies for the voice. You possess the gift of tune, but do not know the instrument through which the theme finds expression. Learn it!" "I will," answered Meyerbeer, and he did.

(To be continued.)

## LA SCALA AT MILAN

BY FILIPPO FILIPPI.

ENGLISH readers will, I hope, feel some interest in perusing a condensed sketch of the great theatre of La Scala, its historical and artistical vicissitudes. The fame of this ancient temple of art is so great that we Italians are wont to call it the first theatre in the world, nor does this appellative seem to us exaggerated or unmerited. Strangers find the Scala one of the most interesting sights in Italy, even when empty, but doubly so when open for performances of opera and ballet. The English visitors in particular constantly frequent it, especially those who have come to Italy to learn singing. Numbers of the inhabitants of Milan may be seen roaming about its streets, the ladies remarkable for their serious and ladylike demeanour, carrying with a loving embrace the score of some of the most fashionable operas.

The Scala is both loved and feared by all artists, singers, dancers, and composers, whose fate leads them to submit on this stage their talent to the appreciation of an intelligent public, often very severe and sometimes capricious. These feelings can easily be accounted for. A century's glories and uninterrupted artistic traditions have an undoubted value. Studying the history of this theatre, it will be found that, notwithstanding inevitable irregularities, partial ignorance and obstinacy, unjust failures, and excessive enthusiasms, art has always triumphed there in its most noble and sometimes also in its boldest manifestations.

The great theatre was built in 1776 on the spot formerly occupied by the church of Santa Maria della Scala; this church, anciently called La Veronica, had been rebuilt in a larger and altogether more sumptuous style, with a canonry attached to it by Beatrice Visconti, wife of Barnabo, and daughter of the Lord of Verona, Mastino della Scala, whence the name in honour of the pious founder, which by strange force of habit passed to the new theatre.

The architect was Guiseppe Piermarini, one of the least afflicted by the mania for Barocco in fashion in those days, but affected by that timidity which in art approaches dryness. The protruding arcades on the façade awkwardly enlarge it, but then they are convenient to shelter carriages as they drive up to the theatre. The interior is admirable for the harmony of its proportions, the elegance of its curve, and especially for its marvellous sonority (perhaps unique in the world), so that singers, even with small voices, can be heard there to advantage. A few years ago the decorations were renewed, the auditorium freshly painted, and the house now looks bright and cheerful in every part. The theatre can accommodate 3,600 spectators, it contains 240 boxes, and its largest diameter is twenty-two metres. An admirable feature,

too, is the curtain painted in 1863 by Bertini and Casnedi, and representing the chariot of Theſpis. Although lately restored, it is to be regretted that daily use and the deleterious atmosphere of the gas are gradually wearing it out. In the general restorations was also comprised the lobby, now most elegant and convenient, with fine statues of Rossini, Donizetti, Bellini, and Verdi.

One of the great marvels of La Scala is its vast stage, so well adapted to grand performances such as those immense ballets which, from Vigario to Manzotti, have created such enthusiasm. Four hundred persons can move freely on that wonderful stage, which lends itself to the most fanciful and bold attempts in scenic art.

It must be admitted that if the actual artistic and administrative organisation of the theatre has grave defects which often impede the perfect success of the performances, that organisation is an almost inevitable consequence of the primitive foundation of the theatre, half private, half official, and now municipal, from which has sprung syndics, overseers, directors, commissaries, with their respective presidents, having once upon a time the chief of the state and now the head of the Municipality, in the person of the Mayor and Senator Count Giulio Belinzaghi, to preside over the whole edifice of administration.

The existence of La Scala is, in a certain manner, related to that of the preceding Milanese theatres, as far back as the year 1598, when for the passage through Milan of the Archduchess Margaret of Austria, bride of Philip III., King of Spain, was erected by the side of the ducal palace, *via* Restrelli, a kind of theatre, in which were given festivals and representations according to the custom of the times. This theatre, improved by the governor, Charles Henry, of Lorraine, was destroyed by fire in 1708 and again in 1717. A company of noblemen then erected on the same spot a new theatre, which was entitled Ducale, and for which, if I do not err, Mozart wrote his first operas, "Mitridate," "Lucio Silla" and "Ascanio in Alba." This new theatre was burnt in 1776, and the boxholders determined on building two solid monumental theatres, which became those of La Scala and La Canobbiana. These new theatres, according to compacts made between the Patrician Society and Government, were to be royal appurtenances, the first four rows of boxes to belong to the company, and the boxholders to pay an annual rent which, together with the Government donation, was to defray the necessary expenses of grand operas and ballets. These original conditions, of which I only give the outline, are still in existence, only the Municipality has taken the place of the Government, and the subsidies have to be voted each year in council against many adversaries who will not understand that to cut off those subsidies is equivalent to voting the closing of La Scala, and that Milan, deprived of its greatest theatre, would suffer an immense loss both morally and materially. The Society of the Boxholders exists yet, and is represented by a Commission. The Mayor of the town answers for the Municipality. The direction of the performances is entrusted to excellent, zealous, much respected persons, who, however, are generally wanting in musical competency. Finally, there is an artistic commission, whose duty should be to watch over the exactitude of the costumes, the propriety of the scenes, of the mechanisms, of everything, in short, that is art and taste. I say should be, for we have but too often seen it approve mere patchwork for scenes, and tolerate unpardonable anachronisms in dress.

The theatre is let each year to an *impresario*, whose business ought to be the choice of the performances



to be given, the expense attached to them, the speculation on new productions, and the details which elsewhere are the exclusive attributes of managers; but the *impresario* of La Scala must submit to a continual syndicate, to the approbation of all the complication of authorities, directions, and commissions, which oblige him to resign his right to free activity and content himself with taking his money if the receipts are favourable, or with paying from his own pocket if the cash box is empty. Business being thus in the hands not of real directors but of managers, who have nothing to lose, it often happens that when the receipts are poor the artists do not get paid; and as in Italy the system is to pay in four instalments, which are called *quartale*, it is generally understood that the fourth *quartale* is uncertain, unless the artist has taken the precaution to have a guarantee from the Municipality for the whole of his salary.

The institutions belonging to La Scala are worthy of the highest praise; they are the school of dancing, that of choristers of both sexes, and its orchestra. The dancing school is the oldest; it was formed in 1813, divided into two classes, with masters and mistresses of the ballet, of the mimic art and of perfected dancing. The instruction lasts eight years, after which the best pupils take the title of *emerite* (licensed) and as such remain attached three years to the theatre with a fixed stipend. The excellence of this school is proved by the *corps de ballet* of La Scala, the best, it may be asserted, as regards talent, composed as it is for the most part of pupils of the school, and from which have sprung many stars of the choreographic art; the names of Grisi, Pocchini, Fuoco, Baderna, Ferraris, Cucchi are familiar to all Europe, and many more without reaching the culminating point of celebrity have held the rank of first dancers in the best theatres. The choral school recently formed was at first meant for women only, but now men have been admitted also. This school owes its existence to the *maestro* Zarini who began it on sound principles. Cairati has now succeeded Zarini, and is also a distinguished leader of the chorus. The execution of the choruses at La Scala is everything that could be desired, and the most difficult operas perfectly executed testify to the excellence of the school.

The orchestra of La Scala never had a true character of stability and unity. It was for a long while composed of wandering and adventurous elements, subject to the whims of the *impresarii*, who sometimes for economy's sake engaged inferior artists, with worse leaders. Things have changed since the present director, Franco Faccio, took his orchestra to Paris, obtaining there a complete triumph. After this immense success the orchestra of La Scala formed itself into a society, which gives annual concerts, and in this way has acquired a unity and stability which it did not before possess, retaining for its director the great artist Faccio, who is bound to the theatre by contract, not to the *impresario* but to the municipality.

(To be continued.)

#### MUSICAL MEN OF THE TIME.

THE life of Mr. Thompson Cooper, editor of "Men of the Time," is not, we imagine, a happy one. When he inserted the name of a contemporary in the eleventh edition of his famous compilation, which has just been published, he must have thought as Louis XIV. when he appointed a great functionary of state, that he was making "*vingt ennemis et un ingrât*." Unlike the *grand monarque*, moreover, he has not the power to silence these enemies by sending one to the Bastille, another to Vincennes, a third perhaps to the Château

d'If, by way of change and sea air. The clamours of Mr. Cooper's disappointed clients are echoed, not by prison walls, but by the columns of the newspapers. They are mostly wielders of the pen, and this is the way in which they proceed: Mr. Brown, writing in the *Eastonswill Gazette*, will point out that "a biography of contemporaries omitting the name of that able and trenchant writer, Mr. Robinson, is not worth the space it occupies on the bookshelf." Mr. Robinson will echo in the *Independent*, of the same city, that "omitting the great Brown from the list of illustrious Men of the Time implies either gross ignorance or malice prepenon on the editor's part," and so forth, *ad infinitum*.

But Mr. Cooper's troubles do not end here. Besides being like Louis XIV. he is also like Hegel, the German philosopher. Hegel was supposed to be the most learned man in the world; he knew everything; as to that all his disciples agreed—collectively. Separately, however, each made a certain mental reservation. Astronomers would say that he was the greatest authority on music and the fine arts; artists would praise his marvellous grasp of osteology and the paleozoic strata of fossiliferous rocks; natural scientists affirmed that he was unrivalled as an expounder of modern history. Only in his own particular specialty each would admit the master to be deficient. Somewhat similar treatment, we are afraid, Mr. Cooper will receive, and in some quarters has already received, at the hands of his critics. Politicians will look upon the truly astonishing omission of Mr. Burne Jones as a venial sin, but will ask the reason why Lord Randolph Churchill, Mr. Mundella, and the Duke of Westminster are not counted amongst Men of the Time? Lawyers will care little about the neglect shown to Dr. Carpenter, Professor Romanes, and other scientific celebrities, but will cast him in heavy damages for the contempt of the Solicitor-General, Mr. Charles Russell, and Sir Henry Thring; and so forth, *ad infinitum*.

Before we ourselves assume the part of *advocatus diaboli* in the cause of Music *v.* Cooper, let us first of all admit that the comparative neglect with which our client has been treated does not proceed from any malice, but merely from an error of judgment. That such an error has been committed we propose to prove, not from the point of view of the artist, but from that of the man of the world, from Mr. Cooper's own in fact. The editor of a compilation of this kind cannot be expected to be in profound sympathy with every branch of science and art incidentally mentioned in his pages; the only criterion by which he naturally is guided is the importance attached to each of these subjects and its representatives by the generality of readers. It is on such grounds that we venture to assert that he has not given to musicians the prominent place they can justly claim. In this respect the new edition can scarcely be said to have been brought up to date; the change which has come over the public mind with regard to music within the last ten or even the last four years has not been sufficiently taken into account. Such a meeting as that convened by the Prince of Wales, at St. James's Palace, might have convinced the most casual observer of the social position which the art at present occupies. The time when well-born Englishmen took a kind of pride in their ignorance of music, or, as Lord Chesterfield would have said, contemptuously and collectively "fiddling," is fortunately past. Apart from this let us draw Mr. Cooper's attention to the columns of the daily papers, the truest reflex of current opinion. We are not aware that many or any of the directors of these important organs of public thought are *fanatici per la musica*, who practise the violoncello or even the

German flute in their leisure hours, and would be likely to sport their hobby-horse at the expense of prestige and circulation. And yet it may be safely affirmed that during the year 1883 it has occupied more space in the daily press than the drama and painting and sculpture taken together. If this is not a sign of the times we should like to know what is.

In investigating the manner in which the representatives of the art have been and have not been dealt with, let us divide them into three categories: first (and least), writers on music; second, writers of music; third, executants. Of professional musical critics two are mentioned, Dr. Hueffer and Mr. Sutherland Edwards; of authors who have dealt more or less cursorily with the theory or the history of the art we have four, Sir George Grove, the Rev. H. R. Haweis, the Rev. Thomas Helmore, and Dr. Cox. All of these are known in connection with other branches of literature and science apart from music, and it must be doubtful whether without these their claims to notice would have been considered sufficiently strong. Such at any rate are the limits within which musical literature in England is confined. We are, for obvious reasons, little inclined to prove that these limits were too narrowly drawn and that a dozen or a score more names should have been added to those just enumerated. It is not pleasant to play the part of *Pevi* at the gates of Paradise looking wistfully at those inside, or to be suspected of the Brown-Robinsonian motives above specified. Let us transfer the discussion to the less delicate ground of foreign parts. The most musical country in the world is no doubt Germany, and the most influential critic of Germany is Dr. Hanslick. One may think Dr. Hanslick a greatly over-rated man, who, although a clever journalist, sadly collapsed when he assumed the philosopher's cloak, and tried to expound the "musically-beautiful" on Hegelian principles. This is a question of merit; of his name and position there can be no question, and name and position must necessarily determine the balance in which "men of the time" are weighed; as to the higher qualities posterity must decide. Signor Filippi is the leading critic of Italy, as Dr. Hanslick is of Germany; in Belgium M. Gevaert has acquired world-wide reputation as a musical critic and historian; in France M. Reyser is the successor of Hector Berlioz on the *Débats*, which, in matters of high art, continues to be the leading journal; he is also well known as the composer of "Sigurd," recently performed at Brussels with great *éclat*. None of these men have found a place in the volume before us. If the old and selfish proverb "*solamen miseris socios habuisse malorum*" is true, English critics should be comforted; they suffer in excellent company.

In the matter of composers, Mr. Cooper has evidently been intent upon doing his best. He has stinted neither space nor trouble in endeavouring to do them justice. The earlier musicians are, indeed, very fully treated, and Sir Frederick Ouseley occupies one of the longest articles in the book—four times as long as that devoted, for example, to Charles Reade, the novelist. It is only when he comes to deal with the younger masters that the editor's knowledge and judgment find their limits. Mr. John Barnett, the composer of the "Mountain Sylph," is treated with the respect due to his age and his industry, but not a niche has been found for Mr. John Francis Barnett. Equally whimsical is the selection made in other instances. Mr. Goring Thomas and Mr. Mackenzie established their reputation as dramatic composers in one and the same season. The former is honoured by a brief notice, the latter is ignored, although "Colomba" is twice incidentally referred to in the course of the volume.

Mr. Stanford and Mr. Hubert Parry are likewise refused a local habitation and a name in this volume, and Mr. Cusins is referred to neither as a composer nor as the late conductor of the Philharmonic Society and Master of the Music of Her Majesty the Queen. Here again, however, no undue attention has been shown to foreigners at the expense of native talent. Robert Franz, Kiel, Goldmark, Dvorák, Boito, Ponchielli, and Sgambati are assigned to the same limbo of nonentity. Of Scandinavian masters, Grieg is mentioned; Svendsen is not; Russia, according to Mr. Cooper, knows not her Tschaikowski. But perhaps France has most reason to complain. Even the existence of so distinguished a man as Camille Saint-Saëns is never referred to with a syllable; Massenet, the leader of the modern school, is ignored; Gounod and Ambroise Thomas, together with Lecocq, Hervé, and one or two more of that *genus* (not including Delibes), are the sole representatives of musical France.

Musical execution is in these pages to a large extent identified with the *prima donna*. Of that delightful species many delightful specimens are found. Their charms, their chief parts, their honours, and in some cases even their years, are duly recorded. Once or twice Mr. Cooper's gallantry entirely overpowers his discretion. Madame Gerster is his special favourite. Her Ophelias, Sonnambulas, and Lucias are all perfectly delightful, and "her triumph at Berlin created such a *furor* as had never been previously known in the German capital"; and this of the city which witnessed the triumphant birth of "Der Freischütz!" In the case of Madame Albani, Mr. Cooper finds it too painful to mention her marriage with Mr. Gye, whose name accordingly is not mentioned amongst leading *impresarii*, although Mr. Rosa receives the honour due to the champion of English opera. The editor having expended all his enthusiasm on these fascinating songsters, not unnaturally forgets to mention such artists as Bülow, Pachmann, or Wilhelmj, who, unfortunately for them, belong to the stronger sex. We may add that amongst music publishers Mr. Cooper very properly singles out Mr. Alfred Novello, the *Doyen* of the trade.

We have, the reader will perceive, dwelt exclusively upon the sins of omission found in Mr. Cooper's volume. Those of commission are indeed very slight. It would be needless to correct such trifling slips of the pen as that Mr. Charles Hallé "sang" at Mr. Ella's *matinée*, or that Sir Julius Benedict was at any time the "director" of the Monday Popular Concerts. As a rule, the notices are correct and to the point. Let us, before concluding, lay down our brief as *advocatus diaboli*, and frankly acknowledge that, in spite of its shortcomings, "Men of the Time" is one of the most useful compendia of general biography in existence, in most respects equal, and in some respects superior, to Vapereau.

IN making a new start in English Opera, after years of comparative inaction, it is rather hard on our native composers that they should be placed, as it were, between two fires. If they write in the style of the period, as accepted in any continental country, they are accused of doing little to promote the interests of the musical art in England. If the style they adopt be more antiquated, or if it be supposed to be more national, they are set down as provincials, or perhaps ridiculed as being still inspired by the melting strains of our lyric theatres forty years ago; and the truth is, we have no other indigenous operatic models. If we want anything better, we are bound to seek it elsewhere, or go back to Arne and Purcell. Music in different ages has its various literary styles,

as well as the more permanent differences in dialects. If a man speak in Italian or German, or French, there is no question of mistaking his respective nationality; but music, like Latin in the middle ages, is the one common language of the cultivated world; and the most we can do, if it is our fashion to be ill-natured, is to criticise the dialect, or brogue, as it will be called, when either the accent or dialect is not that in use amongst the dominating or the most refined people or classes. Taking all Europe as one musical nation, each province, such as Germany, Italy, or France, will have its own dialect; but the brogue is only very noticeable in more isolated districts, where the science of music is neglected, or where there are the remains of some ancient people, Celt, or Slav, or Arab; and, as a rule, where the brogue is the most pronounced the art will be least advanced. How difficult it is, in some cases, to detect any innate national characteristic may be tested by a very simple experiment. If, for instance, we take the *Nordische Tänze* as arranged by Grieg, or, still better, a volume of songs by Franz, and transpose them into the natural key and write the melodies on the violin clef, we have apparently a collection of English or Scottish popular tunes; with this difference, that the Scottish tunes at least, as a matter of pure melody, are infinitely superior. Yet if we hear an English song with the accompaniment usually written for it, and played and sung as it too often is, the distinction between the English and the more elaborately harmonised German song is simply beyond the bounds of definition. The one is idealised by the harmony; the other is a crude outpouring of natural sentiment. If the particular mixture of races in the wider territory of Germany has endowed the Teuton with a richer nature and a higher musical organisation than the English, there is an end of the subject; we must be content to yield and admire. Should that not be so, the point narrows to what musicians call "treatment," which is gradually recognised as a specific national quality, but its origin and growth are artificial; and are in fact a process of gleaning from earlier fertilised fields. From these, our insular position, and even our higher civilisation in other respects, which has generated an intense national pride, have until recently, when we began to acknowledge our defects, excluded us to a considerable degree. We have, therefore, in music, fallen a little behind; and none of us can be blamed for adopting any foreign model we choose to select, in the desire of impressing little by little a new as well as national character on our art-made music. To affect at the present day the mere Anglicisms of an earlier date, would not be less fatal than the affectation of the modern-antique, or of the devilries of semi-Asiatic races that mingle freely with our kinsmen in Central Europe. Whilst expressing our thoughts in a common or universal language like music, we can remain English at heart, without making a particular dialect obtrusive. To perpetuate a brogue, out of sheer jingoism, is not by any means to promote the interests of art in England.

THERE are conflicting opinions upon the effect of those nocturnal minstrels, "the Waits," who, time out of mind, have been privileged, once a year, to arouse us from our first sleep with strains considered to be appropriate to the season. Some persons rail at them as licensed disturbers of the peace, who ought to be summarily "put down," with the many similar customs sanctioned only by age. Others would not part with them for worlds; lying awake, even, to catch the first notes of their welcome serenade, and

resigning themselves to rest only when they find that the sound has hopelessly faded in the distance. A paragraph in the *Paris Temps*, a short time since, shows us that India can boast of at least one enthusiast who goes far beyond the most earnest admirer of slumber-music in this country, and would indeed have the "Waits" all the year round. A "musical bed," we are informed, has been ordered of one of the most noted houses in the French capital by an East Indian Rajah. It is in every respect a magnificent and luxurious article of curiously sculptured wood, inlaid with silver plating, and decorated after the Indian style. The cost of the metal employed in it is 18,000 francs, the price for the entire piece of furniture being 70,000 francs. The Rajah desired that the elastic mattress should be a kind of musical box on a large scale, which, by the simple weight of a person's body, would strike up operatic airs. It may certainly be a special merit in this contrivance that, unlike many eminent performers, when pressed to play it cannot refuse; but whether it is equally easy to make it leave off is not stated. Presuming that the more restless the Rajah becomes upon his mattress the more violent will become the music, it would be absolutely necessary for him to get out of bed to gain peace and quiet. But these are of course mere details; and after all we must remember that he has at least this advantage over many of his fellow-creatures, that he only listens to the music he chooses for himself.

EVEN those who believe, with ourselves, that there is no "royal road" to the acquisition of sound musical knowledge must feel grateful to all who can render the ordinary road less rugged, so that the student may travel upon it more comfortably, if not more expeditiously. What then would be the debt of gratitude to the individual who can guarantee that we may all arrive at the desired end without journeying on the road at all? Such a person, however, exists, and will forward, "by parcels post," an instrument which he truly terms a "musical marvel," enabling us to effect instantly the wished-for result. The advertisement, after giving the name of this extraordinary effort of ingenuity, says: "Any person can play the above charming instrument without study or tuition; thus the purchaser at once becomes on an equality with practical musicians without any musical knowledge whatever." We are also informed that it can be so altered and adjusted that the melodies produced may be "deep and rich as the violoncello, plaintive as the flute, melodious as the clarinet, or sonorous as the oboe." Having read thus far, we are naturally anxious to know whether, in order to evoke such exquisite music, any complicated course of action will be demanded on the part of the possessor of the instrument. On this point we are at once enlightened by the following beautifully simple instructions: "Decide on the air you wish to play, then drop the paper disc into the resonating chamber, and screw down, as explained in the printed directions." The adjustment of the machinery in order to produce the effects of the violoncello, flute, clarinet, or oboe may perhaps be attended with some little difficulty; but it is evident that merely to place yourself "on an equality with practical musicians," all you have to do is to drop a paper disc in the resonating chamber and screw it down. This is satisfactory, and will assuredly save so many years of deep and laborious study that it cannot be too generally known.

UNTIL reading a paragraph in a recent number of the *Medical Press and Circular*, we had no idea that amongst the many methods of training the vocal

organs chemistry would ever occupy a recognised position. At Glasgow, however, it appears that Dr. Moffat delivered a lecture to a large audience, composed principally of professional men and musical critics, in which he maintained that the presence of peroxide of hydrogen in the air and dew of Italy had some connection with the beauty of the Italian vocal tone. A series of illustrations by people taken from the audience, who inhaled a chemical compound made to represent Italian air, were eminently satisfactory, "a full, clear, rich, mellow tone being produced by one application." Dr. Moffat's own illustrations were said to be quite unique. Taking what was originally a voice of power and resonance, but destitute of intonation, he showed by chemical means this could become a tenor of great compass. Some twenty notes, ranging from the lower to the higher register, were sung without any effort by the possessor of a voice of this character. That the air of Italy has not only "some connection," but a very influential one, with the beauty of the Italian voice, we never doubted; but that by inhaling a chemical compound resembling the air we can obtain a "full, clear, rich, mellow tone" from a very ordinary voice with only one application, leads us to anticipate the most extraordinary results where such application can be constantly repeated. One important question, however, is whether a permanent Italian quality of voice can be guaranteed by the use of a certain number of bottles; so that when you have made yourself a perfect vocalist you may completely dispense with the means by which you became so. If not, it would be of course necessary for a singer to carry his "Italian air" about with him; and we much fear that it might prove most inconvenient, either at the Opera or in a Concert-room, to inhale it slyly whenever some high notes are coming.

BIRMINGHAM seems resolved to take the lead in matters musical. When Mr. Jesse Collings was Mayor of the great Midland town he projected and carried out a system of threepenny concerts; and now we find that a series of free Promenade Concerts has been organised by Mr. Alderman White, the present Mayor, during the winter months. An article in the *Daily Telegraph*, commenting upon this praiseworthy movement, calls public attention to the difference between the head of the Corporation in Birmingham and the Lord Mayor of London, truly remarking that there is no valid reason why our city dignitary should not do the same thing. "In London," says the writer, "during the long nights of the coming winter, our poorer people must either stand at public-house bars drinking their senses away, or stay at home in narrow incommodious rooms, while folk of their own station in life, who have the better fortune to belong to Birmingham, will be able, after the day's work is over, to stroll into a large, well ventilated hall, and listen to the strains of the best composers adequately rendered, and at the expense of the municipality." It is true that heavy duties and heavy dinners press both upon the time and the resources of our monarch of the city, and it is also true that he has much to do in keeping up the dignity of the many Guilds and Companies so long the boast of London citizens; but we can ill afford to be rivalled by provincial towns in providing for the intellectual wants of the people, and although, perhaps, it might have been better if we had initiated so excellent a project as that which has given such satisfaction at Birmingham, it is never too late to mend, and we may still have—as the *Telegraph* half jestingly shadows forth—"penny concerts" at Guildhall, with the Lord Mayor of London in the chair.

## "COLOMBA" IN GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

(By Telegraph.)

Hamburg, January 27.

ENGLISH musical art has again been honoured in Germany by the production here to-night, at the Stadt Theatre, of Mr. Mackenzie's "Colomba." The work is written in so earnest and dignified a style that it seems well suited to the German taste in operatic music, and its success here was, therefore, to a certain extent assured. An excellent translation of Mr. F. Hueffer's drama had been made by Herr Ernst Franck. The crowded audience assembled for the first representation was drawn chiefly from the general public. The applause became increasingly enthusiastic as the Opera proceeded, the curtain being raised in all fourteen times, and Herr Sucher, the conductor, being compelled to bow his acknowledgments at the conclusion of the performance. It is much to be regretted that Mr. Mackenzie was unable to be present to receive in person the congratulations so justly due to him; but the necessity for devoting the whole of his attention to the work which he is composing for the Norwich Festival rendered this impossible. The performance gave evidence of the care which had been bestowed on the production of the work, both by the Conductor, Herr Sucher, and the Director, Herr Pollini. Frau Sucher gave a powerfully dramatic rendering of the character of *Colomba*, and showed an earnest appreciation of the significance of the part. Frau Brandt-Goertz sang well as *Lydia*, and Frau Heintz was dramatically effective as *Chilina*. The part of *Orso* was efficiently represented by Herr Wolff, and the other solo parts were filled by competent artists. The band and chorus left nothing to be desired; but the scenic arrangements were not of the best. "Colomba" will probably be produced next in Hanover.

## ROYAL ENGLISH OPERA COMPANY.

This organisation, known in the provinces for some time past, made its first appearance in London, at Covent Garden Theatre, on the 7th ult., and will close a season of four weeks to-morrow night. Its members are chiefly seceders from the company of Mr. Carl Rosa, who, with a natural desire to continue their labours, and not finding an *entrepreneur*, have banded themselves together as a kind of artistic republic. Well and good. There is room for all, or, if not, the fittest will survive and the rest we can spare. It was bold on the part of the company to take Covent Garden Theatre, even with Mr. Gye as a friend. Much is expected on that stage—more, as it turned out, than the artistic resources at command could always furnish.

The repertory of the season has contained many old and favourite operas—"Il Trovatore," "Maritana," "The Lily of Killarney," "Satanella," and so on. These need not detain us here, since there is nothing to be said about them that has not been uttered a thousand times. Our concern is with the two operas that, showing commendable spirit, the company was the first to put before a metropolitan audience. We refer to Victor Nessler's "Piper of Hamelin" and Julian Edwards's "Victorian."

The season opened with the "Piper of Hamelin," which work came to us in the English dress provided by Mr. Henry Hersee, and with the stamp of German approval. Nessler, who now acts as *chef d'orchestre* at the Leipzig Theatre, has gained the ear of his countrymen with this "grand romantic opera," and from one point of view the fact may be regarded as a good sign. It shows, at any rate, that Teutonic taste has not yet been trained to reject lyric drama constructed on the old classic lines or vocal melody written in form. The "Piper of Hamelin" is by no means a drama to be declaimed with musical accompaniment, the best proof of which appears, perhaps, in the pages containing a Sestet in canon. It recognises music as an art, and when we find popular Germany

applauding, a sense of satisfaction arises without regard to the actual merit of the work. In itself, the "Piper of Hamelin" is not a great thing, but the music is pleasing, and would have a far better chance of general acceptance were it allied to a libretto of greater interest. Nessler's librettist cannot plead, in defence of a poor book, that he was hampered by the legend, all of which we find in Browning's well-known poem. The *Piper* comes to Hamelin, offers to clear the town of rats for a certain sum; fulfils his contract; is refused payment; and in revenge draws, by the magic of his music, all the children of the town into the river. Beyond these grim and unpromising incidents, the librettist could work his own will, and surely he had room enough for accessory motives and incidents. In using this liberty he shows but a small amount of wisdom. For example, the mysterious *Piper* becomes anything but a hero. He betrays a village girl, *Gertrude*, who is attracted to him, as *Senta* to the Dutchman, makes a silly wager that he will compel the *Mayor's* daughter to give him a kiss, and is then condemned to death for practising unholy arts. Availing herself of a very peculiar and local law, *Gertrude* claims to suffer in his place, and, when her hero is at liberty, drowns herself in the Weser, after which the *Piper* carries out the doom of the children. This is all very poor. The *Piper* inspires contempt instead of awe; *Gertrude* is a bad copy of Wagner's heroine, and the rest of the characters represent so much padding, among them being the usual convivial monk, a comic town-clerk, and a jealous lover of *Gertrude*—a sort of Siebel in a blacksmith's dress. As still further proof of unskilful construction, the opera is in five acts, each act containing a change of scene, so that the curtain descended, on the first night of representation, no fewer than ten times.

Nessler's music has some good qualities. A vein of lightness and piquancy runs through it, as through Flotow's "Martha," and suggests French influence, which is not surprising, inasmuch as Nessler, an Alsatian, was born a French citizen, and trained under French auspices. To this may be attributed what we will call the superficial merit of his composition—that is to say, merit obvious and easily recognised. There is plenty of tune in the "Piper of Hamelin." True, it cannot always be called original or distinguished, but still it is tune, and that of a pleasant kind. The concerted pieces, while for the most part simple in construction, are well written, and show a sufficient knowledge of effect within the limits laid down. A Sestet in canon has already been mentioned, but deserves further notice as an admirable exemplification of Nessler's powers when at their best. It is a canon on the octave, rigidly scholastic, yet quite expressive, and so charming that the Covent Garden audience demanded a repetition. Nessler doubtless had the "Fidelio" Quartet in canon in his mind when writing this number, and the music shows him not unworthy to be emulous of Beethoven. Whether in solo or concerted piece, this composer does not forget that prominence belongs to the human voice. The orchestra is fully and at times richly used, but never reduces the voice to a secondary place. Hence the "Piper of Hamelin" demands vocalists rather than mere declaimers for its proper interpretation. Its main defect is a lack of commanding numbers, such as, in a great work of art, excite interest and admiration to the highest pitch, and help to tide over the weaker passages that must of necessity occur. Not the level plain but the mountainous land most charms the eye, and makes the way seem short. In Nessler's work there is an absence of sky-kissing summits. It presents a level of well-cultured country, pleasing enough, but not provocative of any enthusiasm.

The performance, conducted by Mr. Gilbert H. Betjemann, was fair, but by no means what it should have been. To the representatives of certain parts praise can honestly be awarded. Madame Rose Hersee's experience and skill, for example, gave a good account of the infatuated girl, *Gertrude*. Mr. Arthur Rousbey played the small part of the jealous lover in promising style, and Mr. C. Lyall as the *Town Clerk* once more showed what a very excellent comedian he is. Mr. Albert M'Guckin, as the *Mayor*, did good service, and Mr. James Sauvage, upon whom fell the heavy burden of the title-rôle, sang with considerable taste and acceptance. That he presented a nondescript character was not his fault, since the librettist has created

a personage who is "neither fish, flesh, fowl, nor good red herring." Mr. Sauvage is an important recruit to the ranks of English opera, and may look forward to a career of some distinction. The orchestra and chorus were competent to the work they had to do, but lacked the precision and cohesion that come of adequate rehearsal.

"Victorian," by Mr. Julian Edwards, was first performed in London on the 19th ult., under the composer's direction. Mr. Edwards is a young man of whom the world had previously heard very little. An overture from his pen was produced at one of the orchestral concerts given by Mr. F. H. Cowen, nearly two years ago, and it must have been about that time that "Victorian" was written. No immediate chance of presenting the opera offered, but with the engagement of the composer as one of the conductors of the present company, the desired opportunity came, and a first performance took place in Sheffield during a recent tour. The librettist, Mr. J. F. R. Anderson, went to Longfellow's "Spanish Student" for a subject, and "freely adapted," for musical purposes, the story there told. We do not think that he made a wise choice. The general character of the plot and most of the incidents are stale, while no great personal interest is roused, and rarely do the situations prove exciting. We need not reproduce the "argument" here, because everybody has read Longfellow's play, and made acquaintance with the fortunes of *Victorian* the student, and *Preciosa* the gipsy, who of course is no gipsy but the offshot of a noble house. Mr. Anderson employs Longfellow's lyrics where he can, and they are a great help to the libretto, which, let us add, particularly needs it. Here is an example of Mr. Anderson's verse:—

My life is sad and lonely :  
Since thou art lost to me,  
And, bound by fate, Death only  
Can set me free.  
But when strange lovers move thee  
To bliss, thou'lt see  
That none could love thee ever  
As I love thee.

Mr. Edwards brought some qualifications to the musical setting of this book. He has a gift of melody, and is capable of expressing strong feeling, while some of the concerted pieces are marked by character and a certain element of the picturesque. But the composer's art is not equal to his natural gifts. He fails to present a dramatic situation with sufficient power, unity, and distinctness, his successes, such as they are, being entirely lyrical, while his musical method is vague and his orchestration elementary. Mr. Edwards seems particularly fond of modulation into extraneous keys, and frequently resorts to enharmonic changes. This gives a sense of restlessness and striving to his music; and it need hardly be said that excessive use of the *tremolando*, of themes played by violins in octaves, and an *arpeggio* accompaniment, suggests poverty of device as well as induces monotony. We shall scarcely be expected to go into details. "Victorian" is no more than a *ballon d'essai* thrown up to see which way the wind of his powers blows. At the same time we would not discourage him. He has his career before him and must expect some initial failures—the sort of adversity that to a wise man answers Shakespeare's description, "Though like a toad, ugly and venomous, It yet doth wear a precious jewel in its head." The performance, in which Madame Julia Gaylord, Mr. Packard, Mr. Sauvage, Miss Lucy Franklin and other well-known members of the company took part, was distinctly not good. Having said this with emphasis, we may be excused entering into unprofitable details.

#### SAVOY THEATRE.—"PRINCESS IDA."

WHEN Sir Arthur, then Mr., Sullivan commenced that collaboration with Mr. W. S. Gilbert which has since yielded such an extraordinary meed of popular approval, musicians gave utterance to some feeling of regret that the ability and talent of one of our representative composers should be frittered away in the composition of burlesque music. Six years have elapsed, and Sir Arthur Sullivan has carefully felt the pulse of the public to whom he has appealed, giving a higher artistic impress to each successive work as he believed it was safe so to do. "Patience" and "Iolanthe" were on the whole a con-

siderable advance upon "The Sorcerer" and "H.M.S. Pinafore," and by general consent the Music of "Princess Ida" shows yet further progress towards that intellectual standard which should be the goal of every earnest composer. This comparative excellence is the more apparent because Mr. Gilbert's share in the work is confessedly weaker than usual. There are some extremely whimsical ideas in his libretto, but it has the disadvantage of being a renovated version of an unsuccessful play, and it has its dull as well as its brilliant moments. On the other hand, the score is free from the slightest suspicion of vulgarity; and though much of the music is a *réchauffé* of earlier works, the composer has preserved a certain refinement of manner which conveys a sense of charm to cultured listeners. It would serve no useful purpose to analyse the opera in detail, but we may call attention to Sir Arthur Sullivan's felicitous reproductions of old world rhythms and cadences, and also to his masterly use of the orchestra. In this last respect the superiority of his work to those of foreign composers of light comic opera must be manifest to any attentive listener. There is not one among the performers who is entitled to special commendation, but the ensemble is little short of perfection, and the orchestra and chorus are of first-rate quality. If "Princess Ida" is as successful as it appears to be, Sir Arthur Sullivan may be encouraged to devote his gifts to higher purposes in the domain of the lyric drama.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

THERE has been very little to call for critical comment in these performances since Christmas, the programmes having been formed of familiar works, while the artists have not included the name of any performer of importance whose individuality is not well known to the frequenters of St. James's Hall. It is evident that the public is well satisfied with this order of things, for the audiences have been unprecedentedly large and enthusiastic. At the same time it relieves us from the task of speaking at length on what has been done; and in most instances a mere formal record will suffice. The Concerts were resumed on the 7th ult., when Mozart's Quintet in C minor headed the programme. This work was originally composed as a serenade for eight wind instruments, and it has been heard in that form at the Popular Concerts. Madame Frickenhaus, who is always quietly artistic in whatever she attempts, played Beethoven's Sonata in D minor, Op. 31, No. 3; and Mr. E. Lloyd sang two of his most hackneyed airs, Gounod's "Lend me your aid" and Piatti's "Awake, awake." On the following Saturday M. de Pachmann reappeared, his solo being Beethoven's ("Moonlight") Sonata, Op. 27, No. 1. It is impossible to agree without reservation to his reading of this work, the sentiment of the first movement being exaggerated, while the treatment of the finale lacks breadth and dignity. Mendelssohn's Quintet in B flat, Op. 87, interesting to Mr. Chappell's patrons as being the first work ever performed at the Popular Concerts, and Beethoven's Pianoforte Trio in D, Op. 70, No. 1, were the principal items in the programme. The Concert of Monday, 14th, was more varied than usual, and in a certain sense more interesting. Some curiosity attached to the appearance of Miss Maggie Okey, a young pianist, formerly of the London Academy of Music, but now receiving the benefit of tuition from M. de Pachmann. She played the sixth study of Henselt, known as "Danklied nach Sturm," and Nos. 6, 8, and 10 of Chopin's Etudes, Op. 25. In all of these she displayed very neat mechanism and a sympathetic touch, but not much power. Her reception by the audience was flattering in the extreme. The study in thirds of Chopin (No. 6) had to be repeated, and at the end of her selection she was again encored, when she gave Schumann's "Vogel als Prophet." Later in the evening Miss Maggie Okey joined her preceptor in Chopin's Rondo in C, for two pianofortes, Op. 73, one of the posthumous publications, and an early composition, despite its high opus number. The works for strings were Schumann's Quartet in A minor, Op. 41, No. 1, a great favourite at St. James's Hall, and Mendelssohn's posthumous fragments of a quartet. The vocal music consisted of two duets by Herr Alexis Holländer, and two

by Dvorák, all charming little compositions and tastefully rendered by Miss Louise Phillips, a young soprano of promise, and Madame Fassett.

A group of acknowledged masterpieces was performed at the next Concert, on Saturday, 19th. These were Mozart's Clarinet Quintet, with Mr. Lazarus in the principal part; Beethoven's Sonata in E flat, Op. 7, played by Mr. Charles Hallé; and Brahms's Sonata in G, for pianoforte and violin, Op. 78. Mr. Hallé and Signor Piatti rendered some numbers of Schumann's "Mährchenbilder" for pianoforte and violoncello, and Miss Santley was the vocalist. The reappearance of Miss Marie Krebs is always an event of some interest, as the Dresden pianist has been known to us from the days of her childhood. She had a cordial reception on the 21st, and justified it by giving an interpretation of Beethoven's "Waldstein" Sonata, which, in a technical sense, was masterly. Even after this lengthy work she was asked for an encore, with which she complied by playing Schumann's "Traumeswirren." The concerted works at this Concert were Mozart's Quintet in E flat, one of his latest compositions; and Spohr's melodious and graceful Trio in E minor, Op. 119. Mr. Maas was heard to great advantage in Handel's "Deeper and deeper still," and Blumenthal's "Message." Madame Néruda, who has occupied the position of leader throughout the month, displayed wonderful brilliancy of execution in Paganini's "Moto Perpetuo." Herr Joachim is announced to reappear on Monday, the 25th inst.

#### MR. WILLING'S CHOIR.

THE second Concert of this Choir for the present season took place in St. James's Hall, on the 15th ult., and was fairly well attended, thanks, perhaps, to a programme of varied interest. It is significant that both the societies which have sprung out of the ruins of the old "Sacred Harmonic" go beyond the region of oratorio to search for attractions. Both are giving miscellaneous programmes, and the long oratorio seems likely to accompany the long sermon and the long magazine article into disuse, and eventually into oblivion. Is this because the average man of the present day is less solid, more volatile, than his fathers? The Concert under notice opened with Mendelssohn's "First Walpurgis Night," the solos in which were taken by Madame Patey, Mr. Levetus, and Mr. Bridson. A good performance of this fine dramatic work resulted, the choruses and the orchestral part, on which so much depends, leaving very little to desire. At the same time, Mr. Willing's *tempi* were, in certain cases, open to question, albeit the conductor could, doubtless, give a good reason for the course he adopted. In the miscellaneous part were the overture to Gounod's "Mireille" and Beethoven's mighty "Leonora," two widely contrasting, but each in its way effective, works. The vocalists were Miss Beare, who sang "Bel raggio" in promising style; Madame Patey, whose "Che farò" charmed as ever; and Mr. Bridson, from whom the audience heard *Quasimodo's* air in "Esmeralda," "What would I do for my Queen." The chorus of faggot-binders in Gounod's "Mock Doctor" had a place in this very mixed selection.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

SINCE the Christmas performance of "The Messiah," by the members of the Festival Choral Society, musical events of interest here have been few and far between, but the next few weeks promise abundant entertainment for local music lovers, and the present dearth will shortly give place to an *embarras de richesses*. There is no good reason, save that of custom, for these alternations of feast and famine, and it is to be hoped that in future years some bold innovator will be found to break the spell of silence which is so arbitrarily imposed upon the musical world here during the first few weeks of the new year.

One Christmas entertainment yet remains to be noticed in the production, on the 27th December, of Gounod's "Redemption," by the members of the Local Philharmonic Union, under the direction of Dr. Swinerton Heap. The experiment was a bold one for this comparatively young organisation, but it was justified by the result, and the



performance, though not immaculate, presented so many praiseworthy features, and appeared to give such genuine satisfaction to the large audience assembled, that it may be honestly chronicled a success. The vocal principals were Miss Delves Yates, Miss Grace Damian, Mr. Edward Lloyd, Mr. Brideon, and Mr. W. Evans. There was a small but excellent band, with Mr. Stimpson at the organ, and the Society's chorus was augmented for the occasion by a strong contingent from Wolverhampton. Of the soloists, it will suffice to say in general terms that they acquitted themselves with skill and judgment; Miss Delves Yates especially distinguishing herself by her brilliant rendering of the noble solo "From Thy love as a Father," and Mr. W. Evans impressing his audience very favourably by the suavity and tenderness with which he gave the utterances of the Redeemer. The honours of the performance, however, were borne off by the chorus, and especially by the soprano section, who were in excellent voice and form. The delicate singing of the semi-chorus, and of the small body forming the "celestial chorus" was especially deserving of praise, whilst for power and breadth nothing could well have exceeded the rendering of the massive chorus "Unfold, ye portals everlasting!" and the grand final chorus of the work. The accompaniments generally were well rendered, but larger executive resources were needed to do full justice to the composer's full and elaborate orchestration.

The only other musical event of sufficient interest to call for notice here was the Chamber Concert given by Mr. Stratton on the 22nd, which was remarkable chiefly for the large proportion of new music by English composers. One of the novelties, a String Quartet in F, by Mr. Thomas Anderton, a Birmingham musician, met with a very cordial reception, in virtue chiefly of its tunefulness, and of the musicianly skill with which the themes are worked out. If it errs at all, it is on the side of over elaboration, which occasionally mars the breadth of effect. The best passages are those in which the composer has surrendered himself to his lyrical impulses, and the finale in particular is a gem of its kind. The other novelties were a Sonata in D for pianoforte and violoncello, and an *adagio* for the same instrumental combination by Mr. Edward Sharp. These compositions, if not distinguished by any great originality of style or theme, revealed much refinement, and grace and true feeling for rhythm and melody, and they were warmly and deservedly applauded. Schubert's Octet furnished a substantial and worthy finale to a very interesting Concert.

Of Messrs. Harrison's third Subscription Concert, which took place on the 28th, with Miss Clara Samuelli, Madame Patey, Mr. Edward Lloyd, Mr. Frederic King, and Mr. Santley as vocal principals, details must be reserved for another issue.

## MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

DURING the Christmas holidays, Colston Hall has been occupied by a panorama, thus preventing the usual concerts and recitals from taking place. The company, however, departed in time for the grand Concert given in aid of the Bristol Royal Hospital and Infirmary, in the presence of H.R.H. the Prince of Wales, on the 29th ult., too late in the month for a detailed notice to appear in this letter, as is also the case with Mr. Herbert Thorndike's Concert, given at Victoria Rooms, on the 26th ult., and Mrs. Viner Pomeroy's Classical Chamber Concert, which took place on the 30th ult.

On December 28th, a Concert was given at Clifton College, when Mr. Caldicott's Cantata, "A Legend of the Rhine," formed the second part of the programme. The choir was composed of Clifton ladies, Miss Louie Phillips and Miss Winthrop being the soloists. The first part of the programme was miscellaneous, Mrs. Caldicott, Miss Winthrop, Mr. Caldicott, and Mr. Herbert Thorndike contributing solos in a most artistic manner.

On the feast of the Epiphany Beethoven's grand Mass in C was performed at St. Mary's (R.C.) Church, with orchestral accompaniment.

On the 10th ult. a crowded audience assembled in the Victoria Rooms, on the occasion of the annual "Ladies'

Night" of the Bristol Madrigal Society. The first meeting of this Society was held on March 1, 1837, and it is interesting to compare the number of voices present at that first meeting with that of those who took part last month at the forty-eighth Concert. March 1, 1837: seven choristers, four altos, seven tenors, seven basses. January 10, 1884: thirty choristers, nineteen altos, twenty-nine tenors, thirty basses. The programme, a most attractive one, was as follows:—Part I. "God save the Queen," "All creatures now" (Benet), "When April deck'd (Marenzio), "Spring Song" (Mendelssohn), "Thirsia; sleepest thou" (Benet), "Great God of Love" (Pearsall), "When all alone" (Converso), "Summer Song" (W. Macfarren), "As Vesta was" (Weelkes), "Jack Frost" (Hatton). Part II. "Hence dull care" (Gastoldi), "Sir Patrick Spens" (Pearsall), "Autumn song" (Mendelssohn), "Sweet honey-sucking bees" (Wilbye), "I love, alas!" (Morley), "Winter song" (Dorn), "What ho! What, shepherd, ho!" (Beale), "The Curfew" (W. Macfarren), "Why with toil" (Pearsall), "The Waits" (Saville). As a whole, the programme was rendered in a most satisfactory manner, the singing of some of the items being really perfect. The chief fault was the conspicuous weakness of the trebles in the National Anthem, while in the next number they were distinctly guilty of singing flat. But they seemed to warm to their work, and Marenzio's beautiful composition, "When April deck'd," was very finely sung. There being apparently no rule against encores in force, many were demanded and given, and the idea of having the songs for the four seasons seemed attractive. The observance of light and shade was a marked feature of the choir throughout the evening, and this was especially observable in Mendelssohn's "Spring Song," which received the first encore. Pearsall's eight-part composition "Great God of Love" was much appreciated, and heartily encored, and W. Macfarren's charming "Summer Song," faultlessly rendered by the choir, fairly awoke the enthusiasm of the audience, the composer, after the second singing of it, having, in answer to repeated calls, to bow his acknowledgments from his seat amongst the audience. This was again the case after the singing of his interesting setting of Longfellow's "Curfew Bell." Weelkes' madrigal "As Vesta was," brought out the solid training of the choir to great advantage—and best of all perhaps was the rendering of "Sweet honey-sucking bees," this most trying composition being sung with the greatest ease, the members of the choir showing themselves to be completely masters of the situation. "Sir Patrick Spens" which was encored as a matter of course, was sung in the most satisfactory manner, the descriptive character of the composition being well sustained. The two novelties presented this year were Morley's "I love, alas!" and Dorn's winter song. Mr. Rootham ably filled the post of conductor, and he is to be heartily congratulated upon the result of his careful training of the choir during the past year.

Musical Bristol is now eagerly anticipating the first of the Monday Popular Concerts, which is announced to take place on the 4th inst. The number of the members of this Society is steadily increasing, and seats are rapidly being secured. We sincerely trust that, once resumed, these valuable Concerts will not be allowed again to drop. Their importance as a means of musical education is surely sufficiently evident to the public to ensure their continuance. The possession of a first-class local orchestra is the only thing now wanting to place Bristol in the front rank of English musical cities, and it is to these Concerts we have to look as the chief means of forming such an orchestra. Native talent is by no means lacking in Bristol; many excellent musicians are now resident amongst us, and with such a Conductor as Mr. Riseley, our orchestra might soon compare favourably with that of any other provincial town in England. It is intended also to form an amateur society in connection with the Popular Concerts, to which Mr. Riseley has most kindly offered his services as Honorary Conductor; and surely we may count ourselves most fortunate in having in our midst a musician who not only possesses first-rate ability, but who is actuated by the most disinterested love for his art.

## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THIS month's record of musical events in Yorkshire would not be complete without some reference to the numerous performances which were associated with the Christmas Festival in several Yorkshire towns. Prominent among the Sacred Concerts which were given in Leeds at that period was the Choral Society's performance of "The Messiah" in the Victoria Hall, on the evening of Boxing Day. There were many other holiday attractions, but the attendance was none the less satisfactory, for this particular Concert has acquired much popularity. The performance of the soprano music by Miss Fanny Bristowe was thoroughly artistic, and secured for that lady marks of great favour. Mrs. Creser, the wife of the accomplished Organist of the Parish Church, sang the contralto music with much taste and vocal purity, and confirmed the excellent impression which, as Miss Clarke, her previous efforts had left upon many Leeds audiences. The tenor and bass music was rendered by Mr. E. Dunkerton and Mr. J. Nutton respectively. The Conductor was Dr. Creser, who had a grateful task in leading such an admirable chorus through a congenial work. Mr. Alfred Benton was at the organ. The band was weak.

At Salem Chapel, Leeds, where many excellent sacred performances have taken place from time to time, Gaul's Cantata "The Holy City" was given during Christmas week, by a fairly large chorus, conducted by Mr. W. Toothill. The principals were Miss Ada Rhodes, Mrs. Kennedy, Miss Ada Sutcliffe; Mr. E. F. Doyle, and Mr. H. Rhodes. Mr. W. N. Hudson was at the organ.

Besides the Christmas Concert of "The Messiah" at St. George's Hall, Bradford, to which reference was briefly made in last month's issue, there were performances of the same Oratorio by the Huddersfield Choral Society, the Dewsbury Choral Society, and the Pontefract Musical Society. At Huddersfield the principals were Miss Clara Samuëll, Madame Mudie Bolingbroke, Mr. Henry Piercy, and Mr. Barrington Foote. Mr. Joshua Marshall was the Conductor, and Mr. H. L. Parratt presided at the organ.

At Halifax the Choral Society gave a performance of "Elijah," which was throughout well balanced and satisfactory. The singing of Miss Tomlinson and Miss Hilda Wilson was conspicuously fine. Mr. R. S. Burton was the Conductor. A curiosity in its way, the performance at Idle of Gounod's operetta "The Pet Dove," may be mentioned. The work seems to have secured some favour, not only here but at Gillington, near Bradford, where it was given a few weeks ago.

Another musical event worthy of note in connection with the Christmas Festival was the Leeds Parish Church Choristers' Concert, which took place early in January. The famous Choir, of which Dr. Creser has charge, produced on that occasion two of Dr. Stainer's works—"The morning stars" (anthem) and "The Daughter of Jairus." The performance was most acceptable. Dr. Creser interpreted the instrumental music with considerable effect.

Apart from events specially associated with Christmas, the month has been exceptionally quiet so far as Leeds is concerned. There have been several admirable concerts, some of which are worthy of notice in these columns. A Concert, given in aid of St. Matthew's Church, served to introduce, amongst other artists, Miss Eva Farbstein, a soprano of the Covent Garden Promenade Concerts, and a talented member of a well-known musical family in Leeds, Mr. Edgar Haddock, who played a couple of Paganini's studies. In the capacity of solo flautist Mr. Stainland Hall, too, created a favourable impression. Another Concert, the object of which was to aid the Jewish Free Schools in Leeds, was distinguished by the appearance of Miss Annie Albu, who has won much favour as a member of Carl Rosa's Opera Company. The second of the series of Popular Concerts, instituted for the benefit of the working population of Hunslet, took place on the 14th ult. The attendance was encouraging to the promoters of this new movement. The artists were Miss Hilda Coward, Miss Hilda Wilson, Mr. Henry Guy, and Mr. Frank Elmore. Excellent assistance was afforded by a selected chorus, and Dr. Creser was the Conductor.

Romberg's "Lay of the Bell" was performed, on the 11th ult., by the Emmanuel Choral Society, which has made great musical progress within the comparatively short period of its existence.

On the 22nd ult. the second annual Subscription Concert of the Leeds Temperance Choral Society took place in the Victoria Hall. Gaul's Cantata "Ruth" constituted the first portion of the programme, the remainder being of a miscellaneous character. The Society has been in existence for three years, and has accomplished an enormous amount of work, chiefly in aid of the temperance cause.

The chief musical event of the month in Bradford was the fourth Subscription Concert, which took place on the 11th ult., when two more important works were added to the list of those which have been performed during the season. The announcement of Mr. Mackenzie's "Jason," coupled with Mendelssohn's "Walpurgis Night," was sufficient to secure a large audience. Few provincial towns could be better prepared than Bradford to appreciate the bold and independent spirit of Mr. Mackenzie's music. Here musical taste is essentially progressive, and does not stop at mere prettiness; and nothing could have tended better to foster the artistic instinct of the community than the course of instruction provided by the committee of these Concerts. The intellectual discernment and widened experience of the amateurs who filled the hall enabled them thoroughly to grasp the merits of construction and the strong individuality of the work. The performance was, in many respects, a masterly one. The Bradford Festival Choral Society did its work well in the choruses, and Mr. Hallé's band rendered the instrumental portion with admirable skill. There was, however, one drawback of an unavoidable character, in the fact that Mr. F. King, who was called upon to fill the part of *Jason*, was indisposed, and, consequently, was unable to deal satisfactorily with the highly-wrought baritone music. The performance of Miss Marriott in the part of *Medea* was dramatic and impressive, especially in the passionate duets for *Jason* and *Medea*. The music of *Orpheus* was sung by Mr. Lloyd, who was in excellent voice. Madame Armitage and Mr. Bridson were the remaining soloists. "Jason" was followed by an exceptionally fine rendering of the "Walpurgis Night," Madame Armitage, Mr. Lloyd, and Mr. Bridson being the soloists. Mr. Hallé conducted both performances with his accustomed good taste. The next Concert is fixed for the 8th inst. Miss Clara Samuëll, Miss Damian, Mr. Henry Guy, and Signor Foli; M. Pachmann and Mr. J. Hollman (violoncellist) are announced to appear.

Mr. Carrodus and a Concert Party appeared at the Bradford Mechanics' Institute, on the 17th ult. The eminent violinist is always sure of a hearty reception in his native county, and he was met by a crowded audience. His great command over the violin was displayed in Vieuxtemps's *Reverie* and Mendelssohn's *Andante*, which he played with great refinement; and again in Paganini's "Moto Perpetuo," his marvellous bowing and fingering elicited much applause. Mr. Herbert F. Sharpe, another Yorkshireman, also won much esteem by his artistic interpretation of several pianoforte pieces—an *Impromptu* (Op. 36) and a *Scherzo* (Op. 20) by Chopin, a *Polonaise* by Moszkowski, and a composition of his own. Apart from his excellent command over the keyboard, Mr. Sharpe gave proof of much intellectual power and grasp of subject. The vocalists were Miss Clara Leighton and Mr. Savage, and two clarinet solos were rendered by Mr. T. E. Turrell.

A scheme of considerable importance was launched on the 23rd ult., at Bradford, in the form of a series of chamber-concerts, for which the prices of admission are low and the artists local. The Bradford people have shown much appreciation for the chamber-music with which Mr. Hallé and his collaborateurs have occasionally supplied them, and, if only as an educational movement, the plan will doubtless be successful. The scheme has been conceived and carried into execution by Mr. J. Misdale, a talented local pianist, and the first concert, which took place on the day named, was full of encouragement. Mr. Misdale was assisted by Mr. W. Rees and Mr. A. Healy (violinists), Mr. T. Turner (viola soloist), Mr. W. B. Cross (violoncellist), and Miss Marshall (vocalist). The programme was of a superior character, including Prout's

Quintet for piano and strings; Rheinberger's Sonata for violin and pianoforte (Op. 77); Goltermann's Grand Duo for pianoforte and violoncello (Op. 15), and Pauer's Quartet for pianoforte and strings.

Several interesting events are announced for next month.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE Edinburgh Select Choir, under the conductorship of Mr. Henry Hartley, gave a Concert on the 29th December, in the Music Hall. The Choir sings with a considerable measure of refinement and taste, the greatest successes of the Concert being Hatton's "Stars of the summer night," Sir R. P. Stewart's version of Knyvett's old three-part glee, "The Bells of St. Michael's Tower," and Mr. F. Archer's skilful arrangement of "Corn Rigs," originally written for the Glasgow Select Choir by Mr. Archer, while he was conductor of it.

A Choral Union Orchestral Concert took place on the 9th ult.—Beethoven's "Coriolan" Overture, so seldom heard, was the opening number. The Symphony was to have been Schumann's No. 2 in C major, but from a change in the programme, to which I shall immediately refer, the Schubert MS. Symphony, No. 7, in E, completed by Mr. J. F. Barnett, was substituted for it, and was much appreciated. Another important selection was Mr. A. C. Mackenzie's ballad for orchestra "La Belle Dame sans Merci," which met with a hearty reception, the great merit of the work being warmly acknowledged. Signor Piatti, who regularly comes to Edinburgh for the annual Concert of the Philosophical Institution, made his first appearance at an orchestral concert on this occasion. Signor Piatti intended to play in a Concertino of his own, but substituted a Concerto by Rubinstein, a somewhat heavy work, which failed to command sustained attention and interest. This change in the programme suggested another, as above alluded to, namely, the Schubert for the Schumann Symphony, so that there might not be two rather weighty works on the same evening. Miss Hilda Coward was the vocalist on this occasion, and though her voice is not always at perfect command, a highly legitimate success was achieved, chiefly in Bishop's old-fashioned but tuneful song "Lo, here the gentle lark."

On the 14th ult., the sixth of the series of Choral Union Orchestral Concerts took place. The programme comprised Sir G. A. Macfarren's Overture to his "King David," Beethoven's Symphony, Op. 60, in B flat, two excerpts from "Tristan and Isolde," and instrumental selections from Félicien David's Symphonic Ode, "The Desert." Mr. Edward Lloyd was the vocalist of the evening, and he has seldom sung here with greater acceptance. Probably Mr. Lloyd's greatest success was with Sir Herbert Oakeley's air "Ad Amore," which he had to repeat.

A Chamber Concert was given by Mr. Waddell on Saturday afternoon, the 12th ult. Herr F. Blume and Mr. Colin Mackenzie joined respectively in a duet for piano and violin, Schumann's Fantasiestucke, Op. 73. Mr. Waddell gave Handel's Sonata in A, while Mozart's Quartet, No. 7, in D, was among the concerted selections, the whole tone of the Concert being one of refinement and grace, both as to selection and execution.

The next Choral Union Concert to be recorded, on the 16th ult., was entirely choral. Handel's "Ode for St. Cecilia's Day" and Mr. A. C. Mackenzie's "Jason" were the works performed, a great contrast in style, surely. Mr. Edward Lloyd and Mrs. Hutchinson took the solos in Handel's Ode in a way that left nothing to be wished for; and the orchestral performers played their comparatively simple music well, but the Union was not very successful with the choruses. Mr. Mackenzie's "Jason" was included in the scheme on its own merits doubtless, but also from a desire, one may be sure, to do honour to a musician whose fame is shedding lustre on his native city. Unfortunately the performance of the Cantata was not taken all round, at all equal to the praiseworthy intention of the Union. The choruses were for the most part indifferently executed, and the important part of *Medea* found a rather inadequate representative in the skilful, but vocally insufficiently powerful, artist, Mrs. Hutchinson, who

essayed it. It is a pity that the Cantata, which may be said to have first revealed the strong dramatic instinct of the composer, should not have been better presented, but sufficient evidence was given of the remarkable power in the work, and it was well received. Mr. Collinson conducted throughout the evening with care and skill.

Dr. William Spark, of Leeds, has been lecturing in the city and neighbourhood. One of his lectures was entitled "The Vocal Music of the Victorian Era," and another "Music, Old and New—Sebastian Bach to Gounod." In the latter, the Leeds Organist somewhat oracularly gave his opinion of the great French composer's sacred Oratorio "The Redemption."

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE advent of the New Year, as English readers of THE MUSICAL TIMES doubtless know, is the leading holiday season in Scotland, in place of Christmas. In towns, however, the observance of Christmas is decidedly creeping in, exchange of illuminated cards, family gatherings and kindly greetings being nearly as common on the one occasion as the other. Services of sacred music in churches, or meetings for worship, are begun to be held, though as yet only in an indicative sense. Last Christmas the day was observed by service in the Cathedral as well as at one or two other leading, or as it might be put, more advanced Presbyterian Churches, while, of course, there was worship in all the Episcopalian congregations. In Queen's Park United Presbyterian (Dissenting) Church, a Concert of Sacred Music was given, on the evening of Christmas day, when Gade's Cantata "Christmas Eve," and Gounod's "Troisième Messe Solennelle (De Paques)," were performed, the latter, it is believed, for the first time in Scotland. The occasion might have been better selected in regard to Gounod's new mass, but there can be no question as to the favourable reception of the music, which indeed, proved of so attractive a character that it is sure to become a favourite with Societies. It, as also Gade's Cantata, was excellently interpreted by the Musical Association of the Church, under the bâton of Mr. W. T. Hoeck, Organist to the congregation. Dr. A. L. Peace ably officiated at the organ.

For a number of years past, and as one of its series of winter Concerts, the Glasgow Choral Union has been in the habit of giving a performance of Handel's Oratorio "The Messiah," on the forenoon of New Year's Day. On the 1st ult. the customary performance of Handel's masterpiece took place in presence of a very large audience. The principal vocalists were Miss Clara Samuëll, Madame Patey, Mr. Barton McGuckin, and Mr. Frederic King. The Chorus, as usual, at the holiday season, was somewhat under its ordinary strength, but sang, nevertheless, with power and impressiveness. The band accompaniments were satisfactory as usual; Dr. Peace presided at the organ, and Mr. Manns conducted. The arrangement of the platform, it may here be observed, is not all that could be desired for choral performances, the tenors, for instance, being in some measure separated from the basses by the organ, obtruding a good way forward into the orchestra. It is to be hoped that some improvement will ere long be effected in this matter. On the evening of New Year's Day a concert took place of popular orchestral selections.

The Ballet airs from Mr. Mackenzie's "Colomba" were among the most delightful numbers presented at the Saturday night Orchestral Concert of the 5th ult. The execution of the clever and tuneful music was all that could be wished for. Signor Gabriele played some pianoforte solos, and with fair success, albeit his style needs toning down.

At the Choral Union Subscription Orchestral Concert, on the 10th ult., were played the MS. Symphony by Schubert (completed by Mr. Barnett), and Mr. Mackenzie's Ballade for orchestra, "La Belle Dame sans Merci." The Schubert Symphony was naturally of extreme interest to the audience, the composer's works being held in enthusiastic admiration in Glasgow. The old beauties as well as the old faults of Schubert were noticeable. Mr. Mackenzie's music met with a very hearty recep-

tion, its grace of melody and masterly orchestral scoring being at once perceived by an audience eminently capable of the appreciation of what is really good in the art. Signor Piatti played at this Concert—this being his first appearance in Glasgow for many years. To most of the audience, therefore, the eminent violoncellist was a stranger. Needless to say that he delighted every one by his purity of style and grace and skill of interpretation. Signor Piatti was, however, somewhat unfortunate in his selection of the Rubinstein Concerto in place of his own Concertino as originally intended, the Russian composer's music proving diffuse and often dull, and failing to rouse much enthusiasm.

Berlioz's music is a great source of attraction to Glasgow people, who, if really keen and discriminating, are yet a little fond of the sensational. There was an unusually large audience at the Saturday Popular Orchestral Concert on the 12th ult., attracted doubtless chiefly by the performance of the "Symphonie Fantastique" of the great, if eccentric, French composer.

The seventh Concert of the Choral Union series took place on the 15th ult., and may be described as choro-orchestral. A very successful performance was given of Félicien David's picturesque Symphonic Ode "The Desert." The choruses were sung by the gentlemen of the Society, and Mr. Edward Lloyd took the tenor solos. Miss Amy Baynam read the text. The Ode is highly interesting and effective. It was performed on this occasion, without doubt, for the first time in Scotland in its entirety. Now that it is published with an English translation, "The Desert" should be highly popular in British concert-rooms.

A splendid performance of Gounod's great sacred work "The Redemption" followed on Thursday of the same week. Writing elsewhere of the Oratorio itself in 1882, before it had been heard at all, and from the score, I said: "If we may feel a little disappointed at the comparatively subordinate position of the voices, and may find but little of the traditional mode of treatment of great sacred compositions, we shall undoubtedly have compensation in increased richness and grace—possibly in greater naturalness, and on the whole, in what we believe to be purer and higher art." I believe Gounod's music to be, in fact, at the very least, an example of great importance of what sacred music should be, and, with thousands more in this country who have heard the Oratorio performed, I have since had no occasion to alter that opinion. This second performance in Glasgow of "The Redemption" arose from a very generally expressed desire last year to hear the work again, and we could not imagine a more perfect interpretation than on the present occasion. The choruses were rendered with exceeding nobility, refinement, and accuracy, the accompaniments were played with grace and verve, and the solo portions, in the competent hands of Mr. Edward Lloyd, Mr. Santley, and Mrs. Hutchinson, were, as they could not fail to be, most successfully executed. The Oratorio again created a deep impression, and there was a very large audience.

The remaining arrangements for the month included the appearance of M. de Pachmann, the distinguished pianist, on the 22nd, and Herr Hugo Heermann, violinist, on the 29th; also, and very particularly, on the 31st Berlioz's "Messe des Morts," the latter important event too late to be noticed in this issue.

#### MUSIC IN ABERDEEN.

(FROM OUR OWN CORRESPONDENT.)

THE musical public of the Granite City enjoyed a distinct and to them altogether novel treat in the Concert by the Glasgow Choral Union Orchestra, under the conductorship of Mr. Manns, in the Music Hall, on Wednesday, the 23rd ult. In respect of instrumental music, there is, it may be noted, an amateur Society in the town of considerable ability, studying and occasionally giving performances of the best works; but the present was the first occasion of the visit of a completely equipped professional orchestra of standing—at least, within the last twenty-five years—and therefore an event of no small importance. The Concert was opened with the Overture to "Oberon," brilliantly played; and subsequently were given the Overtures to "William Tell" and "Tannhäuser." The former

of these was intensely enjoyed, probably because of its familiarity; the latter seemed not to be equally acceptable, no doubt because it was imperfectly understood. One of the journals of the city, in its critique of the Concert, makes the curious mistake of saying that the march in the opera (that at the Tournament of song, it is to be presumed) was a familiar feature in the Overture. The Symphony was Beethoven's No. 7 in A. To many of the audience so lengthy a work of abstract character could not but prove rather wearisome; but, on the other hand, to those present of the *cognoscenti* of the city, the splendid interpretation of Beethoven's Symphony would be an unusual treat. Among the lighter selections were the Love Duet from "The Olden Time" Suite by Cowen and the "Ballet of the Hours" from Ponchielli's "Gioconda." Miss Damian contributed vocal solos. The hall was completely full, and there can be no doubt that the Orchestra will now be annually called to the Good City in the North, which rejoices also in the pleasantly suggestive name of "Bon Accord."

#### MUSIC IN BRUSSELS.

(FROM OUR OWN CORRESPONDENT.)

January 20, 1884.

THE most important musical event of the month has been the performance, at La Monnaie Theatre, of "Sigurd," an opera in four acts, the poem by Messrs. Du Locle and Blau, and the music by M. Ernest Reyer, the well-known composer, and still better known critic, of the *Journal des Débats*. The success of the opera, which, though brought out for the first time on the 7th inst., was finished some eighteen years ago, proved fully equal to the great expectations it had aroused. Whether "Sigurd," or otherwise "Siegfried," is to be ranked amongst operas or musical dramas, remains open to discussion. Followers of Meyerbeer, as well as proselytes of Wagner, will doubtless recognise in "Sigurd" the influence of these composers, yet we are not far from the truth when we assert that the librettists fashioned the legend after the requirements of the Paris Grand Opera, while the composer, in writing the music, had in view the free ideal of the new school. The weak point of "Sigurd" is unquestionably the old fashioned and stagey form of the *libretto*. Messrs. Du Locle and Blau endeavoured to make prominent the fairy side of the legend rather than to throw light upon the deep meaning of it, and have ministered more to the satisfaction of opera-goers, thirsty after rich decorations and electric light, and horses and young danseuses, than to the severe taste of those who, while not admitting all the Wagnerian theories, have fully understood the great lesson taught by the deceased master. The "Niebelungen," after the tetralogy of Wagner, have been made so familiar to all who take an interest in musical matters, that it would be quite useless to relate here the deeds of Siegfried at the Court of Gunther, and the tragical death of the hero by the hand of Hagen. Some musical critics, especially of the Parisian press, have pointed out a certain relationship in Reyer's "Sigurd" to Weber's operas, and particularly to "Euryanthe." We think these critics are entirely on the wrong side of the question. M. Reyer is not a servile follower of Weber, any more than he is of Wagner or of Berlioz, who was his intimate friend, and who owes much of his renown to the affectionate devotion of Reyer. To find in "Sigurd" things that are to be met with in "Euryanthe," in "Lohengrin," in the "Prophet," or in the "Damnation of Faust," is not enough to tax a composer with plagiarisms. In truth, though not devoid of faults, the most noticeable of which is a certain tendency to lengthen out the situations, "Sigurd" has a fair claim to be ranked amongst the best operas of late years, and to be called, perhaps, the most powerful opera of the French stage. The Belgian papers have announced that Mr. Gye has expressed his intention of making the audience of Covent Garden acquainted with "Sigurd" during the coming season. If this be true, we have but to congratulate Mr. Gye upon his excellent choice. The performance of M. Reyer's difficult music went without a single hitch, owing to the clever conductorship of M. Dupont, and to the intelligence and goodwill of the interpreters, Mesdames Caron, Bosman,

# Lord, I call upon Thee.

Psalm cxli. 1, 2.

ANTHEM FOR SOLO AND CHORUS.

Composed by JOHN E. WEST.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.)

*Andante con moto.*

SOPRANO. - - - - -

ALTO. - - - - -

TENOR. - - - - -

BASS. *FULL.* *p* Lord, . . I call up-on Thee, haste . . Thee un-to me, haste . . Thee un - to

*Andante con moto.*

ORGAN. *p* *Gt. Diap. (Sw. coup.)* *cres.*

*Ped.*

*FULL.* *cres.* Lord, . . I call up-on Thee, haste . . Thee un-to me, haste . . Thee un-to

*cres.* me, Lord, . . I call up-on Thee, haste . . Thee un-to me, haste . .

*FULL.* *mf* Lord, . . I call up-on Thee, haste . . Thee un-to me, haste . .

*mf* me, Lord, . . I call up-on Thee, haste . . Thee un-to

*mf* . Thee un-to me, haste . . Thee un-to me, un - -



FULL.

*mf*

Lord, . . . I call up-on Thee, haste Thee un - to

. . . Thee un - to me, Lord, . . . I call up-on Thee, haste . .

me, haste . . Thee un - to me, Lord, . . I call up-on Thee, haste Thee

- - - to me, haste . . Thee un - to me, Lord, I

*mf*

me, haste . . Thee un - to me, haste . . Thee un - to me, haste . .

. . . Thee un - to me, haste . . Thee un - to me, haste Thee

un - - - to me, haste . . Thee un - to me, haste . .

call up - - on Thee, haste . . Thee un - to

*mf*

*p*

. . . Thee un - to me, and con - si - der my voice when I cry un - to Thee.

un - to me, and con - si - der my voice when I cry un - to Thee.

. . . Thee un - to me, and con - si - der my voice when I cry un - to Thee.

me, un - to me, and con - si - der my voice when I cry un - to Thee.



LORD, I CALL UPON THEE.

SOPRANO SOLO. *Poco meno mosso.*

*p*  
Let my prayer be set forth in Thy

*Poco meno mosso.*

*Sw. p* *Ch. p*

*cres.*  
sight as the in - cense, and let the lift - ing up . . . of my

*Sw. cres.* *Ped.*

*f dim.*  
hands be . . . an . . eve - ning sa - - cri - fice.

*Ch.* *Gt. mf* *Ped.*

TENOR SOLO.

*p*  
Let my prayer be set . . forth in Thy

*Ch.*

sight as the in - cense, and let the lift - ing up . . . of my

*cres.*

*Sw. cres.*

*Ped.*

hands be . . . an . . . eve - ning sa - cri - fice,

*f*

*Ch.*

*Sw. p*

*Ped.*

and let the lift - ing up, . . . let the lift - ing up . . . of my

*cres.*

*cres.*

and let the lift - ing up . . . of my hands, of my

*cres.*

hands be . . . an . . . eve - ning sa - - cri - fice.

*p*

*Un poco accel.*

hands be . . . an . . . eve - - ning sa - - cri - fice.

*p*

*Un poco accel.*

*Gt. mf*

*Tempo lmo*

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "Lord, I call up-on". Each staff begins with a fermata and the dynamic marking "FULL. p".

*Tempo lmo.*

Piano accompaniment for the first system, featuring a treble and bass clef with a variety of chordal textures and melodic lines.

Four vocal staves with lyrics: "Thee, haste. Thee un-to me, haste. Thee un-to me, Lord, I". The lyrics are staggered across the staves. Dynamics include *p* and *cres.*

Piano accompaniment for the second system, continuing the musical accompaniment with dynamic markings like *p* and *cres.*

Four vocal staves with lyrics: "Lord, I call up-on Thee, haste. Thee un-to me, haste.. call up-on Thee, haste. Thee un-to me, Lord, I". Dynamics include *p*, *cres.*, and *mf*.

Piano accompaniment for the third system, concluding the piece with sustained chords and melodic fragments.

Thee un - to me, haste Thee un - to me, haste Thee un - to  
 Thee un - to me, haste Thee un - to me, haste Thee un - to  
 haste . . Thee un - to me, un - to me, haste Thee un - to  
 call up - on Thee, haste . . Thee un - to me, haste . . Thee un - to

me, and con - si - der my voice when I cry un - to Thee, con - si - der my  
 me, and con - si - der my voice when I cry un - to Thee, con - si - der my  
 me, and con - si - der my voice when I cry un - to Thee, my voice,  
 me, and con - si - der my voice when I cry un - to Thee, con - si - der my

*f* *Slower.* voice, when I cry, I cry un - to Thee. *mf* A - men.  
 voice, when I cry, I cry un - to Thee. *mf* A - men.  
 voice, when I cry, I cry un - to Thee. *mf* A - men.  
 voice, *Slower.* when I cry, I cry un - to Thee. A - men.

*f* *Sw. f* *dim.* *Gt. mf*

and Deschamps, and MM. Jourdain, Devries, Gresse, and Renaud.

Next to "Sigurd," the attention of music-lovers has been attracted by the first Popular Concert of Classical Music, given on Sunday, the 12th ult., at La Monnaie Theatre, under the direction of M. Dupont. Meyerbeer's interesting music to "Struensee," which had not been heard in Brussels these twenty years, formed the first part of the programme, the most important items of the second part being Max Bruch's Violin Concerto in G minor and M. Erasme Raway's new Symphonic poem "Les Adieux," Bruch's Concerto, as well as three less important numbers, were interpreted by M. Franz Ondricek, a violinist not wholly unknown to the London public—as he played two years ago at one of Mr. Ganz's Concerts; although not yet perfect, the young artist is possessed of some startling qualities which perhaps in a very few years will make him fully worthy of the high praise that German critics have already lavishly bestowed upon him. As regards M. Raway's Symphonic Poem, we must acknowledge the skill and the powerful conception of the Belgian composer, already well-known abroad by his "Scenes Hindones," but we must say that, let M. Raway call his work as he pleases, it belongs really to descriptive music, and the absence of a programme puts the hearer in the condition of being unable to catch the unity and the real meaning of his composition.

The "Union Instrumentale" has given two of its interesting and successful Monday Concerts, the first one being devoted to Mendelssohn, the second to Beethoven. At the third Concert Mozart's compositions will form the programme.

A new opera, by M. Godard, held by many as the leading composer of the rising artists in France, has been announced for production on the 21st inst., at Antwerp, and a new opera by the Belgian composer Franz Servais, son of the great violoncellist, and godson of Liszt, has been selected for performance at La Monnaie Theatre next winter. M. Reyer is giving the last touches to his "Salambo," and M. Gevaert, the principal of the Conservatoire of Brussels, and the learned author of "La musique dans l'antiquité," is said to be writing a grand opera in three acts and ten scenes, to words by Messrs. Blau and De Grammont. The title will be "Pertinax, Empereur d'Orient." These facts tend to show that operatic music has still a powerful charm to the musicians of the present day.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, January 8, 1884.

At the Metropolitan Opera House, since my last letter, there have been increasingly good performances of "Don Giovanni," with Mesdames Sembrich, *Zerlina*; Fursch-Madi, *Donna Anna*; and Nilsson, *Donna Elvira*; and representations of "Mefistofele" with the following cast: Faust, Signor Campanini; *Mefistofele*, Signor Mirabella; *Marta* and *Pantalis*, Madame Trebelli; *Margherita* and *Helen of Troy*, Madame Christine Nilsson. The experiment of lowering the orchestra at this house has, I believe, been permanently abandoned.

The chief event of Mr. Abbey's season has been the first production in this country of "La Gioconda," with the following cast: *La Gioconda*, Madame Nilsson; *La Cieca*, Madame Scalchi; *Laura*, Madame Fursch-Madi; *Enzo*, Signor Stagno; *Alvise*, Signor Novara; *Barnaba*, Signor del Puente. The work was cordially welcomed; and, partly from the general excellence of the cast and the very lavish and sumptuous manner of production in the way of mounting, &c., was received on the opening night with warm demonstrations of applause. The members of the company were anxious, and even nervous, over the first performance, a state of mind which will perhaps account for the necessity of remarking a want of dramatic force in Madame Nilsson. The critics are distinctly favourable to the work. Perhaps the most moderate being those who have least confidence in their own powers of judgment.

The season at the Metropolitan Opera House has now closed, but Mr. Abbey will give two extra performances, at

which "Carmen" will be performed for the first time, with Madame Trebelli in the principal part.

Mr. Mapleson resumed his season on the last night of the year, producing during the week "Aida," with Madame Patti; "L'Elisir d'Amore"; "Crispino è la Comare," in which Madame Patti had one of her peculiar triumphs, and "Faust," which Madame Gerster alone made interesting. He has also essayed to repeat the attraction which "Semiramide" so fortunately added to his season last winter, but the effort was fruitless without Madame Scalchi. Mr. Abbey has in fact, as has been said, a "corner" in operatic contralti.

Mr. Mapleson has made a reduction of prices for seats. For the Patti nights the last four rows in the balcony will be sold for three dollars a seat instead of five dollars, and all the seats in the mezzanine circle at three dollars instead of four dollars. The prices for performances in which Madame Patti does not appear are as follows: Family circle (top gallery) admission fifty cents, reserved seats one dollar. General admission (to all parts of the house, without seat) one dollar fifty cents; mezzanine circle and last four rows in the balcony, two dollars; parquette and first four rows in the balcony, three dollars; mezzanine boxes, ten dollars; other boxes thirty dollars to forty dollars, according to location. Your readers can roughly translate this by calling twenty-five cents a shilling—four shillings to a dollar.

Mr. Abbey's Sunday Evening Concerts have twice presented, as a first part, Rossini's "Stabat Mater," somewhat cut, and rather carelessly sung by his artists.

On December 19 the New York Chorus Society, under Mr. Theodore Thomas, gave its first Concert, with imposing effect, before a large audience. The programme was the March and Chorus from "Tannhäuser," "Hail, bright abode"; Beethoven's Second Symphony; and Parts II. and III. of Schumann's Scenes from Goethe's "Faust."

Orchestral music is plentiful. I note a few important programmes. At the second Concert of the Symphony Society the following works were performed:—

- Tchaikowsky—Symphony in C (new, first time).
- Bach, J. S.—Prelude, Adagio and Gavotte, scored for string orchestra by S. Bachrich (first time).
- Mendelssohn.—Entire music to Shakespeare's "Midsummer Night's Dream" for orchestra, female voices, and solos.

At the Philharmonic Society's second Concert the programme was thus composed:—

- Symphony in F, Op. 9 .....Hermann Goetz
- Concerto, E flat, Op. 73 .....Beethoven
- Mr. Carl Baermann.
- Symphony No. 4, D minor, Op. 120 .....Schumann

Mr. Baermann confirmed the good impression produced by his performance of the same work in Brooklyn, of which I wrote at the time.

The second of the Brooklyn Orchestral Matinées (the annex to the Philharmonic course) had the following model of a "light" programme:—

- Overture—"Jubilee".....Weber
- Andante from "Surprise" Symphony .....Haydn
- Ballet Music—"Feramors" .....Rubinstein
- Symphonic Poem—"Danse Macabre" .....Saint-Saëns
- Overture—"Merry Wives of Windsor".....Nicolaï
- "Ave Maria" .....Bach-Gounod
- Waltz—"Village Swallows".....Jos. Strauss
- Introduction } "Lohengrin".....Wagner
- Nuptial Chorus } March Movement

Several ladies of New York have organised a series of Afternoon Concerts for children, at which music suited to their comprehension, but fit for refining and improving taste, will be given. Mr. Thomas has the direction.

The Buffalo (New York) Musical Festival Association has chosen Theodore Thomas as Director-in-chief of the festival to be held in that city next June. By the terms of his contract he is to furnish his orchestra, the artists, Materna, Winkelmann, and Scaria, Emily Wynant, Theodore Tødt, Franz Remmert, and a solo artist whose name is not made public. The only work yet selected for the performance is "Elijah," but it is intended to have programmes of musical importance, though popular in character. A guarantee fund of 22,000 dollars has already been secured. The engagement of the German singers mentioned, for an American tour under Mr. Thomas, has doubtless become known to you.



"The Messiah" has been given more frequently than in any former year. Beside the performance by the Brooklyn Philharmonic Society, of which I have written, the work was given by the Oratorio Society of New York, in Christmas week, with Madame Trebelli, and in the Suburban City of Newark by the Harmonic Society. In Boston the Handel and Haydn Society, under Mr. Carl Zerrahn, gave it on Christmas night. In Philadelphia, it was performed, on December 20, by the St. Cecilia Society. In Cincinnati, the May Festival Choir sang it under Mr. Theodore Thomas, on December 27, and the following evening it was produced in St. Louis, by the St. Louis Choral Society, with the same Conductor.

The third Concert of the Symphony Society offered the following programme—the Volkmann work *in memoriam* :—

Symphony in E flat.....	Mozart
Cavatina from "Der Freischütz".....	Weber
	Mrs. Georg Henschel.
Overture, "Ossian".....	Gade
	Widor, Mendelssohn, Henschel
	Mrs. Henschel.
Symphony, D minor.....	Volkmann

Though Gade's work was given without the harp, the performance on the whole was very creditable. The Mozart Symphony was beautifully played, and Mrs. Henschel sang admirably.

Comic opera shows no sign of failure in New York, and is now drawing large audiences to four theatres. Mr. Grau's French company is at Mr. Haverly's Comedy Theatre; at the new Bijou a much diluted "Orpheus and Eurydice" succeeds chiefly by power of the spectacle; at the Casino the "Beggars' Opera" is still steadily running; while Suppé's "Afrikareise" has made an instant success at the Thalia, a large and handsome German Theatre in the lower part of the town.

Madame Helen Hopekirk, a Scottish pianoforte player, has made an excellent beginning in two Recitals given at Steinway Hall. The second Recital was attended by an audience four or five times larger than the first one. The best judges are those who speak best of Mdme. Hopekirk's performances.

Musical art in America has lost one of its greatest friends by the death at Davos of Mr. Julius Hallgarten. Mr. Hallgarten was for some time President of the Philharmonic Society, and was a most sincere, intelligent, though modest, supporter of all good art, musical or other. Being a man of large fortune, he employed it most generously at the dictates of his sound judgment and good taste. If possible, he cared more for art in America than for art merely, being in spite of his foreign birth a thorough American, and loving to contribute in every way to the art development of his own city of New York.

#### "THE REDEMPTION" IN AUSTRALIA.

"No work of modern times has caused so widespread an interest as this latest production of the great French composer Gounod," says the *Age*, of Melbourne; and truly its performance, for the first time in Australia, on the 27th November, 1883, by the Melbourne Philharmonic Society, at the Town Hall, appears to have been as great a triumph as any we have yet recorded. The room was crowded to its utmost limits, many of the audience having to be content with standing-room only during the entire evening; and numbers were unable to gain admission at all. Of the general effect of the Oratorio, the paper already quoted says:—

"Taken as a whole there is a glow of religious fervour throughout the work that makes itself felt, while the command of harmonic combinations and orchestral resources possessed by the composer allows him to express his thoughts freely, and gives him every opportunity of making new and startling effects."

The *Daily Telegraph* tells us that, in deference to the sacred character of the work, not a sound was heard during its performance, but at the termination "a spontaneous cheer burst forth from those present." The following, from the same paper, proves that the purely orchestral movements received due recognition, as well as those in combination with the voices:—

"The commencement of the prologue—the instrumental description of chaos—beginning very softly in the open

key, followed by gently-swelling chromatic chords and then by an ascending chromatic lead of flutes and clarinets, taken up by the strings in reverse motion, is a most peculiar and effective piece of tone painting. So, also, is the orchestral representation of the darkness which covered the face of the earth from the sixth till the ninth hour on the Crucifixion Day, the music being weird-like, thrilling, and awe-inspiring. Again the representation of the earthquake which followed the death of Jesus, given by full orchestra and organ, *forte-fortissimo*, is terribly grand in its effect."

The *Argus*, in a glowing notice, says, alluding to Handel's "Messiah":—

"It was thought by many that the subject had been finally treated by Handel, but after hearing 'The Redemption' of Gounod it was acknowledged with gratitude and reverence that the resources of musical art are inexhaustible, and that the work of the living composer is an inspiration of the most exalted type, to be instantly recognised wherever heard, and treasured ever after."

And thus does justice to the numbers representing the "going up to Calvary":—

"Here is a whole musical play in itself. We cannot dwell upon minute description of the scenes enumerated, but we may speak of the general effect. Whatever of the pomp of cruelty could be expressed in music is here, in condensed and crystalline form. The music is hard and bright and glittering. It is actually so written that the players have to tear it out of their various instruments. It is majestic on account of the force which pervades it. It is pompous in rhythm, and most cruel in expression, when there is considered who was the central suffering figure in that memorable march. The wail of compassionate women, heard in startling contrast with the proud progress of the march, gives such an air of vitality to the scene that the imagination is greatly roused, and the history of a day two thousand years past seems to live in the mind of him who listens. Since the time when Mendelssohn wrote his 'Baal scenes' in the 'Elijah' nothing so dramatic in effect as this has been heard."

The *Melbourne World* says:—

"It would be interesting to compare 'The Redemption' with others of a similar nature, such as the Passion music of Bach, or with the other religious compositions of Gounod himself, although this could add nothing to the pleasure derivable from hearing the work itself. From the first note in the prologue to the last of the third part the attention is enchained and held captive under the impressions wrought by the music. It is conceived broadly, and laid out on a scale befitting the importance of the subject."

The success of the work seems to have been so decisive that there can be little doubt of its speedy repetition; and one paper expresses a hope that in a few years it may be performed "in the new Cathedral of the Church of England."

#### THE NEW ORGAN IN WESTMINSTER ABBEY.

AFTER an absence of a year, the Abbey organ is now being re-erected at the two extremities of the screen, having been completely rebuilt and enlarged by Messrs. W. Hill and Son, so that the instrument, when finished, may be regarded as being, in nearly all respects, a new one, retaining only the thirty-two feet pedal pipes and others made originally either by Messrs. Hill or Schreider. In completeness of mechanical contrivances of all kinds, the rebuilt organ will have few, if any, rivals in this country. The organist will be seated at a separate console in the centre of the screen, from which he can, with ease, obtain a view of his choir below, while the various organs are distributed in different places N. and S. of him, but so arranged that he can hear the full effect of each manual to great advantage. All connections between the console and the sound-boards, as regards draw-stops, manuals, and pedals, are by means of tubular pneumatic action.

There are eight reservoirs in immediate connection with the sound-boards, receiving wind at various pressures from the main bellows, situated in a vault in the cloisters, and driven by a gas engine. The air from these bellows is conveyed into the Abbey by three iron pipes, passing under ground, and extending to a distance of about sixty feet.



The topmost canopies of the cases, N. and S. will, when complete, reach to the triforium of the church, and so give a dignity to the instrument that was sadly lacking in the external appearance of the old organ; but for the present no cases will be provided, the Chapter having expended all available funds upon the mechanism and pipes, while several private individuals have also most generously contributed considerable sums with a like object. The Chapter have, therefore, appealed to the public for subscriptions for the cases, which, as designed by Mr. J. L. Pearson, R.A., will be appropriately fine, and will cost, at least, £1,500. It is greatly to be hoped that their appeal will not be in vain.

The following is the scheme of stops as now carried out. The organ will be, we are told, ready for use by Easter:—

GREAT ORGAN, CC TO A.		Feet.	
1 Double Open Diapason	... 16	35 Double Trumpet	... 16
2 Open Diapason, No. 1	... 8	36 Cornopean	... 8
3 Open Diapason, No. 2	... 8	37 Oboe	... 8
4 Open Diapason, No. 3	... 8	38 Clarion	... 4
5 Hohl Flute	... 8	SOLO ORGAN, CC TO A.	
6 Principal	... 4	39 Gamba	... 8
7 Harmonic Flute	... 4	40 Röhr Flöte	... 8
8 Twelfth	... 3	41 Lieblich Flute	... 4
9 Fifteenth	... 2	42 Harmonic Flute	... 4
10 Mixture, 4 ranks	... —	In a Swell Box.	
REED SOUND-BOARD (heavier pressure of wind).		43 Orchestral Oboe	... 8
11 Double Trumpet	... 16	44 Clarinet	... 8
12 Posaune	... 8	45 Vox Humana	... 8
13 Clarion	... 4	TUBA SOUNDBOARD (heavy wind).	
CHOIR ORGAN, CC TO A.		46 Tuba Mirabilis	... 8
14 Bourdon	... 16	PEDAL ORGAN, CCCC TO F.	
15 Open Diapason	... 8	47 Double Open Diapason, wood	... 32
16 Dulciana	... 8	48 Open Diapason, wood	... 16
17 Kerasophon	... 8	49 Open Diapason, metal	... 16
18 Lieblich Gedacht	... 8	50 Bourdon	... 16
19 Principial	... 4	51 Principal	... 8
20 Nasen Flute	... 4	52 Violoncello	... 8
21 Harmonic Gemshorn	... 4	53 Bass Flute	... 8
22 Saabe Flute	... 4	REED SOUNDBOARDS (heavier wind).	
23 Bassoon	... 16	54 Contra Posaune, metal	... 32
24 Cor Anglais	... 8	55 Posaune	... 16
SWELL ORGAN, CC TO A.		56 Trumpet	... 8
25 Double Diapason	... 16	COUPLERS.	
26 Open Diapason	... 8	57 Great to Pedal.	
27 Dulciana	... 8	58 Swell to Pedal.	
28 Subicional	... 8	59 Choir to Pedal.	
29 Vox Angelica	... 8	60 Solo to Pedal.	
30 Stopped Diapason	... 8	61 Ditto, 8ve.	
31 Dulcet	... 4	62 Swell to Great.	
32 Principal	... 4	63 Swell to Choir.	
33 Fifteenth	... 2	64 Solo to Great.	
34 Mixture, 3 ranks	... —	65 Swell 8ve.	

There are but two other organs in England which contain a thirty-two feet pedal reed of metal, these being the instruments at Sheffield Town Hall, and at Regent's Park (lately the property of Mr. N. J. Holmes).

At the recent Examinations for Degrees in Music at the University of London—the examiners being Dr. John Stainer, M.A., and Dr. William Pole, F.R.S.—two candidates were passed for the degree of Bachelor of Music, namely, Mr. Augustus Hayter Walker and Mr. Ebenezer Goold, the latter gentleman having previously obtained the same degree at Dublin. For the Intermediate Examination in Music, the Examiners in Physics also assisted, and six candidates were passed—viz., *First Class*, Mr. Ernest George Binkes and Mr. Harry Colin Miller; *Second Class*, Mr. Francis Lyon Cohen, Miss Kate K. Moakes, Mr. Williamson John Reynolds, and Mr. Thomas Richard Ryder, B.A. Miss Moakes is the first lady who has aspired to a musical degree; and although she only obtained, on the whole range of subjects, a second class place, we understand that the strictly musical part of her examination was considered very satisfactory.

The Prince of Wales has again consented to act as President of the 21st Triennial Norfolk and Norwich Musical Festival. The music selected for performance is "Elijah," "The Redemption," "The Rose of Sharon," (an Oratorio composed expressly for the Festival by Mr. A. C. Mackenzie), "The Messiah," and a Cantata composed by Mr. Villiers Stanford for the occasion. A new composition by Mr. Randegger, the Conductor, is also expected.

THE prospectus of the Philharmonic Society for the present season announces six Concerts at St. James's Hall, commencing on Thursday, the 21st inst. Beethoven will be represented by his Symphonies Nos. 2 and 3 (the "Eroica"), and by his "Leonora" (No. 3) and "Egmont" Overtures; Mendelssohn by his "Italian" Symphony and "Melusina" Overture; Spohr by his fourth Symphony (popularly known as "The Power of Sound") and "Jesonda" Overture; Mozart by his "Zauberflöte" Overture; Schumann by his "Genoveva" Overture; Wagner by his Overtures to "Der fliegende Holländer" and "Die Meistersinger;" Sterndale Bennett by his Fantaisie Overture "Paradise and the Peri;" Goldmark by his "Sakuntala" Overture; and Liszt by his "Rhapsodie Hongroise in F." Amongst the interesting novelties will be the Symphony in D, and a new Overture ("Husitzka") by Herr Antonin Dvorák, a new Symphony by Mr. Frederic H. Cowen, and an "Idyll for Orchestra" by Dr. Ferdinand von Hiller, all of which will be conducted by the respective composers. It is also hoped that a new work by Signor Bottesini, a new Vocal Scena by Mr. A. Goring Thomas, and Brahms's first Symphony may be produced. The vocalists for the first three Concerts will be Madame Patey, Miss Griswold (of the Grand Opera, Paris), Mr. Winch (his first appearance), and Mr. Maas; and negotiations have been entered into with Madame Albani, Mr. Santley, and other eminent singers. Engagements have been made, or are pending, with Madame Sofie Menter, Madame Essipoff, Miss Clara Asher, Dr. Hans von Bülow, Signor Pirani, Señor Sarasate, Herr Wilhelmj, Mr. Carrodus, Signor Bottesini, and other celebrated instrumentalists. The following artists have consented to act as Honorary Conductors: MM. John Francis Barnett, Frederic H. Cowen, George Mount, and C. Villiers Stanford. So attractive a season's programme must assuredly most powerfully appeal not only to the well-wishers of the Society, but to all genuine lovers of high-class music.

RESPECTING the recent resignation of Dr. Spark, as organist of St. George's, Leeds, we read the following in the *Yorkshire Post* of the 14th ult.: "It may be stated that it is just 34 years ago when a very young man, Dr. Spark, came to Leeds to accept the proffered appointment of organist of St. George's Church. The choir of the church was then and for many subsequent years in the gallery, immediately in front of the organ, and it is no exaggeration to say that with the superior leading singers no better Church singing could be heard in the county. Dr. Spark was urged and encouraged to write new anthems, services, kyries, hymn tunes, and chants; and altogether, with the vicar, wardens, congregation, organist, and choir, there was an *esprit de corps* which made this church the envy of some and the pride of many. Subsequently the choir was removed downstairs, surpliced, and the singers were placed near the pulpit, and the organ was allowed to remain in its old place in the gallery—a fatal mistake, in the opinion of Dr. Spark, in a dead church with a flat roof and no resonance—the result being that the singing often has been out of time and unsatisfactory. A short time ago the organ was repaired and put in order, but the organist's pew was at the same time so reduced in size and comfort that Dr. Spark has for this and other reasons given in his resignation."

At the half-yearly examination held at the College of Organists, on the 8th, 9th, and 10th ult., the following gentlemen obtained Association: J. H. Anger, Frenchay, Bristol; C. M. Bill, Swansea; F. Broad, Notting Hill; J. C. Clarke, Walsall; A. E. Daniel, Aston; A. W. Dolby, Chester; B. Parsons, Stroud; H. D. Phillips, Kensington; W. E. Pitman, Lewisham; T. Russe, Tiverton; W. H. Speer, Great Malvern; C. Wilkes, Brixton; W. A. Wood, Sowerby Bridge; and the following gentlemen Fellowship: F. N. Baxter, Tetbury; G. A. Higgs, Streatham; W. A. Jefferson, Leeds; H. Riding, Loughton; E. Slater, Taunton; J. F. Slater, Oldham; J. E. West, Hackney. On the morning of the 11th the diplomas were presented to the successful candidates by Dr. Hopkins, of the Temple Church, at a largely attended meeting held at the College. The examiners were Dr. Bridge, Dr. C. J. Frost, Dr. Gladstone, Dr. Martin, Mr. James Higgs, Mus. Bac., and Mr. Thomas Wingham.

AN Evening Concert was given before a crowded audience on Friday, the 18th ult., at Marlborough Place Lecture Hall, St. John's Wood. The vocal portion of the programme, which included the trio from Bennett's "May Queen," was ably sustained by Mrs. F. G. Edwards, Miss Evelyn Gibson, Miss Hellis, Mr. Alfred J. Mayers, and Mr. T. S. Hamilton, all of whom gave great satisfaction in their respective songs. Miss Ida Audain (a pupil of Mr. John Thomas) played two harp solos with artistic finish and skill; and Miss Evelyn Gibson contributed to the success of the evening by her excellent performances on the violin. A special feature of the Concert was Handel's so-called "Largo," but which is really an air from his opera of "Serse," or "Xerxes," composed in 1737, arranged by Hellmesberger for solo violin, harp, organ (on this occasion replaced by harmonium and two violoncellos), and (four) ripieno violins, which proved a very effective combination, and which received a careful rendering. Haydn's popular Kinder-Symphonie, for strings and toy instruments, concluded an interesting and varied programme. Mr. F. G. Edwards, in addition to accompanying all the vocal music and taking the harmonium part in the "Largo," played two pianoforte sketches by Mr. J. F. Barnett.

A SERIES of twelve representations of German Opera is announced to be given at the Theatre Royal, Covent Garden, during the months of June and July, under the direction of Herr Hermann Franke, and the conductorship of Herr Hans Richter. The *répertoire*, from which a selection will be made during the season, includes Wagner's "Flying Dutchman," "Lohengrin," "Tannhäuser," "Meistersinger," and "Tristan und Isolde"; Stanford's "Savonarola"; Liszt's "Die heilige Elisabeth"; Weber's "Der Freischütz," and "Euryanthe"; and Beethoven's "Fidelio." Negotiations are pending with Madame Albani, Madame Pauline Lucca, and the most eminent artists of the principal German Opera Houses. The orchestra will be that of the Royal Italian Opera. The performances will take place on the Wednesdays and Fridays in each week, commencing on Wednesday, June 4, and ending on Friday, July 11.

A successful performance of Mendelssohn's "Hymn of Praise" was given by the South London Choral Association on Friday evening last, the 25th ult., at the Institute of Music, Camberwell. The choruses were sung throughout with great precision, but the Symphony and orchestral accompaniments, though upon the whole creditably performed, were not without faults. The principal soloists were Madame Worrell and Mr. Henry Parkin. The second portion of the programme included the "Allegro Molto e Vivace" from Beethoven's First Symphony, De Beriot's Concerto for violin and orchestra, No. 7 (the solo being cleverly played by Mr. T. E. Gatehouse), and the first performance of a well-written Ave Maria for tenor solo, chorus, and orchestra, by Mr. W. S. Lambert, who was recalled to the platform on the termination of his work, which he conducted. Mr. L. Venables conducted with his accustomed efficiency.

AT St. John's, Red Lion Square, the Christmas Services commenced with a Carol Service on the eve of the Festival, at 8 p.m., the selections being chiefly taken from Bramley and Stainer's book; Barnby's Carol, "'Twas in the winter," being sung to the arrangement for men's voices. In addition, Gounod's "Bethlehem," Farmer's "Through the Empyrean," and Sullivan's "It came upon the midnight clear," were well sung. On the day of the Festival the "Te Deum" was Smart in F and the Anthem Stainer's "O Zion that bringest," his music in A being used for the Communion. The Evensong Canticles were Langdon's setting in E flat. The Organist, Mr. C. J. Viner, was assisted by a string orchestra.

THE Leytonstone Choral Society gave its first Concert of the present season, at the Lecture Hall, on Tuesday evening, the 15th ult. The programme included Mendelssohn's hymn for contralto solo and chorus, "Lord, bow down Thine ear," Leslie's "Resurgam," Gounod's "Ave Verum," and several part-songs. The choir, under Mr. Ulyett, fully sustained its reputation. The soloists were Miss Bessie Diamond, Miss Marion Blair, Mr. C. Chilley, and Mr. Bantock Pierpoint. Miss Dakin presided at the pianoforte.

AT St. Anne's Church, Hoxton, on Christmas Day, there were two early celebrations of the Holy Communion, without music; and at 11 o'clock, after the "Pastoral Symphony" had been played by the organist, and a Processional Hymn sung, full choral Matins was held, with Festal Responses, and chants selected from the "Cathedral Psalter." This was followed at noon by a full choral celebration of the Holy Communion, the music being a Plain Song setting by Walton, of Bradford. Gounod's "Nazareth" was sung as an Introit, the precentor, Mr. E. Puttock, taking the solo. The sermon was preached by the Rev. W. M. Puttock, Vicar, and the musical arrangements were under the direction of Mr. George Dixon, the Organist and Choirmaster. On the following Sunday, after full choral Evensong, a selection of Carols, including "Nazareth," was sung before a crowded congregation.

THE Dedication Festival at St. Paul's Cathedral was held on the 25th ult. The selection from Mendelssohn's "St. Paul," first introduced at the Festival of 1873, was again performed with as good effect as heretofore; and the Magnificat and Nunc Dimittis were sung to Dr. Martin's setting in C, composed for St. Paul's Day, 1877. The important tenor and bass solos were taken by Messrs. Kenningham, Winn, and De Lacy; the chorus was enlarged to the number of nearly 300 voices, and, with the orchestra of about fifty performers, was conducted by Dr. Stainer, Dr. Martin presiding at the organ. At the full choral Service in the morning, also, in addition to Schubert's Mass in G, was sung the recently published Te Deum and Benedictus by Dr. Martin, the completion of his service in C, begun seven years ago in his first year of office as sub-organist.

MISS MARIE WURM has been elected to the Mendelssohn Scholarship, which is worth £80 per annum, and is renewable at the end of one, two, and three years, at the discretion of the electing committee. It is thus the most valuable prize in this country open to competition among students of music. Miss Wurm has already passed several years abroad, studying under the direction of Joachim Raff and Madame Schumann, and has played the pianoforte more than once at the Crystal Palace Concerts. There were twenty-five competitors for the Scholarship, and one of these, Mr. G. J. Bennett, impressed the examiners so strongly with his proficiency that they voted him a sum of money more than sufficient to cover his fees for a year at the Royal Academy of Music, as a mark of their approval of the progress already made by him at that institution.

THE Rehearsals for the Drury Lane season of English opera are being held at Liverpool, under Mr. Carl Rosa, Mr. Randegger, Mr. Villiers Stanford, and Mr. Augustus Harris. The season will open on Easter Monday, with Balfe's "Bohemian Girl," followed by revivals of Mackenzie's "Colomba," Thomas's "Esmeralda," Bizet's "Carmen," &c. The chief artists will be Mesdames Marie Roze and Burns; Misses Baldi, Burton, Perry, and Le Brun; Messrs. Maas, McGuckin, Davis, Laumane, Ludwig, Crotty, Snazelle, Pope, and Foote. The special novelty of the season will be Mr. Villiers Stanford's "The Canterbury Pilgrims." The season will be strictly limited to four weeks. Mr. Randegger will conduct, and Mr. Augustus Harris has again undertaken the stage arrangements.

AN organ has been erected in the Public Hall of Stirling (N.B.), the instrument—which is a very fine one, by Messrs. Willis, of London, and cost, with its accessories, about £2,300—having been "opened" by Dr. A. L. Peace, of Glasgow, on the 8th ult. The music selected on the occasion was well calculated to display the varied resources of the new organ, but doubtless the instrument will soon be heard in connection with a choral performance by the excellent musical society of the town, under Mr. Allum, to whose exertions, we believe, its acquisition is largely due.

THE first part of "The Messiah" was given, as a portion of the service, at St. Mary's, Boltons, S.W., on the 10th ult., before a large and attentive congregation. The choruses were well rendered by the usual choir of the church, assisted by that of St. Paul's, Bow Common, under the direction of Mr. Horace Buttery, who accompanied at the organ.

A VERY successful Concert was given on the 17th ult., in the Lecture Room of the Highgate Literary and Scientific Institution, in aid of the Library Fund. A miscellaneous programme was well rendered by the following artists:—Senorita Lucia Carreras, Miss F. H. Smith, Mr. G. H. Barton, Mr. Arthur Ray, Miss Kate Chaplin (violin), Miss Nellie Chaplin (piano), Mr. W. Reynolds ('cello), and Mr. F. M. Wood (clarinet). A string quintet (Messrs. Alfred J. Dye, R. S. Norman, Geo. D. Atkin, S. J. Smith and W. Reynolds) played three short pieces. Special praise is due to Senorita Carreras, Mr. G. H. Barton, and the Misses Chaplin. Mr. Alfred J. Dye acted as accompanist, and Mr. George D. Atkin conducted.

THE Denmark Place Choral Society gave a Concert in the Lecture Hall, Denmark Place Chapel, Camberwell, on Friday, the 18th ult., when Mendelssohn's "Lauda Sion," and Spohr's "God Thou art great," were well rendered. The programme also included Hauptmann's "Salve Regina," Mendelssohn's Motett, "Grant us Thy peace," a new Anthem, "God who madest earth and heaven," written by the Conductor; vocal solos, and the First Movement of Prout's Duo Concertante, Op. 6, for pianoforte and harmonium. The solo vocalists were Mrs. Robt. George, Miss Emilie Sampson, Mr. H. Kearns, and Mr. Robt. George, A.R.A.M. Mr. W. Byrom presided at the pianoforte, and Mr. W. Miller at the harmonium. Mr. W. H. Sampson, B.A., conducted.

THE members of the St. Paul's Choral Society gave a Concert at the Athenæum, Camden Road, on Tuesday evening, the 15th ult. The first part of the programme consisted of Dr. Stainer's Cantata, "St. Mary Magdalen." The choruses were upon the whole well rendered, the training of the Choir having evidently received careful attention. The solos were ably sustained by Madame Clara Suter, Madame Florence Winn, Mr. A. Kenningham, and Mr. E. Wharton. Mr. J. R. Murray conducted, Miss Phoebe Stamp presided at the pianoforte, and Mr. J. Borland at the harmonium. The second portion of the Concert was miscellaneous.

THE annual Concert of the music students of St. James's College, Victoria Park, was held on the 17th ult., at Victoria Hall, Approach Road, before a large audience. The programme comprised an excellent selection of instrumental and vocal pieces, all of which were admirably performed and warmly received, several being encored. The Concert reflected the utmost credit upon the music mistress, Miss A. Holdom, under whose direction, assisted by Mr. P. McAuslane, Organist and Choirmaster of Victoria Park Congregational Church, Mr. George Merritt, Choirmaster of Wycliffe Congregational Church, and Mr. E. Simmons, Choirmaster of St. Lawrence Jewry, the whole of the arrangements were made.

THE third of a series of Concerts in aid of the Choir Fund of St. John's, Great Marlborough Street, was given on the 24th ult., in the Lecture Room, under the direction of the Organist, Mr. G. F. Bruce. The principal vocalists were Miss Elise Worth, Miss Annie Wilson, Mr. G. W. Turner, Mr. Syckle Moore, and Mr. S. W. Beckley, who were all well received. Herr Rudolf Koenig played two pianoforte pieces in an effective manner, and Herr Herman Koenig was loudly applauded for his excellent rendering of two violin solos. The room was crowded to excess, and the Concert was in every respect highly successful.

AT the Whitefield Tabernacle, on the 7th ult., an attractive Concert was given, Mr. S. S. Wiggins, R.A.M., contributing pianoforte solos, and Miss Alice Ivimy playing with much effect a Scotch Fantasia, called "Balmoral," on the violin. The vocalists, Miss Edith Stow, Miss Grace Godolphin, Miss Amy Sargent, Messrs. Arthur Thompson and Frank May, were thoroughly successful. Mr. Arthur Dorey presided at the organ.

THE Free Concerts at the City Temple, Holborn Viaduct, continue to attract very large audiences. On Thursday evening, the 17th ult., when Madame and Miss West, Messrs. Thomas and Budd were the vocalists, with Miss Twist as solo pianist, many persons were unable to gain admission, although the spacious building seats 3,000 people.

MR. JAMES BUDD gave his annual Benefit Concert on Wednesday evening, the 16th ult., at Brixton Hall, before a crowded audience. Mr. Budd was assisted by the following artists: Madame Worrell, Madame Adeline Paget, Miss Annie Matthews, Miss Frances Hipwell, Miss Emma Walter, Madame Raymond, Mr. Wakefield Reed, Mr. C. J. Murton, Mr. J. Dalgety Henderson, Mr. John King, Mrs. Rushton Odell (pianoforte), and Mr. F. Böttjer (violin). Mr. Turle Lee accompanied in his usual efficient manner. The concert was highly successful.

THE Auckland (New Zealand) Choral Society, under the conductorship of Herr Carl Schmitt, will perform, among others, the following works during the present year: "Israel in Egypt," "Messiah," "Hymn of Praise," Gounod's "Messe Solennelle," Spohr's "Last Judgment," and Gade's "Psyche." The Society numbers 200 vocalists, and 45 orchestral performers. The hall, the property of the Society, seats 1,200 people, and is always so overcrowded that the committee has been compelled to refuse the admission of any new honorary members.

THE 180th Monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 4th ult. The programme was miscellaneous, and included solos by Miss Edith Phillips, Madame Osborne Williams, Mr. Richard Clarke, Mr. Herbert Schartau, and Mr. Chaplin Henry. Several part-songs, including "Daylight is fading" (H. Leslie), "For the new year" (Mendelssohn), and "My bonny lass she smileth" (Morley), were well rendered. The accompaniments were played by Mr. Edwin Shute, and Mr. Joseph Monday conducted.

ON Monday, the 14th ult., at the Town Hall, Bermondsey, an interesting Concert was given by the Popular Ballad Concert Committee, when Sir Sterndale Bennett's "May Queen" was performed by the Choral Society, assisted by Miss Margaret Hoare, Miss Frances Hipwell, Mr. George Cox, and Mr. Henry Prenton, all of whom were highly efficient. The choruses were so well rendered by the Choir as to reflect much credit upon the Conductor, Mr. W. Henry Thomas. A short miscellaneous selection preceded the Cantata. There was a large and appreciative audience.

AT St. John's, Bethnal Green, on Sunday, December 23, the choir of the church sang Purcell's "Rejoice in the Lord" (The Bell Anthem) with a small string band accompaniment, in addition to the organ, at which Mr. W. H. Ward, the Organist and Choirmaster, presided. The solos were taken by Messrs. W. J. Ames, F. and George Snell, members of the choir. The anthem was, we believe, given for the first time on this occasion; and lovers of Purcell's music will, we are sure, be pleased to hear of its performance.

UNDER the direction of Mr. W. H. Leslie, and in connection with the People's Entertainment Society, a Concert of a very successful character was given at the Town Hall, Bermondsey, on Saturday evening, the 19th ult. The programme was contributed to by Madame Adeline Paget, Miss Patten, Mrs. Gatty, Mr. James Budd, Mr. W. Wilding, Mr. Wilkins (cornet-à-pistons), and Mr. W. H. Leslie (violin). Mr. Raiemond recited, and Mr. Turle Lee acted in the capacity of accompanist. There was a large audience.

HAYDN'S "Creation" was performed before a crowded audience, at Stamford Hill Congregational Church, on Wednesday evening, the 12th ult. The solos were well sung by Miss Mary Davies, Mr. Alfred Kenningham, and Mr. W. G. Forington; and the whole of the choruses were effectively rendered by the members of the Stamford Hill Choral Association, numbering 160 voices. Mr. Fountain Meen presided at the organ, and Mr. O. Notcutt, Organist to the Church, conducted.

AN Organ Recital was given at St. Mark's, Lewisham, on Thursday, the 24th ult., by Mr. G. E. Blunden, who performed an excellent selection much to the satisfaction of the audience. Mr. Reginald Groome was the vocalist, and sang with good expression Sir Arthur Sullivan's "Refrain thy voice from weeping."

WE are glad to find that the services of Madame Albani have been secured for the approaching Worcester Festival, an outline programme of which appeared in our last number.

A CLASSICAL Concert, the programme consisting entirely of selections from the works of Mozart, was given at the Town Hall, Shoreditch, on the 21st ult., by the Popular Ballad Concert Committee. The artists were Madame Rose Hersee, Miss Rosa Leo, Mr. Tietkens, Mr. Henry Prenton, and the Band of the Grenadier Guards. The hall was crowded by a highly appreciative audience. The Conductors were Herr Francesco Berger, Mr. W. Henry Thomas, and Mr. Dan Godfrey.

MR. JOHN C. WARD, Organist of Henry Leslie's Choir, &c., on the occasion of his retirement from the organistship of Quebec Chapel has been presented with a testimonial, consisting of a handsome silver "Queen Anne" kettle and a purse of money. The kettle bears the following inscription: "Presented to John C. Ward, Esq., in grateful remembrance of fifteen years' faithful and kindly work in connection with Quebec Chapel and district, and the Hampden Gurney Schools. Christmas, 1883."

THE Academical Board of Trinity College, London, has awarded the annual prize of ten guineas and a gold medal to Miss Alma Sanders for her pianoforte quartet sent in for the Chamber-Music Prize Competition, the adjudicator being Sir Herbert Oakeley. The Bonavia Hunt Musical History Prize, for the best essay on "The Madrigal Writers of the Elizabethan period," adjudicated by Mr. W. H. Cummings, has been awarded to Miss Fanny F. White, of Falmouth.

A PERFORMANCE of "The Messiah" was given on Wednesday evening, the 9th ult., at St. Mary's Church, Hornsey Rise, under the conductorship of Mr. Squier. The band and chorus (numbering 100) rendered the work with great precision, and the solos were well sung by Miss Kate Drew, Miss Ada South, Mr. Reginald Groome, and Mr. Albert Hubbard. Mr. Groome deserves special mention for his excellent rendering of the Passion music.

THE performance of the new Cantata "The Sea of Galilee" by Dr. R. M. Winn, at the Sheldonian Theatre, Oxford, gave the utmost satisfaction to a large audience. The work was written as the test composition for the degree of Mus. Doc., and Dr. Winn is to be congratulated warmly upon his success. The principal parts in the Cantata were sung by Mr. W. Winn, of St. Paul's Cathedral, and his daughter, Miss Winn.

THE direction of the Harmony course at the Royal College of Music has been placed, by Sir George Grove, the Director, in the hands of Dr. Bridge, Professor of Counterpoint at the Institution, who will be responsible for both these important branches of study. We also hear that valuable additions have been made to the staff of the College in the appointment of Mr. James Higgs and Dr. Gladstone as Professors of Harmony.

THE 143rd Monthly Concert of the Grosvenor Choral Society was given on Friday, the 18th ult., at the Grosvenor Hall. The programme consisted of a miscellaneous selection; solo vocalists, Madame Christopher Ellis, Miss Jessie Dixon, Mr. Hirwen Jones, Mr. Henry Yates, and Mr. Frederick Williams; solo pianoforte, Mr. Algernon S. Rose; accompanist, Miss Florence Hartley; Conductor, Mr. David Woodhouse.

WARD'S Cantata, the "Nativity," was given at St. James's, Curtain Road, on December 30. The principal parts were sung by Masters John Statham and W. Browne, and Messrs. W. T. H. Elsley and H. Smith. The choruses were rendered with much spirit, and the organ was excellently played by Mr. Hereward Browne, the concluding Voluntary being Scotson Clark's Processional March in G.

THE Erith Choral Society gave a performance of "The Messiah" on the 17th ult., under the direction of Mr. Richard Lemaire. The principal vocalists were Miss Ambler, Miss Dones, Mr. Kenningham, and Mr. Bridson, all of whom sang admirably. The band comprised some of the best players in London, led by Mr. Halfpenny. The choruses were given with excellent precision and finish.

IN connection with the Guildhall School of Music, Mr. William Henry Bateman, C.C., has been recently unanimously elected Chairman of the Corporation Music Committee.

THE first Concert for the season of the Bach Choir will take place at St. James's Hall, on March 26, when Palestrina's Mass "Assumpta est Maria," for six-part chorus and soli, unaccompanied, will be given for the first time. Mr. C. Villiers Stanford's Hymn "Awake, my heart," S. Wesley's Motett "Exultate Deo," J. S. Bach's Sanctus, and other interesting works will complete the programme.

THE Princess Christian graciously assisted at the Entertainment given to the patients of Brompton Hospital, on the 15th ult., the other performers having been the Lady Agneta Montague, the Hon. Mrs. North Dalrymple, Mrs. Ronalds, Miss Mary Liddell, Miss Shinner, Mr. H. Graham, Mr. F. C. Ricardo, and Colonel Viscount Hinchingbrook, M.P., by whom the Concert was arranged.

THE death is announced, on the 4th ult., of Mr. Thomas Frost, who was formerly well known in London concert rooms as a bass vocalist. He leaves two sons who have adopted the musical profession—Mr. H. F. Frost, the musical critic and the present organist of the Chapel Royal, Savoy, and Mr. W. A. Frost, an alto singer in St. Paul's Cathedral.

GOUNOD'S "Redemption" will be given, for the first time in Cheltenham, on the 11th inst., by Mr. J. A. Matthews' Choral and Orchestral Society. The soloists are Mrs. Hutchinson, Miss Hilda Wilson, Mr. Harper Kearton, and Mr. W. H. Brereton. The band and chorus will be complete in every department, and the work will be conducted by Mr. J. A. Matthews.

WE are glad to find that the second edition of "Voice, Song, and Speech," by Messrs. Lennox Browne and Emil Behnke, is announced, the first edition having been sold within a month of publication.

WE regret to hear that Mr. W. de M. Sergison (who was taken ill on Christmas Eve) is not likely to resume his duties for some weeks, complete rest having been ordered by his medical attendant.

WE are informed that Dr. Horton Allison has just been appointed one of Her Majesty's Examiners in Music to the Intermediate Education Board for Ireland.

A REMINISCENCE of Mario, written by Frederick F. Buffen, is announced to appear in the next number of *Tinsley's Magazine*.

WE understand that Trinity College, London, is about to start a monthly paper of its own, entitled the *Academic Gazette*.

## REVIEWS.

*Sigurd*. Opéra en 4 Actes et 9 Tableaux de MM. Camille du Locle and Alfred Blau. Musique de E. Reyer. [Paris: G. Hartmann.]

"EVERYTHING comes to him who can wait," says the French proverb; and the experience of M. Reyer, as regards his opera "*Sigurd*," is a case in point. M. Reyer, although a Member of the Academy, a Chevalier of the Legion, and the successor of Berlioz of the *Journal des Débats*, waited long for a chance of producing "*Sigurd*," and at last it came. Not, however, in Paris the great, but in the lesser Paris, where King Leopold holds court. "*Sigurd*" was played at the Théâtre de la Monnaie, Brussels, on the 7th ult.

It is claimed for M. Reyer that "*Sigurd*" was written before Wagner's "*Götterdämmerung*" saw the light. We do not contest the point, but the "*Nibelungen*" libretto was published some time previous to the first performance of that work; and M. Reyer, if he did not see a copy, must have known very well that Wagner had the traditional story in hand. All this, however, matters little. The "*Nibelungen Lied*" is common property, and MM. du Locle and Blau have taken care not to follow the lines of Wagner more closely than could be helped.

"*Sigurd*," unlike the vast majority of modern operas, begins with an overture which, if not in regular form, is of considerable dimensions, occupying twenty pages of the pianoforte score. It anticipates some of the melodies in the body of the work, and is full of bustle and energy. The curtain first rises upon a hall in the palace of Gunther,

King of the Burgundians. Women are embroidering battle flags and singing an appropriate chorus, of a simple as well as martial character. With them are *Hilda*, *Gunther's* sister, and *Uta*, her nurse. *Hilda* is troubled. She has dreamed a dream and tells it to *Uta*, who interprets it, bidding the Princess beware lest a rival one day destroy her spouse that is to be, as he lies in her arms. *Hilda*, who is sought in marriage by *Attila*, King of the Huns, then reveals the secret of her love for a hero, the noble *Sigurd* (Siegfried), who, in a great emergency of war, had saved her own and her brother's lives, afterwards, in cold and stately fashion, riding away. Presently the women retire, as *Gunther* and his companions return from hunting, but not before *Uta* had assured *Hilda* that by means of her magic art she will bring *Sigurd* to Court and give him a love potion. *Gunther* welcomes the envoys of *Attila*, and in the course of much festive and martial music a bard tells the story of *Brunnhild* on her fire-guarded rock. *Gunther* resolves to win the banished *Walkyrie* for his wife. Then follows a scene between *Hilda* and the envoys, who press their master's suit, backed by *Gunther*; but before the maid can reply a trumpet call is heard, and a Knight enters in shining armour, declaring his name *Sigurd*. There is great rejoicing at his presence, and *Gunther* and he swear eternal amity in a particularly vigorous duet. *Hilda* advances with *Uta's* magic cup; *Sigurd* drinks and at once falls in love with the Princess, whose hand, it is arranged, shall reward him for helping *Gunther* to win *Brunnhild*. Upon this compact the curtain descends.

The second act opens in *Brunnhild's* country, where we see the worship of Odin and Freja carried on. Hither come *Sigurd*, *Gunther*, and *Hagen*, intruding on the sacred rites, and proclaiming their errand. The priests and people warn and menace them without effect, and the high priest reveals that only the man can succeed in winning *Brunnhild* who has never known woman or love. *Sigurd* accepts the conditions, for he is that man, and soon we see him left alone in the forest with instructions to sound three times upon a horn given him by the Priest. After invoking *Hilda*, he does so, and a rock rolling away shows the three Norns washing at a fountain a shroud, which by signs they indicate is intended for himself. Nothing daunted, *Sigurd* prepares to sound again, but now all manner of supernatural beings assail him. He conquers, and next a voluptuous scene tempts him to ruin; this, also, without effect. Then the lake near at hand turns into a lake of fire with a palace of fire rising out of it. Into this the hero, calling *Hilda's* name, dauntlessly plunges. The scene changes to a hall of *Brunnhild's* palace, where the *Walkyrie* lies asleep. *Sigurd* enters, conducted by the Norns, and wakes the maid, who offers him her love, but he, faithful, bids her accompany him to *Gunther's* court, and places his drawn sword between them. Thus ends the second act.

The third act opens at night in *Gunther's* garden. Spirit voices invoke the King's presence, and draw also *Uta* and *Hilda* on to the scene. These are hidden witnesses of an interview between *Gunther* and *Sigurd*, who announces his success and his fidelity. During the night spirits have borne sleeping *Brunnhild* to the garden, and now she wakes to find *Gunther* near her protesting his love, which, not knowing him from *Sigurd*, she accepts. Seeing all this, *Hilda* knows that *Sigurd* loves her, and is overjoyed. *Uta* enjoins caution and secrecy as to what has been discovered. The scene changes to a terrace before the Palace, where *Hagen* proclaims to the people the approaching marriage of *Gunther* and *Brunnhild*. Nuptial ceremonies then begin with offerings, dances, and games, after which the King and his bride prepare to cross the Rhine into the sacred grove. At that moment *Sigurd* appears, claiming *Hilda*. *Gunther* consents, and bids *Brunnhild* join their hands. As she does so the *Walkyrie* and *Sigurd* cry out that their hands burn. The wedding procession, a double one now, then moves towards the sacred grove.

When the fourth act opens, *Gunther's* servants are telling the people that *Brunnhild* suffers from a mysterious malady. Presently she appears, and all respectfully move away. In a long scene, *Brunnhild* confesses her love for *Sigurd* and its anguish, and calls upon Odin to extinguish her being. To her comes *Hilda* with words of consolation, but anon *Brunnhild* observes that *Hilda* is wearing the ceinture

which *Sigurd* took from her on the night of her deliverance. She at once divines the trick played upon her, and an exciting scene follows, each woman claiming the hero's love, the result being that *Hilda* is inflamed with jealousy against *Sigurd*. Of this *Hagen* takes advantage, and a plot is laid for his destruction. Meanwhile, *Brunnhild*, by a beautiful charm, removes the effect of *Uta's* potion, and *Sigurd's* eyes are opened to his real affection. After a duet, he goes to hunt with *Gunther*, who lets fall some words that reveal his intentions to the women. *Hilda* offers to save *Sigurd* if *Brunnhild* will renounce his love, but the *Walkyrie* hesitates till too late. The body of *Sigurd* is brought home; and the form of the hero, with that of *Brunnhild*, is seen in the sky above the blaze of the funeral pyre.

The reader can make his own comparison between the story as here told and that of Wagner's "Götterdämmerung," which, as part of a larger "argument," is necessarily more complicated. He can also estimate the strong dramatic interest and the fine situations which sustain attention. Of these matters whose runs may read. M. Reyer's music has been called Wagnerian, and so in some respects it is, but not more than that of other French operas wherein the *leit motif* is largely employed, and the orchestra made to act an important part. For the rest, M. Reyer writes like a Frenchman, with plenty of well-marked vocal melody and straightforward effect; plenty of sentiment also, and glitter. The opera will probably be heard in London ere long, and we shall wait to discuss it in detail till after the representation. With such a work this is only fair; but we will go so far as to say that the music as seen in a pianoforte score attracts us, and makes us anticipate its performance with an interest strong enough to be called eagerness.

*Novello, Ewer and Co.'s Music Primers.* Edited by Dr. Stainer. Two-part Exercises, for Choirs and Schools. By James Greenwood. [Novello, Ewer and Co.]

THE author of this work has conferred an inestimable boon upon choirs by presenting them with a series of two-part Exercises in which, as he truly says, he has "combined time with tune and the scales with contrapuntal devices," so that, the class being divided into two sections, each division may sing alternately the scale and counterpoint until both parts become equally familiar. When we consider the difficulty of writing 396 specimens of varied counterpoint upon the ascending and descending scale, we may fairly award unlimited praise to Mr. Greenwood, not only for the thoughtful manner in which he has performed his task, but for the melodious character of the whole of his writing. The Exercises may be used with any system of Sol-fa, and are constructed upon nearly the whole of the major and minor scales.

*Old Ireland.* A Collection of Ancient Irish Melodies. The words written by the Author of "John Halifax, Gentleman;" the symphonies and accompaniments by Berthold Tours. [Novello, Ewer and Co.]

THIS book has a two-fold interest. In the first place it makes public six native Irish melodies heretofore buried out of ordinary sight among the treasures of the Petrie Collection. This is something to be thankful for, quite apart from the value of the tunes *per se*. We cannot know too much of national song, especially when, as in the case of Ireland, the nation boasts an indigenous growth of the article. But the melodies here presented have worth in themselves. They are more regular in point of construction, and, therefore, less characteristic than many Celtic tunes; but there is character enough in them to mark their origin, and to give them a piquant flavour. Mr. Tours has written the symphonies and accompaniments with good judgment. His task was a delicate one, and we might, perhaps, say of any one undertaking a similar duty, "He does best who does least." Mr. Tours has not done too much, his accompaniments are quite unobtrusive, and his harmonies appropriately simple. In writing the words, Mrs. Craik had an object, which she sets forth in a short preface: "Being myself an Irishwoman, my work has been a work of love; hoping to sing—not sermonise—into the English heart a tenderer feeling towards Old Ireland. I prefer to dwell, not on the faults, but the virtues of my

people—their domestic purity, their strong affections, their innate loyalty, courage, and fidelity; also, last, but not least, their indomitable *gaieté de cœur*, which implies neither hardness, shallowness, nor selfishness of heart, yet enables the Celtic nature to tide over trouble in a way which the more sombre Saxon can hardly understand." This is very amiable and praiseworthy, and, it may be, the Englishman appreciates it vastly more than Mrs. Craik's countrypeople, who are just now more inclined to strike than to shake the hand held out to them. The poems written to the six melodies are respectively entitled, "The Royal Irish at Tel-el-Kebir," "Old Friends," "Kathleen Asthore," "My Home Ruler," "O Mary! thy laugh was sweet," and "The High-born Orphan." As an example, we quote a verse of "My Home Ruler"—

O I've given my troth to my Irish lad  
And I cannot take it away,  
Though times are bad and the wicked glad,  
And the righteous sad to-day:  
His word's his bond, and his heart is fond  
And true, though his laugh rings gay,  
His head is cool, fit for Love's Home Rule  
And his smile is my Peep-o'-Day.

We have nothing but commendation for this interesting little group of songs.

*Voice, Song, and Speech: A Practical Guide for Singers and Speakers: from the combined view of Vocal Surgeon and Voice Trainer.* By Lennox Browne, F.R.C.S., Ed., and Emil Behnke.

[Sampson Low, Marston, Searle, and Rivington.]

The title-page of this work sufficiently shows that it really supplies a want which all students of the vocal art have long felt. Alluding to the writings which both the authors have already contributed separately towards the store of literature on the human voice, the Preface says: "The one, after many years of experience, came to the conclusion that wrong production of voice, or abuse of its function, was the chief cause of most of the cases of vocal failure, and even of throat disease, occurring to professional voice-users, which came under his notice. The other had become equally convinced that the scarcity of fine voices in singers, as well as in speakers, generally acknowledged to exist, was due less to dearth of material than to faults in its cultivation and exercise." The results of two such earnest investigators of the subject here presented to the public, accompanied with numerous illustrations by wood-engraving and photography, cannot fail to produce a most salutary effect upon the art of voice-training, and we sincerely hope that the work may be extensively read. It would be impossible here to draw attention even to the salient points of this elaborate treatise; but we may say that the chapters upon the Anatomy and Physiology of the Vocal Organ, the Hygienic aspect of the vocal apparatus, the description of the Laryngoscope and its uses—in which every credit is given to the real inventor, Manuel Garcia—the remarks upon Voice Cultivation, and the hints upon the daily life of the voice-user, are of vital importance to all whose profession necessitates an undue strain upon the vocal organs. We are told in the Preface that it may not be difficult for readers to identify the separate authorship of certain chapters and passages; but every portion of the book is so obviously the outcome of mutual deliberation that few will be inclined to attempt such identification; and the volume will assuredly remain as the most perfect manual for singers and speakers ever published.

*Reeves' Musical Directory for 1884.* [William Reeves].

WHEN, on opening the present issue of this Directory, we find the name of Miss Ellen Orridge—whose sad death was not only chronicled, but commented upon at the time of its occurrence by every musical journal in England—it would be impossible for us to award praise for the care with which the work is supervised. We may also say that the custom of mixing up the advertisements with the general contents of the Directory, and of printing the names of those who advertise in the book larger than those who do not, is still adhered to. There are many useful features, however, in the publication, to which we have before drawn attention; and these should strongly recommend it to the notice of all who desire a ready reference to persons in any way connected with music.

*Tablettes d'un Solitaire.* Quatre Pièces pour Piano, par Stephen Heller. [Forsyth Brothers.]

THESE refined and eloquent musical trifles, edited and carefully fingered by Mr. Charles Hallé, are written not only for educated pianists but for educated listeners. Nos. 1 and 2—"Aveu" and "Résignation"—are well contrasted in character, the first, having a marked subject in the left hand, with an effective syncopated accompaniment, and the second being an arpeggio in triplets, with which an appropriately placid theme is woven. Nos. 3 and 4 are Caprices in F sharp minor, both excellent practice, even regarded as Exercises. The extensions in No. 3 can indeed only be successfully mastered by an accomplished player. In No. 4 the subject in the tonic major is most attractive, and on the whole, perhaps, this will be the favourite of the four pieces before us, all of which are, however, healthy additions to the music of the day.

*Danse Bohémienne. Alpine Bells.* For the Pianoforte. By Etienne Claudet. [Robert Cocks and Co.]

THERE is nothing sufficiently "individual" in these compositions to distinguish them from the light trifles with which we are now absolutely inundated. It must always be remembered that characteristic titles will often partially disguise feeble music; but perhaps when subjected to criticism, it is on this very account that their abstract merits should be more strictly judged. The second piece, in Mazurka form, is, we think, the better of the two; but why it is called "Alpine Bells" we cannot comprehend. The passages lie well under the hand; and "Drawing-room" players will doubtless take into favour the works of a composer who can make them produce such "brilliant" results with so little trouble.

*The Musical Directory, Annual and Almanack, for 1884.* [Rudall, Carte & Co.]

THIS old established Directory appeals more strongly than ever to public favour in the volume for the present year, for it opens with a carefully collated and well written record of the principal musical events from October 1, 1882, to September 30, 1883, by Mr. Joseph Bennett. The obituary notices are extracted from the various musical journals; and, apart from the usual lists of names, there is much valuable information concerning the chief musical institutions, both at home and abroad.

#### FOREIGN NOTES.

M. MASSENET's new opera, "Manon Lescaut," was produced at the Opéra Comique, in Paris, on the 20th ult. A large and enthusiastic audience was present, and the work achieved a success. M. Massenet has followed the example of Wagner in the use of the *leit-motive*, and he further proves himself to be an adherent of the modern school in music by the prominence he gives to the orchestra. The music is, however, thoroughly vocal, and always within the capabilities of the voice. A song of *Manon*, "A nous les amours et les roses," with a refrain sung by her female companions, proved the most popular piece in the work. Madame Heilbron, who re-appeared after an absence of some years, and M. Talazac were excellent in the principal characters, and the scenery and dresses showed that M. Carvalho had done everything possible to make the performance a success.

L'Union International des Compositeurs, the new musical society in Paris, which has been formed for the purpose of producing new works by French and foreign musicians, has arranged for six concerts, to take place at the Trocadéro, on April 3 and 17, May 1, 15, and 29, and June 12. The concerts will be conducted by Benjamin Godard, but some of the composers will conduct their own works. The following works, representing most of the European nations, have been chosen: France—Gounod, Benedictus, from the "Messe des Pâques;" Massenet, Marche Solennelle, for chorus and orchestra; Joncières, Fragments from an unpublished Opera; Augusta Holmès, "Hero and Leander," opera in one act; Lambert, Overture to "Macbeth;" Reyer, Fragments from "Sigurd;" Saint-Saëns, Hymn to Victor Hugo; Franck, March and Ballet, with chorus from "Hulda," opera in four acts Benjamin Godard, Fragments from "Pedro de



Zalamea;" Paul Vidal, Invocation Chorus; Alfred Bruneau, "La belle au bois dormant," symphonic poem. Russia—Tschaikowski, Suite for Orchestra. Belgium—Peter Benoit, Rubens Cantata; Fernand le Borne, "Daphnis and Chloe," lyric poem. Bohemia—Smetana, Patrie, symphonic poem. Denmark—Gade, Spring Fantasia. Germany—Bruch, Frithjof. Italy—Sgambati, Symphony.

Our contemporary, *Le Menestrel*, gives a complete list of the new Operas performed for the first time in Italy during 1883. Subjoined is the list, with the towns at which the performances took place: "Despo," by Carrer, at Patrasso; "Margherita," by various authors, at Naples; "La Befana," by Canti, at Rome; "Il Saggio," by Soffredini, at Livorno; "Un Giorno onomastico," by Piacenza, at Novi-Ligure; "Il Profugo," by Gnarro, at Naples; "L'Assiedo di Firenze," by Terziani, at Rome; "Adello," by Logheder, at Pavia; "Dejanire," by Catalani, at Milan; "La Regina di Scozia," by Stuard-Stresa, at Turin; "Ettore Fieramosca," by Benacchio, at Padua; "Luisa Sanfelice," by Taccheo, at Chioggia; "L'Oratore de caffè," by Maggi, at Sondrio; "Donna Ines," by Luigi Ricci, at Plaisance; "Il Matrimonio segreto," by Graffigna, at Florence; "Tommaso il Gobbo," by Teza, at Longarone; "La Bujenta," by Tarditi, at Acqui; "Amazilia," by Palminteri, at Milan; "Una Congiura," by Biagi, at Florence; "L'Antiquario," by Dessy B., at Cagliari; and "Cristoforo Colombo," by Penco and Bignami, at Genoa.

The Dresden Court Theatre celebrated, on December 29, the hundredth anniversary of the death of Johann Adolf Hasse by performing one of his numerous operas—"Hercules am Scheidewege." Hasse, whose name and works have now been almost entirely forgotten, was considered during his life to be the first of opera composers, and was then as much thought of as his immortal contemporaries Bach and Handel. Hasse was the husband of the celebrated prima donna Faustina Bordoni, for whom all the principal parts in his operas were written, and to whose interpretation was, no doubt, due the immense and, as long as composer and interpreter lived, lasting acceptance of works which, as far as their real artistic value is concerned, were inferior to those of many an unsuccessful contemporary of Hasse.

The negotiations between Herr Director Neumann, of Bremen, and Mr. Gye, for the performance of German opera at Covent Garden during the coming season having been broken off, and Herr Director Hofmann, of Cologne, having also declined to bring a company to England this year, arrangements have been made with Herr Franke and Herr Hans Richter for twelve performances of German opera at this theatre during June and July. Particulars will be found in another column.

The concert tour which Herr Joachim is about to make through the United States will last six months, during which time one hundred concerts will be given. Herr Joachim receives for this tour 230,000 marks (about £11,500), and he will be accompanied by a pianist and a singer.

Fräulein Therese Malten, prima donna at the Royal Opera House at Dresden, and one of the leading singers of Wagner's music in Germany, has been invited to sing the difficult part of Kundry at the performances of "Parsifal," which have been announced to take place at the Albert Hall during the present year.

The seventh Silesian Musical Festival will take place at Breslau, on July 15, 16, 17, under the conductorship of Herren Ludwig Deppe and Julius Schäffer. Amongst the works to be performed we find Blumner's Oratorio "The Fall of Jerusalem"; the 100th Psalm, composed by Jadassohn; "Des Sängers Fluch," by Schumann; "Christophorus," a Cantata by Rheinberger; Wagner's "Faust" Overture, and a new Symphony by Count Hochberg, the founder and supporter of these Festivals.

Flotow's posthumous Opera, "Der Graf von St. Mégrin," was performed for the first time at Cologne, on the 10th ult., with marked success. The excellent tenor engaged at this theatre, Herr Heinrich Götz, sang the fatiguing and difficult title-rôle in magnificent style, and was much applauded, contributing, indeed, greatly to the enthusiasm with which the work was received.

Berlioz's Requiem is to be performed at Budapest, probably with the assistance of the Gesellschaft der Musikfreunde at Vienna.

A monument to the late Robert Volkmann is to be erected in Budapest, the city in which he lived and worked during the greater part of his life, and where also he died.

Marschner's long-forgotten opera "König Hiarne" was revived at Hamburg, on the 2nd ult., and achieved a marked success.

Amateurs will be interested in knowing that the full score of Wagner's "Parsifal" has just been published by Messrs. Schott, of Mayence.

De Swert's Opera, "Die Albigenser," was recently performed at Wiesbaden and Breslau, considerably altered, and in its new form was a decided success.

A new paper on musical and theatrical matters has appeared with the new year at Munich. It is called *Münchener Signale für Theater und Musik*.

Professor Carl Klindworth having resigned his place as one of the masters in Kullak's new Academy of Music, Berlin, is about to open a similar establishment of his own.

Brahms's new Symphony is reported to have created a very favourable impression at its first performance in Berlin, on the 4th ult. Herr Gutmann, the music publisher of Vienna, has purchased the copyright of the work for 36,000 marks—about £1,800.

A revival of Spohr's "Jessonda" is in preparation at Vienna. It is intended to give the opera on the 5th of April, the centenary of the composer's birth.

Ambroise Thomas's "Françoise de Rimini" has been enthusiastically received on its production at Antwerp.

It is reported that Rubinstein, tired of waiting for the production of his works at the Imperial Opera House of St. Petersburg, and annoyed at the preference given to the works of other composers, intends leaving the Russian capital and taking up his abode at Berlin.

The new Italian Opera at Paris has not, as yet, been remarkably successful. The principal cause for this non-success is no doubt to be found in the uninteresting répertoire, which consists entirely of operas by Bellini and the earlier works of Verdi. No novelties have yet been produced.

Three performances of Schumann's music to "Manfred" have lately been given in Paris, by M. Colonne. The work had not previously been heard complete in the French capital.

The programmes of three concerts, given in Paris, on the 5th ult., contain extracts from Wagner's works, a fact which seems to show that the prejudice entertained against the master's works in France is dying out.

The novelties at the Paris Opéra after the new version of Gounod's "Sapho," which is nearly ready for production, will be M. Salvayre's "Egmont," M. Massenet's "Le Cid," and a work on the subject of King Arthur, by M. Saint-Saëns.

Massenet is reported to be writing a new work for the Grand Opéra at Paris.

A new opera, "Neaga," by the Swedish composer, Ivar Hallström, has been accepted at the Stockholm Theatre Royal. The book is by Carmen Sylva (the pseudonym assumed by the Queen of Roumania).

A new opera, by Salvayre, entitled "Richard the Third," was produced at St. Petersburg, on December 9, and was very favourably received.

We deeply regret to announce the death of Louis Ehlert, one of the ablest critics and writers on music in Germany, which took place at Wiesbaden, on the 4th ult. Louis Ehlert was born at Königsberg in Prussia, on January 13, 1825. He studied music under Mendelssohn, at Leipzig, and published several compositions, of which the "Hafis Overture," the Overture to Shakespeare's "A Winter's Tale," and the Spring Symphony, are the most important. Not being very successful in his compositions, he began writing on musical matters, and soon drew the attention of the whole musical and literary world to his splendid essays, of which the "Römische Briefe" and "Die Briefe an eine Freundin" are the most important. Lately he had lived at Wiesbaden, where he was taken ill whilst at a concert given by Wilhelmj, at the Cursaal. Being removed from the concert-room, he expired in a few minutes. By his death Germany has lost one of her foremost and ablest musical critics.

Paul Taglioni, the celebrated Ballet Director at Berlin, died on the 6th ult., aged 76.

Franz Gehring, well known in Vienna as a critic and writer on musical matters, died in that city on December 31, at the early age of 48.

M. Stefano Pugno, well-known as the composer of some very popular French romances, died at Paris lately, aged 67.

## CORRESPONDENCE.

### CHEAP MUSIC BOOKS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have been much interested in a letter in the December number of your paper from P. C. Edwards on "Cheap Music Books," with your editorial comments thereon. There is no doubt, as you say, that musical scores and musical works are now published at wonderfully cheap rates, and no complaint can be made by the public on that head. When we come to what is known as musical literature or works on the art, such as biography, criticism, &c., the case is somewhat different. Although some of the works in this line are issued at moderate rates, too many are brought out at figures which place them beyond the reach of any but the comparatively well-to-do collector. I feel convinced that were the same published at popular prices, the demand would be greatly increased.

It may interest your readers to know that of late years a growing demand has been springing up in the United States for works on musical literature. Very little original work has been done in this branch, but the best foreign works are often reprinted and meet with a ready sale. Such works as "Music and Morals," by Haweis; "The Mendelssohn Family," by Hensel; "Life of Chopin," by Karasowski, &c., &c., have been issued, and have met with marked success.

English publications also circulate largely, and are imported in quantity by musical firms here. Within a few months there has been quite a revival of the subject, caused by the publication of a musical literature catalogue by one of our leading houses, which has seemed to meet a want felt for some time. The musical public in this country is very large, and is becoming more extended every year, and the bringing out of this Musical List is a sign that the people are waking up to the value of the works in this department.

The æsthetic and intellectual side of the art has been too much ignored in the past, while over-attention, perhaps, has been given to theory, technique, &c. It is time that the student and amateur was brought to feel more interest in the higher and, in some respects, more congenial phases of music. Nothing can subservise this end more effectually than the diffusion of works on music and its literature, the lives of its great composers, with their struggles and triumphs, analyses of musical works, heightening our perceptions of their beauty, and developing our critical faculties, &c., &c.

A wide and varied reading on musical themes gives much breadth and character to the mind and tastes of one musically inclined, and as years go on a familiar knowledge of its literature will be regarded as an important feature in musical education. Many here are waiting to impress this view on musical people, and already gratifying results have been obtained.

Should any of the English publishers start a movement to still further popularise and cheapen musical literature they will meet with a prompt support in this country. It is not likely that any works they may issue at the *cheap rates* will be reprinted here, as American firms would not find it a paying investment to compete with such low publication prices.

With best wishes for the success of your valuable suggestions, Yours sincerely,  
FRANK MARLING.  
224, East 12th Street, New York City, U.S.A.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Anticipating a warm discussion on this subject, I modestly refrained from stating my views in your last number; but the silence of my fellow readers on this theme induces me to step forth to briefly express my opinion.

I agree with Mr. Coulson Edwards, but consider he carries his suggestion too far when he would invite publishers to divide 4s. and 5s. volumes into so many 6d. parts. Books which are not within the reach of very ordinary folk—say 10s. 6d. volumes, and upwards—might, I should think, with advantage be issued in monthly parts, at a slight extra charge to the receiver in the long run, to be sure, but greatly to the benefit of the publishers themselves, the booksellers, and, what is the most important consideration, the advancement of English musical culture.

I should indeed rejoice to see Mr. Edwards' plan adopted with some such compositions as he has named; also works on music and costly musical biographies.

Yours respectfully,

VICTOR LOUIS WESTER.

9, Kelvin Road, Highbury Park, N.,

### BAPTIE'S "BIOGRAPHY OF MUSICIANS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I must again ask for a space in your paper to answer your correspondent of December 1 and January 1, relative to Sir Robert Stewart's position in St. Patrick's Cathedral, Dublin. The following are the names of the Organists of St. Patrick's since 1845: 1845-1852, Mr. W. H. White; 1852-1879, Mr. W. Murphy, Mus. Bac. Mr. Murphy resigned in 1879, when the present Organist, Mr. Marchant, was appointed. The foregoing facts have been taken from St. Patrick's registry, and I may here add that on Visitation days Sir Robert is called as Vicar-Choral, and Mr. Charles Marchant as Organist and Choirmaster (he is also Conductor of St. Patrick's Cathedral Oratorio Society). As I stated in my letter last month, Sir Robert is not, and never was, Organist; he is a half Vicar-Choral (tenor), to which post he was appointed, I think, about 1862. I understand that Mr. Murphy and Sir Robert then entered into an arrangement by which the former sang at the Sunday afternoon services, and the latter played; but Sir Robert was liable for his share of the vocal work, and I have on many occasions seen him at his post in the choir. I understand that he still continues to preside at the organ on Sunday afternoons whenever he feels inclined; but this is simply out of courtesy.

I am, Sir, yours, &c.,

R. Y.

[We cannot insert any more letters on this subject.—*Ed. Musical Times.*]

### THE "GLORIA TIBI" AND "GRATIAS TIBI."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I ask two questions which some of your readers, learned in liturgical music, can perhaps answer.

1. How is it that among all the anthems, &c., written by Church of England musicians, there seems to be nothing, excepting one or two small and modern compositions for the Festivals of the Blessed Virgin?

2. What is the History of the "Gloria" and "Gratias Tibi," before and after the Gospel, as sung in so many churches? "Glory be to Thee, O Lord," as said by clerk and people before the reading of the Gospel, is in King Edward VI. Prayer Book (1549). This, and "Thanks be to Thee, O Lord," both occur in the Scotch Liturgy (1604).

Neither occurs in either the present version of the Prayer Book, the black-letter draft of it, nor the marginal suggestions for its final revision. But, curiously enough, although many of these marginal suggestions were by Bishop Cosins, he, himself, altered the rubric of the Durham Prayer Book so as to embrace both "Glory," &c., and "Thanks," &c.

The Gloria is perhaps a survival of the Roman Gradual. Is it? And where does the "Thanks," &c. come from?

January 25, 1884.

J. F. A.

### TESTIMONIAL TO SIR MICHAEL COSTA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As a rumour is in circulation that Sir Michael Costa has declined to accept the Testimonial now being promoted by his friends and admirers, will you kindly allow me to state through the medium of your columns that there is not the slightest foundation for the same.

Yours obediently,

W. H. HUSK,

Honorary Secretary to the Committee.

## TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. A. WILLIAMS—"Handbook to St. Paul's Cathedral," published by Messrs. Griffith and Farran, St. Paul's Churchyard, will give you the information.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

**ABERDEEN.**—The members of the Choral Union gave their tenth annual Oratorio Concert on December 26, when Handel's *Saul* was performed to a large and appreciative audience. The solos were sung by Madame L. Williams, Miss Eleanor Rees, R.A.M., Messrs. Wm. Thomas Neath and James Sauvage, all of whom were well received. The Choruses were rendered with precision and effect, and the Cyfarthfa band, by kind permission of W. T. Crawshaw, Esq., played well. Mr. Harper, of Gloucester, presided at the pianoforte, and Mr. W. I. Evans at the harmonium. Mr. Rees Evans conducted.

**BAMBURY.**—On Wednesday, the 2nd ult., a musical entertainment took place to which the parents of the children attending the Wesleyan Sunday School, Marlborough Road, and other members of the congregation were invited. The programme consisted of a Sacred Cantata, *The Lion of Judah*, and a short miscellaneous selection. The solos in the Cantata were sung by Miss Owen, Miss Kay, Miss Brain, Masters Prince and Day, Mr. W. J. Cooke, Mr. D. Fowler, Mr. J. H. Kay, and Mr. C. F. Edmunds. The pianoforte accompaniments were excellently rendered by Mr. W. Clough, who also played a solo on the pianoforte with much success.

**BASINGSTOKE.**—The members of the Harmonic Society gave their first Concert this season, in the Town Hall, on Thursday, the 3rd ult., under the conductorship of Mr. W. H. Liddle, Organist of the Parish Church. Macfarren's *Christmas* formed the first part of the programme, and the second was miscellaneous. Miss Ada Patterson and Mr. B. Ramabottom were the solo vocalists. The choruses were well rendered. Mr. H. E. Powell accompanied, and Mr. C. S. Macpherson played additional accompaniments on the American organ. The Concert was a success in every respect.

**BELFAST.**—The performance of Christmas music by the Choral Association, under the able direction of Mr. Kempton, was in every respect a decided success. The principal vocalists were Miss Marianne Fenna, Mrs. Kempton, Mrs. Canning, Mr. Beaumont, and Mr. Hemmingway, who were highly efficient in the solos allotted to them, Miss Fenna in "Rejoice greatly" and Mr. Beaumont in "Comfort ye" and "Ev'ry Valley" creating a marked effect. The choruses were admirably rendered throughout. The second part of the programme was miscellaneous, and included an ancient Carol and Christmas Madrigal, both of which were well sung. Mr. W. H. Jude, Organist to the Association, accompanied all the choruses, and played a Fugue by Bach.

**BIRKENHEAD.**—On Friday, December 28, a performance of *The Messiah* was given at the Music Hall, in aid of the funds of St. Luke's Church. Madame Billinie Porter was highly successful in the soprano solos, and praise must be accorded to the other vocalists, though Mr. Ambler, the tenor, suffered from a cold so severe as to prevent his appearance in the second part. Mr. Hope-Jones conducted, and Mr. Lawson was leader of the orchestra.

**BOLTON.**—The Philharmonic Society gave a Concert on the 5th ult., under the leadership of Mr. Henry Taylor, when there was a crowded attendance. The Eagley Choir have also recently appeared, and with considerable success.—An audience, numbering over 2,000 persons assembled on Saturday evening, the 12th ult., in the Temperance Hall, on the occasion of one of a series of "Concerts for the People," given during the winter months. The programme, arranged by J. R. Bridson, Esq., President of the Bolton Philharmonic Society, was highly attractive. The artists included Miss Catherine Pickering and Mr. J. D. Smith, vocalists; Signor Rieagari and Mr. G. W. Nelson, violins; Herr Otto Kenhardt, viola; Mr. Bridson, flute; M. Vieuxtemps, violoncello; Mr. Brazillier, double-bass; and Mr. H. Smith, pianoforte. Solos, trios, quartets, and a sextet were admirably played, and the efforts of the vocalists were thoroughly appreciated.

**BRIDGEWATER.**—On the 8th ult. a very successful Soirée, in connection with the Church of Holy Trinity, was given at the Town Hall. The programme was well carried out by several lady and gentleman amateurs, and the Military Band of the B. A. Christs.—On Sunday, the 20th ult., the Dedication Festival Services were given at the Catholic Church, at Cannington. The Kyrie, Gloria, and Credo from Mercadante; the Sanctus, Benedictus, and Agnus Dei from Van Bree; Laudate pueri (Zingarelli); Ave Maria (O'Donovan), Novello's O Solitaria, and Gastinet's Tantum ergo, were sung by the Industrial School Choir-boys, supported by Mr. Montague Worlock and Messrs. Moloney, Bryce, and David. The vocal music was well accompanied by Mr. J. Neill O'Donovan, the Organist.

**BRIGHTON.**—The Annual Entertainment and Concert of the Warren Farm Schools was given on Thursday, the 17th ult., before a large audience. The band was under the direction of Mr. J. Steward Smith (late bandmaster of the 11th Hussars); violin, Mr. Pickett; pianoforte, Mr. Richard Miles. The vocalists were Mr. and Mrs. E. H. Payne, Mr. Nicholson, Miss Williams, Mr. G. Marten Barling, and Miss Sattin, all of whom were thoroughly appreciated.

**CARLISLE.**—On Friday evening, the 11th ult., Mr. G. W. F. Crowther who has greatly distinguished himself at the Royal Academy of Music, having obtained the Sterndale Bennett Scholarship and received the medal of the Academy, gave a Pianoforte Recital in the County Hall, assisted by Mr. Sinclair Dunn, also a medalist of the Royal Academy of Music. Mr. Crowther gave an excellent selection of pieces, mostly classical, by Beethoven, Bach, Mendelssohn, and others, with admirable skill and taste. Since his last appearance in Carlisle he has much gained, both in execution and expression, and his playing bears evidence, not only of decided musical talent, but of diligent study. Mr. Dunn contributed several songs new to the audience, which were all well received. The Recital was a decided success.

**CHELMSFORD.**—On the 15th ult. a Sacred Cantata, entitled *Judah's Captivity and Restoration*, was given in the London Road School-room, by the London Road Chapel Singing Class. The work is the composition of Mr. George Shinn, Mus. Bac., and was received with much favour by a large audience. The principal vocalists were Miss Wilton, Miss Kate Saltmarsh, Mrs. England, Miss Beadle, Mrs. Wigley, Mrs. Budda, Miss Palmer, Messrs. J. H. Bee, G. E. Wigley, Jeffreys, C. Killick, S. Auger, E. R. Tombs, and E. Dillway. The Choral as well as the solo parts were well rendered, the connective readings were given by Mr. G. E. Wigley, and Mr. E. Gosling conducted.

**CLIFTON.**—Mr. W. Haydn Cox, Organist of the Parish Church, gave an Organ Recital in the Victoria Rooms, on the 3rd ult., at a meeting held in connection with the Church. The programme included Mozart's *Fantasia in F minor*, *Batiste's Offertoire in D major*, *Marche Religieuse*, *Guilmant*, &c. In the course of the evening the Vicar, on behalf of the Churchwardens, the Choir, and himself, presented Mr. Cox with a handsome marble clock, an inkstand and writing materials, as a mark of their appreciation of his services.

**COALVILLE.**—An invitation Concert was given on New Year's Eve by the members of the Part-Song Choir. The first part of the programme was sacred, and consisted of excerpts from the works of the great masters, the second portion comprising secular compositions by various composers. The members of the choir acquitted themselves with much success, their singing being marked by truthful expression and precision of attack. The audience was very large and thoroughly appreciative. Mr. Nunley efficiently presided at the pianoforte, and Mr. Clarke at the harmonium; Mr. Hurst, the hon. Conductor, directing the concert with much ability.

**COBHAM.**—Mr. J. F. Karn, A.C.O., Organist of the Parish Church, gave his first Concert in the National Schoolroom, on Thursday, the 3rd ult., before a large audience. The solo vocalists were Madame Clara West, Miss Lottie West, Mr. James L. Gregory, F.C.O., and Mr. Frank May (Evill prizeholder and gold medalist of the R.A.M.), all of whom were highly appreciated. Mr. Karn's pianoforte solos, and Mr. Payne's violin solos, were features of the Concert.

**CULLOMPTON.**—Mr. Alfred J. Gosden, Organist of the Parish Church, gave his third Annual Concert in the Infants' School on the 2nd ult. There was a good attendance, and encores were numerous. The vocalists were Mrs. Harding, Miss Isabel Chatterton, Mr. John M. Hayden (principal tenor of Salisbury Cathedral), Mr. G. Harding, and Mr. W. H. Thomas, all of whom were very successful. The pianoforte playing of Miss Flora Wrighton was a special feature of the Concert. Mr. Gosden conducted, and also played Diabelli's Duet in D with Miss Wrighton.

**DUBLIN.**—A Concert was given in the Molesworth Hall on the 16th ult., when an excellent programme was well rendered, and thoroughly appreciated. The artists were Mrs. Culwick, Miss Pilkington, Mr. W. B. Martin, Mr. Reeves, Mr. J. C. Culwick, Herren Lauer and Elsner, and Mr. Griffith. An interesting item in the programme was a manuscript quartet in E flat for pianoforte, violin, viola, and violoncello, composed by Mr. Culwick for the Dublin Instrumental Music Club, which was well received.

**DUNSTER.**—On the 3rd ult. the Philharmonic Society gave a successful Concert in the Assembly Rooms, before a large audience. The first part of the programme consisted of Dr. Stainer's new Cantata *St. Mary Magdalen*, for the first time in the West of England. The work was well rendered both by the solo vocalists—Miss M. Good, Miss Isabel Chatterton, Mr. E. T. Morgan, and Mr. H. St. B. Goldsmith—and chorus. The second part consisted principally of songs, interspersed with madrigals by the choir. Paer's Overture to *Sargino* was played by the orchestra, which was led by Mr. O. Sadler. The accompanist was Mrs. West, and the Conductor, Mr. J. Warriner, L. Mus. T.C.L., Organist of the Parish Church.

**EDINBURGH.**—Sir Herbert Oakeley's Organ Recital, on the afternoon of the 10th ult., commenced with a selection from *The Messiah*, seasonable to the Epiphany. The programme also included some excerpts from the operas *La Favorita* and *Les Huguenots*, in homage to the memory of the late Signor Mario. Sir Herbert's MS. setting of Tennyson's "Flow down, cold rivulet," was sung by Mr. Sneddon, who had been heard with much pleasure in the earlier part of the Concert. On being encored he substituted another song by the same composer. The class-room was crowded, both by pupils and professors.

**ENNISKILLEN.**—A very successful Concert was given on the 4th ult., in the Protestant Hall, on behalf of the Enniskillen Benefit Society. The band of the 13th Somersetshire Light Infantry performed several pieces under the direction of Mr. Veivers. The vocal performers included Miss Tallon, Messrs. Hamilton and Oldum, of Dublin, the Misses Weaver, McKenque, Benson, and Messrs. Lemon and Mercer, of Enniskillen. Mr. Arnold presided at the pianoforte.—A Concert, with Readings, took place, on the 10th ult., in Florence

Court School Room, in aid of the restoration of the Parish Church, when an excellent programme was well rendered by Lady Alice Cole, Mr. Hamilton, Mr. Arnold, Revs. D. O'Leary, Bailey, D.D., and Jamieson, M.A.

**ETON.**—A Concert of Sacred Music was given at the William Street Congregational Chapel on Wednesday evening, the 9th ult. The programme included two new works, a Cantata, *The Prodigal Son*, and a *Te Deum*, both the composition of Mr. R. P. Paine, which were well received. The principal vocalists were Miss Annie Briggs, the Misses M. E. and A. H. Briggs, Miss Barnett, Messrs. Smith, Mellor, Christian, and Webb. Mr. G. F. Huntley presided at the organ.

**EXETER.**—At the fifth of the series of "People's Concerts," on the 12th ult., the Royal Marine Band, under the direction of Mr. H. Froehner, played an excellent selection of pieces, which were warmly received. The vocalist was Madame de Vaney, and M. Ivan Range was the accompanist and solo pianist. The Hall was well filled.

**GLOSSOP.**—The performance of Handel's *Messiah* by the Glossop-Dale Philharmonic Society, at the Wesley Chapel, High Street, on the 9th ult., was in every respect a decisive success. The engagement of Mr. Joseph Maas for the tenor music of the Oratorio was a powerful attraction; and the singing of Miss F. Bristowe (who was, however, suffering from indisposition), Miss H. Dutton, and Mr. J. Barrow was highly effective in the whole of the solos allotted to them. The choruses were admirably rendered; and Mr. Charles Hall, to whom the Society is so largely indebted for its present state of efficiency, conducted with his accustomed ability. Mr. Fairclough rendered valuable assistance at the organ.

**GRAHAMSTOWN.**—Mr. Winny's Concert at the Town Hall, on November 14, 1883, was in every respect a decided success. The performance of Haydn's *Imperial Mass*, with Misses De Beer, Bayne, Grace Davies, and Tidmarsh, Messrs. Price and Kay as the solo vocalists, was highly satisfactory, and reflected much credit upon the efforts of the Conductor, Mr. Winny. The second part of the programme was devoted to a miscellaneous selection of vocal and instrumental pieces, in which mention must be made of the excellent rendering of a pianoforte solo by the daughter of the Concert-giver.

**GREENWICH.**—Handel's *Messiah* was given on the 9th ult., at St. Mary's Church, by the Maze Hill Choral Society, with a full band and chorus of 150 performers, under the conductorship of Mr. Joseph Tucker. The soloists were Miss Blackwell, Miss Gordon Scott, Mr. C. E. Ellison, and Mr. Alfred Bunker, with Mr. J. E. Batchelor at the organ, and Mr. W. Marriott as leader. All the solos were rendered in a most satisfactory manner, and were highly appreciated, the singing of the choruses being also worthy of warm commendation. The performance was free to the public, admittance to the galleries being by tickets.—Mr. E. A. Williams gave a Concert, on the 17th ult., which was highly successful. The vocalists were Miss M. L. Evans, R.A.M.; Miss Nellie Lea, Miss M. Gwynne, Mr. Rowland Guy, and Mr. Williams; Mr. Pritchard also contributing his "Musical Sketches," which were well received. Able assistance was given by the Kentish Choral Society in some effective part-songs.

**HAVERFORDWEST.**—A very successful Concert of Sacred Music was given by Miss Lillian Thomas, on the 10th ult., in aid of the Wesleyan Renovation Fund. An excellent programme was well sustained by Miss Annie Harding, Miss A. Williams, Miss Thomas, Miss Green, Messrs. Edwin and James Thomas, and others. The Anthems were conducted by Mr. F. Greenish, Mus. Bac., Oxon. There was a large and appreciative audience, and the net proceeds amounted to the sum of £76 10s.

**HAWICK.**—To take up, with a view to public performance, a work which must be so comparatively new to the vocalists as Gounod's *Redemption* would be considered a bold venture for any provincial choral society; and it evidences much enthusiasm and enterprise, as well as a rapid and decided advance in musical proficiency in Hawick, that such a resolution had been adopted by the St. John's Sacred Harmonic Society. And no one of the large assembly which crowded the Exchange Hall, on Tuesday evening, the 8th ult., will hesitate to say that the style in which the work was performed fully justified the estimate which had been formed of the capabilities of the Society, and the confidence which had been placed in the judgment and skill of its Conductor. The Society of course had to rely on a band of professional musicians for the orchestral and solo parts of the work, but from first to last there was evidence that the choral portion had been thoroughly well rehearsed; and the local artists, quite as much as the foreign talent employed, must be congratulated on the complete success of what may be justly regarded as the most important musical event that has yet occurred in this part of Scotland. The great themes treated by the composer in this sacred Trilogy are the Passion and Death of the Redeemer, His Resurrection and Ascension, and the spread of the Gospel by His disciples. In depicting the various scenes connected with the going forth to Calvary and the Crucifixion, he has rather attempted to give expression to the savage fury and fiendish cruelty of the priests and the mob, and to present musical pictures of the stupendous phenomena which gathered around the cross, and attended the death of Him who hung upon it; and without doubt he has produced some really wondrous and memorable effects. All the choral music was finely sung, but the chorus which concludes the second part, "Unfold, ye portals everlasting," created an extraordinary impression. It corresponds to Handel's "Lift up your heads," in *The Messiah*, but on quite a different plan of treatment; and Gounod has evidently intended to make it one of the strongest points of the work. All the resources of band, soloists, and chorus were employed in it, and it was delivered with such telling effect that the audience broke through the restraint which had been well observed hitherto, and applauded heartily. A Celestial Choir of forty boys, placed at the top of the orchestra, had a splendid effect when rendering the words, "But who is He, the King of Glory," the answer being given in full chorus, "He who death o'ercame, the Lord in battle mighty." The solo parts were excellently rendered by Madame Laura Smart, Miss Nelly Anderson, Mdlle. Hallwood, Miss Annie Cowan, Messrs. Josef Cantor, S. Thornborough, and Eaton Batty, R.A.M. Mr. W. Fiddes-Wilson, Conductor of the Society, directed the performance with an intelligence and pre-

cision which cannot be over-praised, and Mr. T. H. Collinson, Mus. Bac., Organist of St. Mary's Cathedral, Edinburgh, presided at the organ.

**HUDDERSFIELD.**—The Concert of the Fitzwilliam Street Philharmonic Society, given at the Town Hall on the 16th ult., was in every respect a decided success. Miss Marie Thompson's vocal solos elicited warm and well deserved applause; and a marked feature in the programme was the admirable rendering of Mendelssohn's Pianoforte Concerto in G minor, by Mr. John Shaw, who also joined the Rev. J. Thomas in the Adagio and Rondo from Beethoven's Sonata, No. 5, for pianoforte and violin. Several pieces were well played by the orchestra, and an effective zither solo was contributed by Herr Fritz Bleissner. The Concert was ably conducted by the Rev. J. Thomas, and Mr. B. Shaw acted as accompanist.—At the Imperial Hotel, on the 18th ult., Mr. J. Wood, whose services in the cause of music in Huddersfield are so well known and thoroughly appreciated, was presented with a framed and illuminated address, a gold watch and chain, a purse containing seventy-five guineas, and a book with a list of the subscribers to the testimonial printed in it. The presentation, which was made on the occasion of Mr. Wood's retiring from the profession, was acknowledged by the recipient in a suitable speech; and after the proceedings the "Orpheus" Quartet Party and a number of friends gave a selection of songs and glees.

**HUNSLLET.**—A Popular Concert was given in the Mechanics' Institute on the 14th ult., the object being to cultivate a taste for music among the working classes of the neighbourhood. The principal vocalists were Miss Hilda Coward, Miss Hilda Wilson, Mr. Henry Guy, and Mr. F. Elmore. A well selected programme was excellently rendered. Dr. Creser conducted and accompanied the songs.

**HURSTPIERPOINT.**—The second of a series of Organ Recitals was given in the Parish Church, on the 19th ult., by the Organist, Mr. H. C. Young, B.A., Cantab. The programme included selections from the works of Handel, Mendelssohn, Smart, Ouseley, V. Novello, and Mee Pattison. At the Christmas Services, Dykes's *Te Deum* and Benedictus, Barnby's Offertory Sentences, and Mee Pattison's Anthem, "There were shepherds abiding," were sung.

**ILFRACOMBE.**—The performance of Mendelssohn's *Elijah*, on the 3rd ult., at the Oxford Hall, by the Choral Society, was a decisive success. The principal vocalists, Miss Julia Jones, Miss Annie Layton, Mr. Montague Shepherd, and Signor Montecco, were highly efficient, and the whole of the choral music was admirably sung. The band, under the leadership of Mr. M. Rice, was thoroughly satisfactory, and valuable aid was given in the accompaniments by Mr. Bridgman at the organ, and Mrs. Burges at the pianoforte.

**KENDAL.**—Mr. S. Claude Ridley, of Liverpool, gave his third Organ Recital, in the Unitarian Chapel, on Thursday, the 17th ult. The programme consisted of selections from the works of Bach, Mendelssohn, Chopin, Gade, &c., and was listened to by a large audience. Mr. T. C. Fargher sang with much effect three sacred solos, and was highly commended by the local press.

**KIDDERMINSTER.**—At the Choral Society's Concert, on the 15th ult., the programme included Mendelssohn's "As the hart pants," which was admirably rendered. The solo vocalists were Miss E. Parry and Mr. C. Blagrod, both of whom were favourably received. Miss M. Pearce contributed violin solos. Mr. J. Johnson presided at the organ, Mr. T. Everist at the pianoforte, and Mr. Fitzgerald conducted.

**LEEDS.**—On the 5th ult. another of the free Organ Recitals was given by Dr. Spark, the Borough Organist, at the Town Hall. The programme was, as usual, admirably selected, and displayed with excellent effect the exceptionally fine powers both of the performer and the instrument.

**LEICESTER.**—The Amateur Harmonic Society, on Monday evening, the 14th ult., gave a performance of Handel's Oratorio *Saul*, in the Temperance Hall. The principal vocalists were Miss A. Askew, Miss Adderley, Mr. H. Ford, and Mr. McRobie. Mr. D. T. Jackson conducted, Mr. W. J. Bunney rendered valuable assistance at the organ; and Mr. J. T. Kilby was principal violin. The audience was numerous, and, judging from the applause, seemed much gratified.

**LEIGHTON BUZZARD.**—A successful performance of *The Messiah* was given by the Choral Society, on December 26, under the conductorship of Mr. Eard. The band, strengthened by performers from London, was highly efficient; and the choruses were admirably sung. The vocalists engaged were Miss Fanny Perfit, Miss Coyte Turner, Mr. Reginald Groome, and Mr. Forington, all of whom acquitted themselves in a highly artistic manner. The hall was crowded in every part.

**MANCHESTER.**—Miss Amina Goodwin, who has been recently under the tuition of the Abbé Liszt, gave a Chamber Concert at the Lecture Hall, on the 7th ult., when she fully evidenced her artistic progress as a pianist of the highest class by her rendering of a classical programme, including solos by Liszt, Chopin, and Rubinstein, and concerted pieces by Schumann, Schubert, &c., in which she was ably assisted by Messrs. Bauerheller, Spielman, Vieuxtemps, and Neuwirth. Miss Goodwin was most enthusiastically received throughout the evening; and the vocalist, Madame Adeline Paget, also elicited warm and well-deserved applause.

**NEWCASTLE.**—The second of the present series of Orchestral Concerts, promoted by Messrs. Alderson and Brentnall, took place in the Town Hall, on the 14th ult., and was highly successful. An excellent programme was most efficiently rendered. Mr. Charles Hallé was the pianist, and Mdlle. Warnots the vocalist.

**NEWNHAM-ON-SEVERN.**—Miss M. Morgan gave an Evening Concert at the Town Hall, on the 10th ult., which was well attended. Miss Morgan was assisted by Miss Margaret Hoare, R.A.M., Miss A. Morgan, Mr. W. H. Brereton, Mr. Morgan, and Mr. Hunt. Miss A. T. Jones, R.A.M., was received with much favour—her skilful harp playing being an attractive feature of the Concert. Miss Morgan, Mr. Townsend, and Mr. W. H. Morgan acted as accompanists.

**NORWICH.**—On Saturday, the 12th ult., an excellent Concert, on behalf of the Church of Kirby Bedon, was given in St. Andrew's Hall.

The vocalists were Miss Beaumont, Miss Clara Wollaston, Master Islip, and the Rev. E. H. Kinder; organist, Dr. Gower; violinist, Mr. F. W. B. Noverre; Conductors, Drs. Bunnett and Gower. Miss Beaumont obtained an encore for "Good Night" and Miss Wollaston for an effective rendering of "Forget, forgive" (with violin obbligato). There was a very good attendance, and the Concert was a great success.

**OLDHAM.**—On the 23rd ult. a Concert was given in the Tit-Bits Coffee Tavern to a crowded audience. The vocalists were Miss Rothwell, Miss Cox, Messrs. Wood, Crompton, Vesagra, Kenny, Hagan and others; Masters D. M. Greaves and J. E. Hatfield (violin) and Mr. J. Greaves, accompanist.

**ONGAR.**—The annual Concert of the Ongar Cricket Club took place at the Drill Hall, on the 9th ult., when the following artists assisted: Mrs. Clive, Miss Elsa Odell, Miss Alma Young, Mr. G. Sargent, and Mr. Cooper, vocalists, and Miss Gwendoline Brown, violinist. Encores were awarded for the songs of Miss Elsa Odell and Mrs. Clive; and Miss Brown's violin solo was an attractive feature of the evening. The Hall was well filled with an appreciative audience; and the Concert was in every respect highly successful.

**ORE, NEAR HASTINGS.**—On the 6th ult., the new organ at Christ Church was used for the first time, when the following artists (Organist of St. Andrew and St. Philip's Church, Upper Westbourne Park, London) presiding at the instrument both in the morning and evening. The Te Deum and Jubilate were sung to Jackson's setting in F, and the anthem was Whitfield's "I will lift up mine eyes" at the morning service. At evening the choir from the Parish Church assisted, the Psalms being sung to Purcell's and Harvey's chants, and the Magnificat and Nunc dimittis to Dr. Bunnett's setting in F. The organ, which is an extremely fine instrument, was purchased by subscription, and was built by Messrs. Harper Bros., of Brighton.

**PARGATE, SHEFFIELD.**—The performance of Mendelssohn's *Elijah* at the United Methodist Free Church, on December 26, by the Ramnath and Pargate Sacred Harmonic Society, was an unqualified success. Miss Beattie Holt, R.A.M., Miss Margaret Hancock, Mr. Redfern Hollins, and Mr. Goodhead, the principal vocalists, were thoroughly efficient, Miss Holt's excellent rendering of "Hear ye Israel" securing a unanimous encore. The choruses were given with remarkable precision and effect, under the able conductorship of Mr. Brameld. The orchestra, of about thirty performers, was led by Mr. John Peck.

**PETERSFIELD.**—A Concert, with an orchestra and choir of seventy performers, was given in the Corn Exchange on Friday evening, the 4th ult. The principal item in the programme was Bennett's Cantata *The May Queen*, which was well rendered. The solo vocalists were Mrs. May Owen, Miss Tristram, Mr. A. Colbourne, and Mr. C. Wilson. Miss Cross presided at the Pianoforte, and Mr. A. Burnell at the American Organ. Mr. G. E. Lake conducted.

**PETERMARITZBURG, NATAL.**—Mendelssohn's Oratorio *Elijah* was performed for the first time by the local Philharmonic Society, on November 29, 1883, conducted by Mr. J. C. Dunster, late of East Twickenham and Carlton Choral Societies. The rendering of the work was highly creditable, and may be regarded as the greatest musical achievement of this colony. The choir and orchestra numbered over a hundred. Mr. Carmichael (late of Edinburgh) specially distinguished himself by his artistic singing of the part of *Elijah*, the other soloists being Mrs. Darch, Mrs. Eicke, and Mr. J. Holding.

**ROCHFORD.**—On Wednesday, the 9th ult., the Choral Society gave a Concert at the Corn Exchange, consisting of choruses from oratorios, part-songs, &c., interspersed with solos, duets, &c. The members of the Society were assisted by Miss Clara Wollaston (pupil of Mr. J. B. Welch), who elicited much applause, several of her songs being encored. Mr. F. Greyson conducted.

**SEVENOAKS.**—On Tuesday, the 8th ult., the St. John's Choral Society gave its third Concert at the Royal Crown Assembly Rooms, when a miscellaneous programme of part-songs and choruses, interspersed with solos, &c., was performed under the able direction of the Conductor to the Society, Mr. Geo. E. Blunden. The Choir is to be warmly congratulated on the great improvement effected since the last public performance: accuracy of intonation, precision of attack, and the gradations of light and shade having been particularly well attended to. The Society was assisted by Miss Clara Wollaston and Mr. Bridson, who were highly effective in all their songs. Of the amateur soloists we would specially mention the lady who sang Marziale's "Ask nothing more," and the gentleman who gave an excellent rendering of Clay's "The sands of Dec." Mr. Blunden played Dr. Arnold's Pianoforte Sonata in F minor, besides taking part in the accompaniments and a very effective piano and harmonium duet by Mr. E. Prout.

**SOUTHBOROUGH, KENT.**—The members of the choirs of St. Peter's and Christ Church, gave, at the Parochial Hall, on Friday, the 4th ult., an evening of Christmas Carols and Anthems, interspersed with appropriate readings. The solo vocalists were Masters C. Crow, H. Marchant, and A. Schermain, Miss Ford, Mr. Standing, and Mr. T. W. Marchant. The singing throughout appeared to give much satisfaction, and was very creditable to the members of the associated choirs, who were conducted by Mr. Codner, of St. Peter's, and Mr. Fletcher, of Christ Church. A pianoforte solo was performed by Miss Baynes at the commencement of the second part, and the evening closed with the singing of the hymn "Adeste Fideles."

**STOCKTON-ON-TEES.**—The new organ placed in St. John's Church by Messrs. Stringer and Co., Hanley, was opened on Sunday, the 20th ult., by Mr. James H. Rooks, of Bradford. The organ, which is a very fine instrument, was shown to the utmost advantage by Mr. Rooks, his masterly rendering of Bach's Fugue in A minor being specially noticeable.

**STOURBRIDGE.**—Mr. Hedley Satchell's Annual Concert was given at the Corn Exchange, on the 14th ult., before a crowded audience. The vocalists were Miss Jos. Sherrington, Miss Henden-Warde, Miss Ellen Marchant, and Mr. H. Moberley: solo violin, Mr. F. Ward; accompanist, Mr. Edwin Boardman.

**TORQUAY.**—A Concert in aid of the British Seaman's Home was given on the 4th ult., under the direction of Mr. P. Craddock, Mus. Bac., Organist of Upton Church, and under the patronage of the Duchess of Sutherland, and other ladies of wealth and position. The artists included Miss Mary Beare, R.A.M., Miss Blanche Campbell, and Mr. H. Sullivan (vocalists); Mr. Rice (violin); Miss Dinah Shapley, Mr. C. Fowler, Miss Baynes, and Miss Rowlandson (pianoforte). The choir of Upton Church gave several glees and part-songs, and Mr. Rice and Mr. Fowler contributed Svendsen's "Romanze" for violin and piano in a finished manner. Miss Dinah Shapley played a Scherzo by Chopin for the pianoforte with ease and grace, and Mr. Fowler's piano solo, Weber's "Rondo Giocoso" was a brilliant performance. The honours of the evening, however, fell to Miss Mary Beare, for her singing of Rossini's "Bel Raggio," and Sullivan's "Orpheus with his Lute." The first named was redemanded, and at the close of the second song the applause was so protracted that the singer was compelled to reappear and sing again.

**TROWBRIDGE.**—On Tuesday evening, the 1st ult., the second of a series of Organ Recitals was given in the Manvers Street Wesleyan Chapel, by the Organist, Mr. O. A. Mansfield, A.C.O., to a large and appreciative audience. Vocal selections from the Oratorios were contributed by Mdlle. Jutz and the Rev. S. L. Usher.

**TUTBURY.**—On Friday, the 18th ult., a very successful Concert was given in the Church Schoolroom in aid of the funds of the Choral Society. The principal vocalists were Madame Clara Gardiner and Mr. Bingley Shaw (Southwell Cathedral). Several members of the Society also gave songs and pianoforte solos. Mr. Herbert Drury conducted with his usual ability.

**WARE.**—The first Organ Recital of a second series was given in the Parish Church, on Tuesday, the 8th ult., by Mr. James L. Gregory, F.C.O., assisted by Mr. Alfred E. Gregory, a Mus. T.C.L., who contributed vocal solos. An excellent classical programme was well rendered.

**WARMINSTER.**—Dr. Alcock gave a Lecture entitled "An Evening with Beethoven," in the Athenæum, on the 8th ult., which was highly appreciated. The musical illustrations were well rendered, the solo vocalists being Mrs. Jeans and Mr. Hayden; solo pianoforte Miss Chute. The Misses Alcock accompanied on the pianoforte, and there was a small band conducted by Dr. Alcock.

**WHITWORTH, NEAR ROCHDALE.**—A Concert was given in the New Mission Room and Infant School, Lloyd Street, on Wednesday evening, the 9th ult., in aid of the building fund. The programme was miscellaneous. The principal vocalists were Mrs. Pidduck, Miss Bevan, and Mr. Green, all of whom were highly successful, several of their songs being encored. Miss Bevan also played with much effect two pianoforte pieces; and Mr. Rothwell's violin solos were a marked feature in the selection. Mr. Robert Wrigley was an able accompanist.

**WIMBORNE.**—The Wimborne Minster Orpheus Quartet had the honour of singing, on the 24th ult., before their Royal Highnesses the Prince and Princess of Wales during their visit to Lord and Lady Alington, at Crichele. The Prince and Princess were much pleased with the excellent rendering of the glees.

**WINDSOR.**—The Annual Carol Concert took place, at the Albert Institute, on Monday evening, the 7th ult., under the superintendence of Mr. Samuel Smith. The choir was taken by the Vicar, the Rev. Canon Gee. The solo vocalists were Miss M. E. Briggs, Miss A. Knowles, Masters Davies, Kearton, and Way, Messrs. B. Ramsbottom, Ogilvy, and O. Christian. Mr. H. R. Coudrey presided at the Pianoforte, and Mr. A. Smith at the harmonium.

**WITHYHAM.**—At the Parish Church on Sunday, December 30, an Organ Recital was given, after evening service, by Mr. Edwin Barnes, Organist of Holy Trinity Church, Paddington, when an excellent programme was admirably rendered. The collections, both at the morning and evening service, were in aid of the Choir Fund.

**WOLVERHAMPTON.**—On December 28, the Festival Choral Society gave its second Concert of the present season in the Agricultural Hall, when Handel's *Messiah* was excellently performed, under the conductorship of Dr. Swinnerton Heap. The principal vocalists were Miss Emily Farnol, Miss Emily Dones, Mr. E. Lloyd, and Mr. J. Bridson, who gave the whole of the solos with marked success. All the choruses were rendered with the utmost precision and effect, the "Hallelujah" and "All we like sheep," being especially worthy of mention. The trumpet obbligato of Mr. Robinson to the air, "The trumpet shall sound," was a decided feature in the performance.

**ORGAN APPOINTMENTS.**—Mr. E. Parker Hides to St. Andrew's Presbyterian Church, Sheffield.—Mr. J. Percy Baker, Organist and Choirmaster to St. Thomas's Church, Charlton.—Mr. James A. Crapper, Organist and Choirmaster to the Parish Church, Jedburgh, N.B.—Mr. Alfred Hickman to Park Lane Chapel, Netherend, near Brierley Hill.—Mr. Walter J. Varney, A.C.P., to St. Stephen's Church, Boyson Road, Gamberwell, S.E.—Mr. Avalon Collard, Organist and Director of the Choir to St. Stephen's Church, Ealing.—Mr. J. R. Brooke, Organist and Choirmaster to Ladhope Parish Church, Galaahels, Scotland.—Mr. J. Harraway Slape, to Alhallowes the Great and Less, Upper Thames Street, E.C.—Mr. Thomas Hackwood, Organist and Choirmaster to Holy Trinity Church, Stroud, Gloucestershire.—Mr. W. A. Marson, Assistant Organist of St. Mary's Church, Stafford, and Organist to the Private Church at Coton Hill Hospital, Stafford.—Mr. T. W. Speller, Assistant Organist to St. John's, Bethnal Green.—Mr. Edgar P. Lavington, Organist and Choirmaster to Christ Church, Wanstead Park, E.—Mr. Albert H. White, Organist and Choirmaster to St. Paul's Church, Herne Hill, S.E.

**CHOIR APPOINTMENTS.**—Mr. Walter J. Trussell (Bass), to St. Bartholomew-the-Less, City.—Mr. F. W. Crawley, Choirmaster to St. Matthias Church, Upperulse Hill, S.E.—Mr. T. W. Kingston (Tenor), to St. Mary's, Stamford Brook, W.—Mr. Etherington Smith (Solo Tenor), to St. Michael's, Cornhill.

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In the forest, moonbeamed-brightened.	Yea, thou art blighted.
The Swiss Soldier's complaint.	The last tear.
Rest on me, thou eye of darkness.	Love song.
At night I see thee with dreaming eyes.	When my despair is deepest.
Dreams.	Sweetest maid with lips like roses.
The rose and the lily.	Thinking of thee.
On the sea.	The rose has made sad moan to me.
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BORTON, A. ...	The children's island ...	2 0	COCKS.
"	O let the solid ground ...	2 0	CHAPPELL.
BOWLING, W. ...	Only a dream, love ...	2 0	ENOCH.
"	The old love ...	2 0	J. WILLIAMS.
BROWN, E. ...	Spring ...	1 6	WEEKES.
BROWN, J. B. ...	The old flag in the Abbey Nave ...	2 0	BOOSEY.
BRYANT, M....	'Tis England's flower now ...	2 0	WEEKES.
"	My childhood's home ...	2 0	"
BUCALOSSI, P. ...	Each to each ...	2 0	ENOCH.
"	Love, I will love you ever ...	2 0	HOPWOOD.
"	When shadows deepen ...	2 0	"
"	Later on ...	2 0	CHAPPELL.
CABALLERO ...	County Guy ...	2 0	MOUTRIE.
CALDICOTT, A. ...	If it could be ...	2 0	CHAPPELL.
"	The Wedding of the Waves ...	2 0	"
CARLINA ...	Near thee ...	2 0	WEEKES.
CARMICHAEL ...	Sing-Song (27 Rhymes) ...	2 0	LUCAS.
CAVALLO, R. ...	At peace ...	1 6	HUTCHINGS.
"	Lost Love ...	1 6	"
CECILE ...	Cottagers' traditions ...	2 0	LUCAS.
CLENDON, H. ...	My heart's beloved ...	2 0	METZLER.
COLE, H. ...	All right, Mary Ann ...	2 0	HOPWOOD.
COOK, C. S. ...	The Harp unstrung ...	2 0	HUTCHINGS.
COOKE, E. ...	Broken love links ...	2 0	BOOSEY.
COOPER, C. P. ...	Only yesterday ...	2 0	MOUTRIE.
COBBETT, S....	The reaper and the flowers ...	2 0	FORSYTH.
COVENE, S. ...	He taught her to sing tra-la-la ...	1 6	FRANCIS.
CRAMPTON, J. M. ...	The Wedding Ring ...	2 0	NOVELLO.
CRAMER, O. ...	Those happy days ...	2 0	WEEKES.
CRAMPTON, T. ...	King Christmas ...	0 3	PITMAN.

Composer.	Title.	Price (net).	Publisher.
CROOK, J. S....	My own familiar friend ...	2 0	CRAMER.
DAVIES, V. ...	Two hundred years ago ...	2 0	FRANCIS.
DAY, D. ...	Taking out the baby ...	1 6	"
DE FAYE, P. ...	O'er the hills of Normandie ...	2 0	PATEY.
DE LARA, I....	The Bygone time ...	2 0	CHAPPELL.
"	Where memory dwells ...	2 0	"
"	Last night... ...	2 0	"
"	My only love ...	2 0	DUFF.
"	Only a Song ...	2 0	"
DENE, A. ...	Clouded skies ...	2 0	PHILLIPS.
DICK, C. ...	Constant ...	2 0	CRAMER.
"	Children's Vows... ..	2 0	COCKS.
"	The Bread-winner ...	2 0	PATEY.
"	Happy Years ...	2 0	DUFF.
DIHLE, L. ...	My love is on the sea ...	2 0	J. WILLIAMS.
"	The Phantom Ship ...	2 0	BOOSEY.
"	A Maid of Kent ...	2 0	"
"	A Village Coquette ...	2 0	B. WILLIAMS.
DOWS, T. H. ...	Holiday trip to Skegness ...	1 6	WEEKES.
DUCCI, C. ...	'Twas not to be ...	2 0	CRAMER.
DU VAL, C. ...	Bright sparkling wine ...	2 0	"
EASTON, N. J. ...	Thady ...	2 0	MARRIOTT.
EATON, W. G. ...	Is it likely... ..	2 0	HOPWOOD.
ELLICOTT, R. ...	To the Immortals ...	2 0	ENOCH.
"	One Alone (Verlüst) ...	2 0	WEEKES.
EMMERTON ...	Is it true?... ..	2 0	GEORGE.
EMMET, J. K. ...	Sweet violets ...	1 6	FRANCIS.
"	" ...	1 6	HOPWOOD.
EPLETT, F. ...	It does so upset me, it do ...	2 0	FRANCIS.
FAWN, J. ...	What do they care about that ...	2 0	HOPWOOD.
FERRARIS, G. ...	Gentle pity ...	2 0	COCKS.
FIGG, F. ...	My heart is far away ...	2 0	MORLEY.
FRIEND, B. ...	Good-night, good-bye ...	2 0	REID BROS.
FROGGATT, A. ...	Hark thro' these flowers ...	1 6	NOVELLO.
GARNETT, M. ...	Farewell ...	2 0	WEEKES.
GLOVER, J. M. ...	Bal love! ...	2 0	HOPWOOD.
GOODEVE, A. ...	Fiddle and I ...	2 0	ENOCH.
GOULD, W. M. ...	By Celia's arbour ...	1 6	ASHDOWN.
"	A lullaby ...	1 6	"
GRAHAM, G....	A Song of the Four Seasons ...	1 6	NOVELLO.
GRAY, L. ...	Dermot and I ...	2 0	DUFF.
"	Lost awhile (violin and 'cello accompaniment) ...	2 0	"
"	The Thread of the Story ...	2 0	"
"	What an angel heard ...	2 0	"
GURNESEY, W. ...	Dear land of my fathers ...	1 6	DAVISON.
HAMILTON, E. ...	When thro' life unblest we rove ...	2 0	CHAPPELL.
HAROLD, W....	When the meadow-grass was sweet ...	2 0	LUCAS.
HARRADEN, E. ...	Little gold curls... ..	2 0	BOOSEY.
HARTOG, C. S. ...	Swinging ...	2 0	"
"	It seems but yesterday... ..	2 0	ASHDOWN.
HARVEY, R....	When first we met ...	2 0	HAMMOND.
"	Thady and I ...	2 0	DAVISON.
HASTINGS, W. ...	Brown upside down ...	1 6	FRANCIS.
HATTERSLEY ...	Tribute of love ...	1 6	ASHDOWN.
HATTON, J. L. ...	The Silver Bell (Das Silber Glöckchen) ...	1 6	NOVELLO.
HAVERGAL, F. ...	The Pilgrim's Song ...	1 6	HUTCHINGS.
HAYS, W. S. ...	Kiss me good-bye, darling ...	1 6	FRANCIS.
HEINRICH, E. ...	My own sweet love ...	2 0	WEEKES.
HERVEY, A. ...	To thee ...	2 0	METZLER.
"	A message to my love ...	2 0	"
"	Only a dream ...	2 0	"
HOME, A. A. ...	To Dafoodils ...	2 0	MARRIOTT.
HOWARD, A....	I think of thee ...	2 0	"
HUDSON, S. E. ...	If 'tis love to wish you near (violin obligato) ...	2 0	"
"	When we two parted ...	2 0	"
"	Apart ...	2 0	AMOS.
HUNT, W. H. ...	Thine for ever ...	2 0	MORLEY.
HUNTINGSON, T. ...	The Southern breeze ...	2 0	BOOSEY.
HUTCHISON ...	True love is sweet ...	2 0	DUFF.
"	The modern swell ...	1 6	WILLCOCKS.
JONES, J. S....	Oh, Johnny! ...	1 6	FRANCIS.

Composer.	Title.	Price (net).	Publisher.	Composer.	Title.	Price (net).	Publisher.
JUDE, W. H. ...	Milkmaid's Song ...	2 0	CRAMER.	POWELL, J. B. ...	Over the Sea ...	1 6	NOVELLO.
KINGSMILL, L. ...	Sweetheart, return! ...	2 0	ENOCH.	RANDALL, H. ...	Dear me ...	1 6	FRANCIS.
LACEY, F. W. ...	Three little maids ...	2 0	"	REDDIE, C. F. ...	When thou wert by ...	2 0	WEEKES.
LANE, G. M. ...	Sweet long ago ...	2 0	BOOSEY.	ROECKEL, J. L. ...	The brave light ...	2 0	ENOCH.
"	A chance meeting ...	2 0	MORLEY.	"	Down the old stream ...	2 0	"
"	Quite by chance ...	2 0	MARRIOTT.	"	Crowning the seasons ...	2 0	COCKS.
"	The love of old ...	2 0	"	ROUND, H. ...	Loving and Hoping ...	2 0	PITMAN.
"	Ever one ...	2 0	"	SELBY, LUARD ...	A Cradle Song ...	2 0	AUGENER.
"	Perhaps ...	2 0	"	SHIRLEY, G. ...	Pleading ...	2 0	ENOCH.
"	Jack's Bride ...	2 0	"	SLAUGHTER, W. ...	Drifting clouds ...	2 0	CRAMER.
"	The Angel's message ...	2 0	"	"	Answered ...	2 0	COCKS.
"	Hand in hand ...	2 0	"	"	Mary's Mirror ...	2 0	RANSFORD.
"	Through all ...	2 0	"	SMITH, R.K.A. ...	Love's Herald ...	2 0	MORLEY.
"	The day will dawn ...	2 0	"	SMITH, S. ...	A daisy chain ...	2 0	RANSFORD.
"	The golden light... ..	2 0	"	SPEER, C. T. ...	You say ...	2 0	COCKS.
LEMARE, E.H. ...	Heyday ...	2 0	COCKS.	"	The King's Cavalier ...	2 0	WEEKES.
"	The Waif... ..	2 0	"	STURMEELS. ...	A girl's grave ...	2 0	CHAPPELL.
LEMON, M. M. ...	Fidelis ...	2 0	ENOCH.	"	The rose-bud ...	2 0	"
LEVEY, A. ...	There let us dream ...	2 0	METZLER.	SWAINE, J. S. ...	The barefooted friar ...	1 6	ASHDOWN.
LEVEY, W. C. ...	All is fair in love or war ...	2 0	AUGENER.	SYDENHAM, E. ...	Annicé ...	2 0	NOVELLO.
"	An old love ...	2 0	"	SYMONS, E. J. ...	Wrap me up in my tarpaulin jacket ...	2 0	HOPWOOD.
"	Cradle Song ...	2 0	"	TAIT, A. ...	The parting kiss... ..	2 0	J. WILLIAM.
"	The bells of the monastery ...	2 0	"	TEMPLE, H. ...	Memories ...	2 0	BOOSEY.
"	The chime of the bells at home ...	2 0	"	TERRY, E. R. ...	The Gladiators ...	2 0	CHAPPELL.
"	"Forget-me-not" eyes... ..	2 0	FRANCIS.	THOMSON, B. ...	Yesterday and to-day ...	2 0	WEEKES.
LISSANT, G. B. ...	Idle dreams ...	2 0	ASHDOWN.	TOURS, B. ...	The Orphan's Prayer ...	2 0	DUFF.
LODWICK, R. ...	Reveries ...	2 0	MARRIOTT.	"	Shall I tell (Yes or No) ...	2 0	"
LOWTHIAN, C. ...	The reign of the roses ...	2 0	CRAMER.	TROUSSELLE ...	The lily of the valley ...	2 0	MARRIOTT.
LOMAS, G. ...	Take me to thy heart, dear maiden ...	2 0	NOVELLO.	UUGINER, P. ...	Cast off all sorrow ...	2 0	CZERNY.
"	The backward boy ...	2 0	HOPWOOD.	UPTON, A. ...	A Summer Idyll ...	2 0	BOOSEY.
"	The ship goes up, up, up ...	2 0	"	VERNE, H. ...	Nothing in that ...	1 6	HOPWOOD.
MALVA, P. ...	Micham Town ...	2 0	PITMAN.	VINCENT, C. ...	Midsummer day ...	2 0	BOOSEY.
"	The charm of a blush ...	0 6	"	WATSON, M. ...	Dearer than life ...	2 0	PATEY.
"	The silent Harp ...	0 3	"	"	Swinging ...	2 0	CHAPPELL.
"	Remind me not ...	0 6	"	WICHERN, C. ...	Twenty-two Songs, in one and two parts, for children, old and young ...	2 0	NOVELLO.
MCGILL, J. S. ...	Oh, Biddy McCall ...	1 6	"	WEBB, F. G. ...	The Talisman ...	2 0	"
MACPARREN. ...	The path of the just ("King David")... ..	1 6	LUCAS.	WEKERLIN, J. ...	Spinning Song ...	2 0	CZERNY.
"	Who am I ("King David") ...	1 6	"	WELLINGS, M. ...	My Bonnie Boy ...	2 0	ENOCH.
MACHELL, E. ...	Nightfall ...	2 0	REID BROS.	WHITE, M. V. ...	What I do and what I dream... ..	2 0	CHAPPELL.
MACIRONE, C. ...	There is dew for the flow'ret ...	2 0	LUCAS.	"	Ich habe gelebt und geliebet (I have lived and loved) ...	2 0	"
MANZOCCHI, S. ...	Se fossi dio del mar ...	2 0	BOOSEY.	"	Mary Morison ...	2 0	"
"	Ave Maris Stella ...	1 6	NOVELLO.	WILLIAMS, O. ...	Come o'er the lake's placid waters ...	2 0	"
"	First and Last ...	2 0	CRAMER.	"	Nell of Newhaven ...	2 0	DUFF.
"	Those Autumn Days ...	2 0	BOOSEY.	WISE, C. S. ...	Songs from "Riquet of the Tuft"—No. 1. The Flower Greeting ...	2 0	NOVELLO.
"	The Kiss, dear Maid ...	2 0	"	"	" 2. May ...	1 6	"
MARCHANT. ...	In the future ...	2 0	PATEY.	"	" 3. The Challenge ...	1 3	"
MARKS, G. ...	Am I dreaming ...	2 0	RANSFORD.	WYNTER, C.D. ...	Making it up ...	2 0	BOOSEY.
"	The flower token ...	2 0	"	YOUNG, J. H. ...	Trusting ever ...	2 0	HAMMOND.
"	In olden days ...	2 0	"				
"	The morn of love ...	2 0	"				
"	Through all the years ...	2 0	CRAMER.				
MARRIOTT, E. ...	I wonder ...	2 0	MARRIOTT.				
"	Left... ..	2 0	"				
MARSHALL, C. ...	The brocade gown ...	2 0	COCKS.				
"	A daisy chain ...	2 0	"				
MARTINI, A. ...	The Putney 'Bus ...	2 0	HOPWOOD.				
MARZIALI, T. ...	When my Jim comes home ...	2 0	BOOSEY.				
"	Never to know ...	2 0	"				
MASSETT, S. ...	The lullaby sung me by mother ...	2 0	CRAMER.				
MATTEI, T. ...	Love must come... ..	2 0	HUTCHINGS.				
MIDDLETON ...	Mizpah ...	2 0	NOVELLO.				
MILES, R. E. ...	May time ...	2 0	MORLEY.				
MOHAWK MINSTRELS' MAGAZINE. No. 32 ...	... ..	1 0	FRANCIS.				
"	... ..	33	"				
MOIR, F. L. ...	Making Hay ...	2 0	BOOSEY.				
MONCRIEFF, L. ...	Waggon Bells ...	2 0	"				
"	Two Gifts... ..	2 0	LUCAS.				
MONTGOMERY ...	You... ..	2 0	BREWER.				
MOORE, H. E. ...	I still remember thee ...	2 0	WEEKES.				
MORA, A. L. ...	No dream ...	2 0	COCKS.				
"	Years and years ...	2 0	BOOSEY.				
MOTT, R. ...	Shed no tear ...	2 0	MORLEY.				
MURRAY, S. ...	You should never never marry ...	1 6	FRANCIS.				
"	Balaclava... ..	1 6	"				
MUSCAT, H. A. ...	Grandmother's Angel ...	2 0	ENOCH.				
MUSGRAVE, F. ...	The Tout ("La Vie")... ..	2 0	HOPWOOD.				
OSBERTHUR, C. ...	A Noble Knight ...	2 0	DUFF.				
OSBORNE, G. ...	May joy come to greet thee ...	2 0	METZLER.				
PAINE, R. P. ...	The Fisherman's Wife... ..	1 6	NOVELLO.				
"	The wind and the waves ...	1 6	"				
PANAJOTTI ...	Asleep ...	2 0	WEEKES.				
PASCAL, F. ...	Fair Helen ...	2 0	J. WILLIAMS.				
PEABODY, J. ...	Scotch Lassie Jean ...	1 6	FRANCIS.				
PHILP, E. ...	Somebody by ...	2 0	WEEKES.				
PIATTI, A. ...	Awake, awake ...	2 0	CHAPPELL.				
PIERACCINI. ...	Always thine (violin and 'cello obbligato) ...	2 0	DUFF.				
"	Good-night ...	2 0	"				
PINSUTI, C. ...	The Silent Keys... ..	2 0	ENOCH.				
"	Shadows in shadowland ...	2 0	J. WILLIAMS.				
"	One smile, one word ...	2 0	"				
"	A voice that is still ...	2 0	CRAMER.				
"	Carrier John ...	2 0	MORLEY.				
"	The message from the King ...	2 0	"				
"	The silent choir ...	2 0	HOPWOOD.				
"	The old organ loft ...	2 0	"				
"	Estelle! ...	2 0	COCKS.				
PITMAN'S MUSICAL LIBRARY ...	... ..	0 6	PITMAN.				
"	No. 49. 21 Popular Songs.		"				
"	" 59. 26 Songs of Ireland.		"				
PONTET, H. ...	Give and Take ...	2 0	ENOCH.				
"	Two sides to a hedge ...	2 0	AMOS.				

DUETS.

ABT, F. ...	Songs of Woodland and Field. 12 Two-part songs. Treble voices ...	1 0	AUGENER.
BORTHWICK LADY	Bonne Nuit ...	2 0	CHAPPELL.
BENNETT, G.J.	The Violet. Two-part song. Female voices ...	0 4	LUCAS.
"	Spring Song. Two-part song. Female voices ...	0 4	"
DAVIES, V. ...	When? Now! Never! ...	2 0	HOPWOOD.
HARRISON, E.	Autumn Leaves. Two-part song ...	0 2	WEEKES.
"	Jack Frost... ..	0 3	"
LAWSON, M. ...	Songs of the Sirens. Ladies' voices ...	2 0	"
VOCAL DUETS FOR LADIES' VOICES. BOOK 12	...	1 0	COCKS.

TRIOS.

GUY, H. ...	Reflection (s.c.t.) ...	2 0	METZLER.
SCHOOL SONGS FOR EQUAL VOICES, IN UNISON AND TWO AND THREE PARTS: The Swallows' Farewell (Unison). E. Grundy ...	...	0 3	FORSYTH.
"	The Cuckoo (Unison). E. Grundy ...	0 3	"

TRIOS (FEMALE VOICES).

BRAMHS, J. ...	Four Trios with accompaniment of two Horns and Harp ...	1 6	NOVELLO.
NOVELLO'S COLLECTION OF TRIOS, QUARTETS, &c., FOR FEMALE VOICES—	...	...	...
No. 159. Spring. B. Luard Selby ...	...	0 3	"
" 160. Shine out Stars. B. Luard Selby ...	...	0 3	"
" 161. The Eglantine. R. Wurst ...	...	0 3	"
" 162. The Spring. R. Wurst ...	...	0 4	"
" 163. Ye shining stars. R. Wurst ...	...	0 3	"
" 164. Name. R. Schumann... ..	...	0 2	"
" 165. Sinks the night. R. Schumann ...	...	0 2	"
" 166. The steadfast heavens. R. Schumann ...	...	0 2	"
" 167. To a Skylark. C. H. Lloyd ...	...	0 3	"
" 168. Nurse's song (A two-part song). B. Luard Selby ...	...	0 2	"
" 169. The moorland ride. Carl Hering ...	...	0 2	"
" 170. The shepherd boy. Carl Hering ...	...	0 3	"
" 171. Evening rest. Carl Hering ...	...	0 2	"
" 172. At the spinning wheel. Carl Hering ...	...	0 2	"

Composer.	Title.	Price (net).	Publisher.
<b>NOVELLO'S COLLECTION OF TRIOS, &amp;c. (continued).—</b>			
No. 173.	The Hussar's departure. Carl Hering	0 3	NOVELLO.
" 174.	The Festival. Carl Hering...	0 2	"
" 175.	Voice of the western wind. J. Barnby	0 3	"
" 176.	The Twilight star. J. Barnby	0 3	"
" 177.	Sweet May. J. Barnby	0 3	"
" 178.	Vox Amoris. Otto Schweizer	0 3	"
" 179.	The Knight and the Lady. Otto Schweizer	0 3	"
" 180.	Whene'er the sounding harp is heard. J. Brahms	0 6	"
" 181.	Come away, come away, death. J. Brahms	0 4	"
" 182.	The Gardener. J. Brahms	0 6	"
" 183.	The death of Trenar. J. Brahms	0 6	"
<b>POPULAR TRIOS FOR LADIES' VOICES ... each 0 4 COCKS.</b>			
No. 19.	Greetings. F. Hiller.		
" 20.	Spring. F. Hiller.		
" 21.	Soft Breezes. F. Hiller.		
" 22.	The Cuckoo. F. Hiller.		
" 23.	When life's brief dream (Rossini). F. Abt.		
" 24.	How sweet and soothing. F. Abt.		
" 25.	Faith, Hope, and Charity. S. Glover.		
<b>VOCAL TRIOS FOR TREBLE VOICES. Book 25... 1 0 HUTCHINGS.</b>			
No. 145.	We ne'er shall see thee more. Hering.		
" 146.	The Wanderer's Song. Hering.		
" 147.	Ave Maria. Hering.		
" 148.	From thy lowly nest. Hering.		
" 149.	Slumber Song. Hering.		
" 150.	Away, away, 'tis morning. Hering.		

**FOUR-PART SONGS.**

For S.A.T.B., unless otherwise indicated.

BERGER, F. ...	Poor of Rich ...	0 3	PATEY.
BRIDGE, J. C. ...	It was a lover ...	0 4	NOVELLO.
COSTA, Sir M. ...	God save the Queen ...	0 3	"
CARTER, W. ...	Spring, Summer, and Heaven. (Female voices) ...	0 3	"
CHORALIST, THE. ...	The flower girl. J. Booth	0 1	BOOSEY.
COCKS and Co.'s PART-SONGS ... each	No. 61. Sweet day so cool. B. Richards.	0 2	COCKS.
"	62. Boat Song (Bad Gan) B. Richards.		
DANCEY, H. ...	Little Bo-peep ...	0 3	NOVELLO.
CRAMPTON, T. ...	The Garland. Mendelssohn	0 1	PITMAN.
"	The brave old oak. Loder	0 1	"
FARMER, J. (1600) ...	To take the air a bonny lass was walking ...	0 1½	NOVELLO.
GAUL, A. R. ...	Daybreak ...	0 3	PATEY.
LAWRENCE, E. ...	A well of love. (Female voices)	0 3	NOVELLO.
LOKE, H. ...	A border raid. Chorus ...	0 4	LUCAS.
LUCAS, C. ...	Ah! fading joy. Madrigal. s.s.a.t.b. ...	0 4	"
MACFARREN ...	To Mary in Heaven ...	0 6	"
MIDDLETON ...	Tel-el-Kebir ...	0 4	NOVELLO.
NEWSAM, W. ...	The Cuckoo's song ...	0 3	"
NO TOCARAM CAMPANAS. ...	Spanish Four-part Chorus with s. solo ...	0 4	LUCAS.
<b>NOVELLO'S OPERA CHORUSES—</b>			
No. 99.	Polacca—"A Chapiet of Roses" ("I Puritani.") Bellini	0 2	NOVELLO.
<b>NOVELLO'S OCTAVO CHORUSES—</b>			
No. 713.	Ere to dust is chang'd thy beauty. ("Time and Truth.") Handel	0 2	"
" 714.	Godhead, throned in power eternal. ("King Thamos.") Mozart	0 6	"
<b>NOVELLO'S PART-SONG BOOK—</b>			
No. 481.	Pack, clouds away. C. H. Lloyd	0 3	"
" 482.	A chafer's wedding. L. Lewandowski	0 6	"
" 483.	Joy in spring. J. Raff	0 3	"
" 484.	Ave Maria. J. Raff	0 3	"
" 485.	And then no more. J. Raff	0 2	"
" 486.	This day, in wealth of light. J. Raff	0 2	"
" 487.	Starlit is night-time. J. Raff	0 2	"
" 488.	In the moonlight. J. Raff	0 3	"
" 489.	Silent happiness. J. Raff	0 2	"
" 490.	Snowdrops. J. Raff	0 2	"
" 491.	May-day. J. Raff	0 2	"
" 492.	Good-night from the Rhine. J. Raff	0 3	"
REVE, P. ...	The Vision. Sacred Scena. s.s.a. and t. Solo	0 4	LUCAS.
SPENHAM, E. ...	Tell me, thou soul of her I love	0 1½	NOVELLO.
YOUNG, W. J. ...	Who is Sylvia	0 3	"
UNION CHORALIST, No. 9.	Merrily o'er the stream. E. Pieraccini	0 4	HUTCHINGS.
WATSON, A. ...	My weather glass (A.T.T.B.)	0 8	LUCAS.
<b>WEEKS AND Co.'s SCHOOL SERIES OF PART-SONGS—</b>			
No. 8.	Trelawny	0 3	WEEKS.

**TONIC SOL-FA.**

LAMBERT, W. ...	Ave Maria ...	0 1	PITMAN.
HEERWART, E. ...	Music for the Kinder-Garten...	1 0	BOOSEY.
MEDELSSOHN ...	Thirteen Two-part Songs	0 8	NOVELLO.
<b>NOVELLO'S TONIC SOL-FA SERIES—</b>			
No. 191.	Hope and Memory. H. Smart	0 1½	"
" 192.	The corall'd caves of ocean. H. Smart	0 1½	"
" 193.	With a laugh as we go round ("May Queen"). W. S. Bennett	0 2	"

**CHURCH SERVICES.**

Composer.	Title.	Price (net).	Publisher.
BROWN, A. H.	Te Deum in C ...	0 3	PITMAN.
BUNNETT, E.	Te Deum in E ...	0 3	NOVELLO.
"	Magnificat and Nunc dimittis in A ...	0 3	"
"	Office of the Holy Communion, in E ...	0 9	"
"	Benedictus and Jubilate in E ...	0 3	"
CALKIN, J. B.	Office of the Holy Communion in C ...	1 0	"
DRAN, T. C. ...	Te Deum and Jubilate in G ...	1 0	"
<b>DORAN AND NOTTINGHAM'S Table of Tones for the Psalter and Canticles. Revised and Enlarged ... 0 6 "</b>			
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"	" 17. By the sad sea waves. Benedict.	"	"
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"	" 20. The Fairy Voyage. C. Gounod.	"	"
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PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 493.—Vol. 25.  
Registered for transmission abroad.

MARCH 1, 1884.

Price 3d.; Post-free, 4d.  
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THURSDAY, MARCH 13, AT 8.

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H. R. SHARMAN, Secretary.

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**S**T. THOMAS'S, Portman Square.—EDMUND ROGERS'S Cantata THE PILGRIM'S PROGRESS will be sung at this Church, on WEDNESDAY, March 12, at 8 p.m. Soloists: Miss Adela Vernon, Mrs. G. L. Edwards, Mr. Alfred Kenningham, and Mr. Henry Baker. Organist, Mr. W. E. Stark; Conductor, Mr. Edmund Rogers.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1884.

## BERLIOZ'S "MESSE DES MORTS" AND ITS PERFORMANCE IN GLASGOW

By FR. NIECKS.

BERLIOZ begins to weigh upon the artistic conscience of our time like a horrible nightmare, and unless an heroic effort is made to rouse ourselves, to break the paralysing spell, the result will be fatal, no less than death to the feeling of ideal beauty—of the true, pure, serene, noble and genuinely sublime. The prestige of the French master, a prestige by no means wholly baseless, has made cowards of a multitude that now lies prostrate—worshipping in awe rather than in love and trusting, undoubting faith—before the idol it but lately ridiculed. Small is the number of those who dare to form an opinion on the "Messe des Morts," smaller still the number of those who dare to express their opinion if they have formed an adverse one. Under these circumstances a bold and even violent declaration may not be unwelcome, and certainly cannot be unseasonable or unjustifiable; for which reason I venture to state my humble opinion without preamble, apology, and circumlocution.

The "Messe des Morts," so far from being a thing of beauty that will remain a joy for ever, is but a remarkable monstrosity that will occupy the curiosity of the musical world for a little while and then become a dead item of history. It is a *rudis indigestaque mola*, a chaotic jumble of matter, forms, and styles. Ghastly *simulacra* of plain-chant, early a *cappella* style, later imitative counterpoint, and most modern romanticism, jostle each other in grotesque confusion. Thus, whilst readily admitting that the work is rich in beautiful details—in wonderful effects of instrumental colouring, harmonic combination, and architectural disposition—I cannot help regarding it as *non bene junctarum discordia semina rerum*. I am not an indiscriminate disparager of Berlioz. It is possible to admire "Harold" and "Faust" without applauding the "Requiem." I still think, as I did some years ago, that Berlioz is an artist not perfect, but of many perfections. He shows to advantage when he deals with romantic, picturesque subjects, or subjects admitting a romantic, picturesque treatment; in short, subjects in which his eccentricity, explosive passionateness, and love of the fantastic and colossal find ample scope. But in the "Messe des Morts" the composer undertook a task for which his character and genius wholly unfitted him. The all-absorbing tendency of his nature was externality and realism; the subject, on the other hand, demanded inwardness and ideality.

My friend, Mr. Barry, allowed himself to be so far carried away by his zeal to secure for Berlioz's work a good reception as to speak slightly of the composers in the *a cappella* style.\* Palestrina's compositions "passionless and arid"? Well, passionless they may be, but that they are arid cannot be seriously maintained for a moment. I will not now enter on a discussion of the question whether passionless or emotional music is preferable for liturgical purposes. Indeed, in order not to complicate my argument I will grant that the emotional element is not only admissible, but in our time even indispensable. Now, however, I ask: Does Berlioz in

the "Messe des Morts" evolve the emotions inherent in his subject? It seems to me that every unprejudiced judge must answer this question with an emphatic "No." Where, indeed, will he find in this work true devoutness, heartfelt repentance, clinging faith, spiritual exaltation? If Berlioz succeeds in impressing his hearers with anything it is terror. And how does he produce this effect? By noise, by the unloosening of the elemental forces of the tone-world. Still this frank brutality is more pleasing than the trickeries and the continual straining after the unusual and unexpected in the more subdued portions of the work. What of edification we derive from these latter is to a great extent owing to the relief they afford our tortured auditory organs. Should the music itself not be a sufficiently convincing proof of the fact that Berlioz's sympathies were mainly engaged by the *Tuba mirum spargens sonum* and other similar passages of the text, let him who doubts take up and read the master's letters and "Mémoires," where all his self-gratulating, self-glorifying talk centres in the "terrible musical cataclysms." In one word, the radical fault of Berlioz's work is its insincerity. To speak in one breath of the "Messe des Morts" and Beethoven's "Missa Solemnis" is blasphemy. Beethoven's work is full of the warmest, intensest, and purest religiosity; that of Berlioz is in this respect absolutely inane—*vox, et præterea nihil*. Beethoven wrote above the *Kyrie* of his work, "From the heart it has come, to the heart it shall go." Berlioz could not have said this of any part of his work. For, without exception, every one of them is more or less the result of calculation—they are made, not born. And how could it be otherwise? Listen to what Ferdinand Hiller says concerning his friend's religious and artistic constitution: "Of his Catholic education every trace had disappeared; doubts of all sorts had possession of him, and the contempt of what he called prejudice bordered on the monstrous. . . . I had been brought up, as regards religious views, in pure deism, and also my artistic views were, so to speak, of a deistic nature. Berlioz believed neither in a God nor in Bach—neither in absolute beauty in art nor in virtue in life." ("Künstlerleben," p. 70.) Surely all the gifts that nature can bestow and science and practice develop will not enable such a man to become a creator of sacred music.

The character of Berlioz presents a strange conglomeration of qualities, some of them noble, others the very reverse of admirable. Mr. Barry, in placing unlimited confidence in the autobiographer's trustworthiness, committed a grave error. He thereby not only made his otherwise so carefully collected and pleasantly-marshalled data defective, but he also helped to disseminate unfounded accusations against two honourable and universally known men. Berlioz had either no moral sense, or—and this is the more likely supposition—his mental vision and memory were vitiated by a too active imagination. At any rate, his so-called "Mémoires" are a string of fables, not to use a stronger word. "It is necessary," writes Edmond Hippeau, an enthusiastic admirer and indefatigable proclaimer of the master's genius, in his "Berlioz Intime" (which first appeared in the pages of "La Renaissance Musicale," and lately in book-form), "that we should search for the motives of Berlioz's deceptions and incessant criminations against his contemporaries, collaborators, rivals, or enemies. As in the narration of the romance—that is to say, in the study of Berlioz in love—I have still to cite and criticise texts, for I continue to reconstruct the true Berlioz—a person very different from the legendary Berlioz painted by the 'Mémoires' and by the biographers who have been taken in by this confession which is a perpetual apology." The

\* I allude to Mr. C. A. Barry's interesting Introductory Notice of Berlioz's "Messe des Morts" written for a Crystal Palace programme and reprinted with an additional Musical Analysis in the programme of the eleventh Glasgow Choral Union Concert, of January 31, 1884.

two calumniated musicians above alluded to are Cherubini and Habeneck, the former of whom Berlioz accuses of having intrigued against the performance of the "Messe des Morts," and the latter of having laid down the conducting-stick and taken a pinch of snuff at the most critical moment of the performance. To the first accusation, a letter written by Berlioz to Cherubini, on March 24, 1837, and published in the second edition of the "Correspondance Inédite," gives a downright denial. It runs: "I am deeply touched by your noble abnegation, which leads you to refuse your admirable 'Requiem' for the ceremony of the Invalides. Be convinced of my heartiest gratitude." Halévy's conduct in this affair is defended by Berlioz's devoted young friend, Ernest Reyer. "Berlioz attributes to Halévy a rather pitiable [*risiste*] rôle, which does not seem to us compatible with the honourable, elevated, and benevolent character of the author of 'La Juive.' Berlioz was of a very irritable and also somewhat suspicious nature. . . . Well, I will not believe with Berlioz that Halévy's calling on the director of the *Journal des Débats* had another object [than that of getting for Cherubini as a consolation the *croix de commandeur de la légion d'honneur*]." With regard to Habeneck, M. Hippeau remarks: "The letter to Ferrand [dated December 17, 1837; see 'Lettres intimes,' p. 178], which gives an account of the performance of the 'Requiem,' says not a word about the affair of the snuff-box. Only one line in it is about the conductor, and that line partakes of the general enthusiasm: 'Even Habeneck has altogether come round again' [*est tout-à-fait revenu*]. Afterwards, when the chapter of the 'Mémoires' appeared in the *Monde Illustré*, Berlioz wrote to his friend—namely, twenty years afterwards: 'You will read in the last number the narration (much weakened) of the crime attempted against me by Cavé and Habeneck at the first performance of my "Requiem." But is this not a story imagined after the event, seeing that we find no trace of it either in the letter of 1837 or in the accounts of the *Débats* and *Gazette Musicale*, where Berlioz would not have failed to mention so grave an incident?' Although the result of my own endeavours to ascertain the truth of Berlioz's statements is not conclusive, it corroborates the conclusions of M. Hippeau. No one remembered having heard at the time of such an occurrence, and even one who had been present at the performance as an executant knew nothing of it. All were of opinion that Berlioz must have drawn the story from his inner consciousness.\* It would be easy to point out other discrepancies between the letters and the "Mémoires" in the composer's account of the circumstances, especially of the pecuniary transactions, in connection with the performance of the "Requiem," but we must tarry over these matters no longer.

This historical digression is not so foreign to a criticism of the work under discussion as may at first sight appear; it is indeed a comment on my remarks about the insincerity of Berlioz. In life and in art he is for ever attitudinising and striving after effect. He does not for a moment forget that he is in presence of an audience, though the audience may be his most intimate friend. His supreme endeavour is always to make himself interesting, and to set

\* But even if Cherubini and his friends made efforts to get his "Requiem" performed, this was by no means so shocking a proceeding as Berlioz seems to have imagined. In this case the greatest musician of the time, whom Beethoven had honoured above all his contemporaries, who held the highest musical post in France, and whose compositions had hitherto graced the most solemn occasions, would have claimed the precedence due to his genius, reputation, and position. To speak of Cherubini as of an impotent botcher intriguing against a better man is simply ridiculous. Moreover, the romanticism of Berlioz must have been to the classic a thing of evil. That Cherubini owed Berlioz no debt of love the "Mémoires" prove only too well.

the world agape. To effect he sacrifices unheatingly truth, friendship, the sanctities of love, and all that is noble and beautiful. Could Berlioz have written the Offertory ("Domine Jesu Christe"), with its chorus throughout, except at the close, on two notes, if he had been in earnest, absorbed in his theme? To be sure, the composition is a wonderful *tour de force*, and not without charm; but the procedure savours rather of the artificial than of the artistic—at any rate, is out of keeping with the gravity of the occasion and the import of the words. Berlioz's insincerity is further exemplified by his imitations of styles which he regarded as embryonic or pedantic. How strange that one who looked down with contempt on Palestrina, and jeered and sneered at those who composed fugues, should write the "Quaerens me," the "Hosanna in excelsis," and other portions of the "Messe des Morts"! Such a sacrilegious hypocrisy did not escape the punishment it deserved—the attempted imitations resulted in miserable failures. Cherubini said truly of Berlioz, "If he does not love the fugue, it is because the fugue does not love him" ("S'il n'aime pas la fugue, c'est que la fugue ne l'aime pas"). In listening to the "Quaerens me," you think you hear a rehearsal by the singers, without the instrumentalists, of an accompanied choral work. How empty, desolate, un-beautiful this is! The voices wander hither and thither like disconsolate shades on the shores of Acheron. Perhaps some one will tell us that this is an intended effect. But then what becomes of art? Unless art can in some way idealise the real, transmute by a subtle alchemy ugliness into beauty, it has no business to meddle with the real and the ugly. However, the words in question neither demand nor naturally suggest such a treatment; they are a heart-felt prayer inspired by the consciousness of guilt and the trustfulness of firm faith, being characterised above all by warmth and sweetness. The melodic element in this and other parts of the "Messe des Morts" is often wanting in nobility, and not rarely exhibits awkwardness. Berlioz's talent is indeed rhythmic, harmonic, and chromatic, rather than melodic. To this deficiency of natural melodic flow—very conspicuous in his part-writing, most conspicuous in his counterpoint, than which nothing can be more hard, dry, and angular—may be to a great extent ascribed the ineffectiveness of the choruses.

Berlioz is now universally acknowledged as an unsurpassed master in the handling of orchestral resources. Unfortunately his love of the unexpected and the grand, as he understands it, leads him frequently into doubtful paths. The combination of three flutes and eight tenor trombones in the "Hostias," and four flutes and eight tenor trombones in the "Agnus Dei"—the flutes soaring in the higher regions and the trombones descending to the lowermost depths (the composer makes here use of the unusual "pedal-notes")—reminds one of the dangerous proximity of the sublime and the ridiculous. *Du sublime au ridicule il n'y a qu'un pas*. The most striking feature of the work is, however, the unprecedented instrumental force. With regard to it I must confess (may the shade of Berlioz forgive me!) that I cannot help thinking the effect produced by the five bands with their imposing, nay, overwhelming array of drums is far from being commensurate with the means employed. Moreover, I feel inclined to pronounce the sixteen variously tuned kettle-drums that roll forth harmonious thunder in full chords a complete failure. As to the four brass bands, what are they compared to the one trumpet of the poem?

Tuba mirum spargens sonum  
Per sepulchra regionum,  
Coget omnes ante thronum.

No more than mere toy instruments. Here is another bark split on the rock of realism. The impression the hearer receives from the "Tuba mirum" and the other "terrible cataclysms" is unquestionably "foudroyant," but it is equally unquestionably purely physical. In short, we may accept wholly and literally the composer's own description, "*C'est d'une horrible grandeur.*"

More satisfaction give the less noisy portions—the "Lachrymosa," "Offertorium," "Hostias," "Sanctus," and "Agnus Dei." There is, however, on the whole—if we except the "Lachrymosa," and a section or passage here and there—little design in them (design in contradistinction to masses of colour, and light and shade). Were I to discuss the work in detail, I would object to the cutting up of the prose Dies Iræ into small separate sections, a procedure of course not peculiar to Berlioz, but perhaps less felicitously accomplished by him than by many of his great predecessors. Some of these sections (notably the "Quid sum miser") have too much the appearance of pigmies among giants, of miniatures beside immense wall-paintings. Nor would I leave unnoticed the composer's capricious omissions and re-arrangements of the words of the text, of which I can neither approve nor see the necessity.

With a work of the nature of the "Messe des Morts" all depends upon the execution. Unless the number of performers amounts at least to the minimum prescribed, a perfect *ensemble* has been obtained by assiduous training, and the indications of time, expression, &c., are carefully attended to down to the smallest detail, the idea of the composer cannot be realised. To this should be added that the performance ought to be held in a dimly-lighted church, and the executants placed so as to be invisible to the audience. None of these conditions obtained at the performances of the work in this country. Let us keep this in mind. Massiveness, for instance, is one of the exigencies without which much that would be imposing turns out poor and even ridiculous. I see in the score many possibilities which the Glasgow performance on January 31, 1884 (the first in Scotland, the third in Britain), did not reveal to me.\* Nevertheless, considering that the chorus had only twelve practisings and but one rehearsal with the bands, and that the rehearsals of the bands did not exceed the number of two, the performance was very creditable to all concerned—to Mr. Manns, the conductor, to Mr. Allan Macbeth, the chorus director, to Mr. Charles Chillely, the solo tenor, and to the chorus and the bands. With a less clever and experienced conductor disaster, however, would hardly have been avoidable. As it was, the performance passed off—barring some vacillations, one of them rather serious, and occasional imperfections of intonation on the part of the chorus—pretty smoothly. It seemed to me that Mr. Manns took the *tempo* of the "Lachrymosa" somewhat too quick. True, in the superscription the word *andante* is accompanied by the phrase *non troppo lento*; still the *tempo* is *andante*. To do justice to this composition is no easy matter. It demands from the several choral parts the *morbidezza*

and *abbandono* of a perfect Italian vocalist, and the utmost endeavour to reproduce the grand sweeps of the melodic outline. If the *tempo* is taken ever so little too quick the peculiar treatment of the chorus calls to one's mind no less profane a thing than *opéra bouffe*. The public was at a loss what to think of the "Messe des Morts"; but although not favourably impressed, it modestly abstained from expressing any opinion. Mr. Manns received at the end an enthusiastic ovation. The best thanks of the musicians and amateurs of this country are indeed due to this earnest and indefatigable worker for the bold and difficult undertaking of making us acquainted with the great French master's colossal work. Whether further repetitions of it, especially with inadequate resources, are desirable I will not decide, but incline to the belief that it would be more profitable and delectable to turn our attention to those of Berlioz's compositions the subjects of which are more suited to the character of his genius—namely, to his romantic works. If we wish to extend our acquaintance with him, let us eschew his sacred music and choose instead something secular—for instance, his opera "Benvenuto Cellini." The weaknesses, the incongruities of the "Messe des Morts" cannot be hidden by calling it a "drama of death," a phrase as meaningless as most party watchwords. Nor can Berlioz's pride in the work be regarded as a proof of its merit. What pleases him in it is what he calls its grandeur and sublimity. But Berlioz always confounds the grand and sublime with the colossal and monstrous, as he confounded also many other notions. What Heine said of Victor Hugo may be applied with equal force to Berlioz: "Ce n'est pas un grand homme, c'est un homme énorme." That any of Berlioz's productions can lay claim to the appellation "standard work" may be questioned; that he left us much that in spite, partly indeed on account, of its eccentricities deserves attention must be admitted. Berlioz is not one of those noble spirits whose works purify and elevate as well as entertain us, not one of the company which comprises Palestrina, Bach, Handel, Gluck, Haydn, Mozart, and Beethoven; but for all that he is a tone-poet of rare genius, and capable of affording us much pleasure, harmless pleasure as long as it does not make us neglect those masters to whom our chief devotion is due. There is truth in the words—curiously like words written by the historian Ambros on the same point—with which F. Hiller concludes his account of the French master; truth, I say, but cannot add "nothing but the truth." For to most men it is becoming clearer every day that Berlioz's fantastic, picturesque, passionate creations contain pages of exquisite beauty, and volumes of stirring romance which are a living power now and will remain so for a long time to come. In short, Hiller's words leave much in the dark, but illustrate strikingly one most important point—the unique character of the composer's genius. "Hector Berlioz does not belong to our musical solar system—he does not belong to the planets, neither to the large nor to the small. He was a comet—shining far, somewhat eerie to look at, soon again disappearing; but his appearance will remain unforgotten. That a similar one will show itself in the musical firmament is neither to be hoped nor to be feared, and hardly to be expected."

#### MASSENET'S "HÉRODIADÉ" AND "MANON."

THE author of "Le Roi de Lahore" is the man of the day among composers of French opera. Two works from his pen have lately engaged and are still engaging the attention of Parisian quidnuncs, not as objects of derision, but of praise and honour. The fact is quite justification enough for interest on this

\* The minimum of instrumentalists and singers indicated in the score is 178 and 210. Berlioz asked for the first projected Paris production of the work (that which did not take place) 500 performers, but had to be satisfied with 450. At Glasgow there were 120 instrumentalists against 400 singers. But though the number of instrumentalists was less and the number of singers more than Berlioz's minimum, it was especially the vocal element that fell short of the requirements of the occasion. The first tenors seemed to me very weak, but also the basses lacked solidity. Indeed, greater fullness would have been desirable everywhere. Was this shortcoming owing to the distribution of the parts (the composer wrote for a chorus of two soprano, two tenor, and two bass parts; in this case the first tenor part was sung by twenty tenors and the contraltos), to inferior voice-material, or to insufficient practice? The first and the last see no doubt the chief, if not the only, causes.

side of the Channel, and we now propose to give our readers some idea of the operas which M. Massenet has put forth, premising that, with regard to "Hérodiade," we speak of the original version produced at the Monnaie Theatre, Brussels, in December, 1881, and not the enlarged four-act edition which has recently seen the light in Paris.

Apparently three authors were needed to make a drama out of the story of John the Baptist, and we do not wonder at it, since the object may have been to lessen the individual responsibility attendant upon playing such tricks with the Bible. MM. Milliet, Grémont, and Zanardini have certainly achieved amongst them a notable thing in the way of daring imagination. This will appear as we proceed. After an orchestral Introduction, chiefly founded upon a theme to which the praises of John are sung later, the curtain rises and we see life return with returning day to the courts of Herod's palace. Merchants and slaves bestir themselves, singing the praises of Jerusalem, to which their caravans have come, while between them and Herod's chiefs a lively business scene takes place, relieved by the mutual abuse of Pharisees and Samaritans. All this is mere exordium, but it awakens interest, and the music has attractive features. It is simple in structure, and well marked in character. As the two parties just named are soundly abusing each other, Phanael (bass) appears and the strife is hushed, a gentle, flowing strain proceeding from the orchestra. In grave phrases, to a sombre accompaniment, he speaks of the troubles of the country, counsels peace among themselves, and refers to an approaching revolt against the Roman yoke. His words produce little effect, but the caravan people depart and the chiefs retire into the palace, leaving Phanael alone. To him comes Salome (soprano), and now we begin to learn something of the fancy displayed by the authors. Salome does not live in the palace; she does not even know who her parents are, but seems to be roaming about on the chance of, at any rate, finding her mother. Phanael knows her origin, but keeps it to himself. After the dialogue conveying this, Salome sings an air in praise of John, whose aid she seeks: "Il est doux: il est bon," she declares, in strains which are also gentle and good. The first phrase of the melody—one peculiarly French in style and treatment—is used later to represent the Prophet's qualities. At its close, Phanael and Salome separate, while the chant of the caravan folk is heard in the distance. Before Phanael can quit the stage Herod appears, agitated and speaking to himself, a chromatic descending passage in the orchestra attending upon him. The Tetrarch gives us more strange information. Salome has lived in the palace, but, having run away from it, troubles Herod with the memory of her fascinating presence. Plainly, he is in love with her, and invokes her in a short but somewhat maudlin ariette: "Salome, Ah! reviens!" Then he sees Phanael, who calls him to really important business—the troubles of the country, and the expected Messiah. Herod thinks more of his heart's troubles, and gives us a short air, "Ah! guéris un amour qui consume mes sens." This is a good, well marked, and passionate piece of the ordinary type. Phanael again speaks of state affairs, and then follows a vigorous dialogue about Herod's impending revolt, the enthusiasm of the people for John, &c. M. Massenet is happy here. He persistently uses a capital and expressive "figure" of accompaniment, which gives unity as well as strength to the whole. Presently, a chorus is heard without, and Herod is just going to receive messengers from his allies when Hérodiade appears. Much "put out" she calls on the King for vengeance,

while the orchestral basses roll in chromatic convulsions. Why is Hérodiade angry? Because, when out walking, she had met a half-naked man, who called her "Jezebel," and threatened the vengeance of Heaven. The presumptuous person in question is no other than John, whom Herod has reasons of his own for befriending. In vain Hérodiade plies him with a tender Andante "Ne me refuse pas," full of French sentiment, but none the less highly expressive. Herod remains firm, the woman becomes angry, and a short but violent scene ends with Hérodiade's threat to destroy John herself. At that moment the Prophet calmly enters, saying "Strike, then." We have now a trio of an extremely energetic description, and perhaps more dramatic than musically satisfactory. There is, however, little characterisation, while John's part is almost limited to calling Hérodiade Jezebel—an exercise which appears to give him considerable pleasure. But it irritates Herod at length, and he intervenes, only to extract from the wrathful Prophet a curse so powerful that it drives the royal and affrighted personages off the stage. Salome again enters, heralded by a harp passage faithfully attendant upon her. Now comes the most beautiful air in the work. Salome loves John, and pours her whole heart into the song "Ce que je veux—te dire que je t'aime." The theme of this number is a prolonged strain of beauty, set off by delicate accompaniment, and the composer loves it, for he employs it later again and again. John refuses the girl's affection, but she persists, till the Prophet, inspired, bids her open her heart to the light of faith and the love of eternal life. A short ensemble ends the scene, which cannot be charged with wanting impressiveness or relief from the tender beauty of the love motif.

A public place in Jerusalem is next shown, and we witness the further development of Herod's revolt. The people sing noisy choruses, and Herod, accompanied by the orchestral "figure" already mentioned, as well as by plenty of tremolo, incites them to take up arms. This they are ready enough to do with no enemy in sight, and more noisy ensembles follow, of a firm and solid if not elaborate structure. M. Massenet, it must be confessed, loves an uproar, which, however, is here quite in place. The courage of the mob is mere vapouring. Trumpets are heard in the distance, a cry of "Vitellius" (the Roman Consul) arises, and the people exclaim, "What shall we do?" Vitellius enters with his lictors, amid plenty of trumpeting and obeisances. Then ensues an ensemble for solo voices and chorus, somewhat elaborate as to character, and decidedly effective. The scene ends with the triumph of Rome a few gracious words serving to bring the people enthusiastically around the Consul. Upon all this breaks the music of an "Hosannah." Children and women enter, waving palm branches, and singing "Blessed is he that cometh," &c., in advance of John and Salome. The "Hosannah" theme is very distinctive and pretty, and has a harp accompaniment. While it goes on, Herod observes Salome, and Hérodiade watches him with jealous eyes, while Vitellius asks who John is, and the people cry "God's Prophet." The stage at this moment is full of varied interest, a little reflection serves to show, but the conclusion is rather impotent. John taunts Vitellius with impotence as against the Eternal King; Vitellius takes no notice; the people shout "Long live Cæsar," and the curtain falls.

The second act opens in the house of Phanael who, looking out on Jerusalem, laments over it, and sings an air "Astres étincelants," in which he must upon the character and mission of John. The solo is skilfully constructed, sometimes reminiscent of

foregone themes, and not without a certain elevation and dignity befitting the circumstances. *Hérodiade*, with her agitated chromatics, breaks in upon *Phanuel's* reverie. She has come to enquire of the stars what fate awaits "that woman" (*Salome*) who has stolen *Herod's* heart. In a solo, having a curiously monotonous accompaniment, *Phanuel* tells her that he sees the star of *Salome* disappear, while *Hérodiade's* turns blood-red; more, that *Hérodiade* was a mother but is so no longer. On this the feeling changes. In an extended duet and dialogue, the music being often expressive, even to pathos, the Queen laments a daughter she has lost, but who, *Phanuel* declares, may yet be restored. This stirs the mother's heart, and a climax is reached when the astrologer, drawing *Hérodiade* to the window, points to *Salome*, who is just entering the Temple. "My child!" exclaims the Queen, "She! she is my rival! No, my child is dead!" and *Phanuel* answers: "Thou art a woman, but a mother!—never." M. Massenet is not wholly happy with this fine situation, which, we think, eludes his grasp. He meets it with simple declamation instead of music.

The next scene is laid in the Temple. *Salome* enters alone, while women's voices outside sing the praises of *Herod*. She comes grieving. *John* is in prison—perhaps already dead—and her sorrow is mocked by the pretty strains of the folk without, whose music constitutes one of M. Massenet's discoveries in characteristic effects. Moreover, he has obtained a good and telling contrast here. *Salome* presently laments the past in an air "Charme des jours passé," founded on the theme of her song in the first act, and therefore very welcome. The melody, however, is heard chiefly in the orchestra. *Herod* enters, brooding over his ambitious projects, and determining to save *John* in order to please the people. Seeing *Salome*, feeling of another sort animates him, under the influence of which he sings a languishing yet passionate air, "Vision fugitive," written in the approved French style, with plenty of pedal points, single and double, bearing up a superstructure of sensuous harmonies. *Salome* repulses her royal suitor, who only becomes the more urgent throughout the rest of the scene—till he learns that she loves another. *Herod* divines the man, and, swearing both man and maid shall suffer death, departs. The music is sufficiently energetic during this scene, but seems to us superficial, as though the composer, in presence of a great emergency, found his means inadequate. His methods and devices are those which have served a thousand times before, and we begin to suspect that he is happiest when dealing with ordinary rather than extraordinary situations. At this point the drama halts that we may look upon religious ceremonies. There is a long procession to the strains of an effective solemn march; priest and people join in prayer and response, using Hebrew words; the daughters of *Mahanaim* dance a sacred dance; a girl sings the song of the *Sulamite* in the *Canticles*, to a strain cleverly imitative of Eastern melody, and with another dance the religious observances end. Enter now the King and Queen, the Consul and *Phanuel* to take up the dropped thread of the story. In energetic unison the Princes and Priests demand of *Vitellius* the death of *John*, but the Consul shifts the responsibility to *Herod*, who, answering the continued clamour of the Priests, consents to interrogate and judge the prisoner. *John* is at once brought in, the orchestra playing the theme of the "Hosannah," and a short but resounding *ensemble* goes on as the dignitaries take their places. M. Massenet, who has often jogged memory before, is here not unsuggestive of "L'Africaine." The interrogation goes on in a suffi-

ciently dignified manner, and when *John* declares himself an apostle of liberty, all, save *Vitellius*, echo the strain. *Herod*, to save the Prophet, declares him mad; but the Priests and people join *Hérodiade* in crying for his blood throughout another *ensemble* more noisy than musical. At that moment *Salome* rushes forward, demanding to share the fate of him she adores; while, as the people murmur astonishment, the theme of her love-song is heard in the orchestra. After another *ensemble*, *Herod*, furious at seeing a rival in *John*, condemns the pair to death; but *Hérodiade* feels a strange pity rise within her, and *John* proudly defies the King, threatening him also with the vengeance of Heaven. This busy act ends with a grand chorus of the most strenuous and exciting kind.

The third act is precluded by an orchestral Andante having as its theme that of *Salome's* love-song, and opens in the crypt where *John* is confined. The Prophet has a long soliloquy of a rhapsodical character, but distinguished by a good deal of musical beauty. He feels that love is shaking his faith, and cries pitifully to Heaven for help. Heaven sends him *Salome*, who, attended by her love theme, appears at his side. A tender and beautiful, sometimes passionate, duet follows, broken by the cries of the people without as they demand *John's* death. *Salome* refuses to quit her lover, and they both are found together when the High Priest, with *Herod's* Guards, enters to tell *John* that his hour has come, but that the King, pardoning *Salome*, requires her presence in the palace. The girl, resisting, is forced away: the Prophet resigns himself to the guards, and a repetition of the love melody ends the scene. We are next shown the great Hall of *Herod's* palace, where legionaries sing the glory of Rome in a chorus of simple construction but ample development. *Vitellius*, *Herod*, and *Hérodiade* presently enter amid more festive tumult, and the inevitable ballet begins. There are five dance movements, representative of various countries and, musically, not of special mark; M. Massenet being less fortunate than usual in this respect. Upon the gay and brilliant scene *Salome* is now brought by the guards. She pleads for *John's* life, or the privilege of dying with him; and specially appeals to *Hérodiade's* womanhood. As she does so, the Queen's remembrance of her maternity awakes feelings of pity. All are moved in some manner, and *Salome* is on the point of succeeding when the executioner appears with his blood-stained sword. A cry of horror greets him; *Salome* drawing a dagger rushes at *Hérodiade* who exclaims, "Hold, I am thy mother," and then the maddened girl turns the weapon on herself with the words, "Take back thy blood and my life." The curtain here descends amid a renewed shout of dismay, and the opera is concluded. That the story has little to do with the Bible, need not be said now, but it is a good story for stage purposes, and the principal characters are powerfully drawn. *Salome* enlists sympathy throughout; the Prophet is a grand figure, whom even love cannot turn from the path of duty, and the other personages all contribute their share of human interest. As for the music, we have indicated that M. Massenet seems to miss the great dramatic situations, but writes charmingly when lyrical expression is demanded. The love numbers, and those devoted to the gentler emotions, form the strong point of the work, while the *ensembles* are its weakness. Of course, to us in England, "*Hérodiade*" is forbidden. Though its incidents are imaginary, its personages are Scriptural, and that suffices to keep the work off our stage. It may be, however, that we do not lose very much.

"*Manon*," an opera in five acts, played for the first time at the Opéra Comique on January 17 last,

is a work differing altogether from the quasi-Biblical tragedy just described. Its characters are very worldly characters indeed. There is neither a Prophet nor a King amongst them; and they are only a lot of ordinary folk in the dress of modern civilisation, playing their little part upon a stage of intrigue.

After a short prelude, we are shown the arrival of *Guillot* and *De Bretigny*, with *Pousette*, *Favotte*, and *Rosette*, at an hotel in Amiens. They cry out for attendants, and, irritated by neglect, join in a spirited quintet, "Voyons, monsieur l'hôtelier." But for a long time no one answers their call. At length the host appears and orders dinner to be served. Waiters pass towards the *salle à manger* bearing dishes, and a scene of mock solemnity takes place as the host names the various courses, chorused by the hungry arrivals. All this is admirable, and in the true spirit of comedy, with which M. Massenet seems quite at home. The guests follow the waiters, and the hotelkeeper is left alone. He soliloquises, using ordinary speech, not recitative, while the orchestral accompaniment continues. This is one of M. Massenet's innovations, and marks a new departure in Opéra Comique such as may end in abolishing spoken dialogue altogether. At any rate, it has the effect of a half measure at which nobody expects change to stop. Presently the townspeople gather to see the coach come in, singing a chorus as they do so. *Lescaut* also appears with two comrades of the body guards, whom he leaves at the hotel, and departs to a neighbouring auberge where good claret is sold. When the coach arrives we have a bustling scene, what with travellers, servants, and the bystanders, who, after the manner of their kind everywhere, freely criticise the new arrivals. All this while the music continues bright, clear, and good. We begin to discover where the composer's strength lies. *Lescaut*, looking on, suspects a pretty traveller to be his cousin, *Manon*, whom he awaits. He is right, and not he only but ourselves are soon interested in the girl, who sings in artless fashion such charming and piquant music as she excuses herself for feeling embarrassed on making a first journey. Another lively *ensemble* attends the departure of the coach, then the townsfolk disperse, repeating a snatch of their chorus; *Lescaut* goes to look after his cousin's luggage, and *Manon* is left alone. *Guillot*, coming out on the balcony, sees her, and offers money for love, at which the girl laughs, drawing forth *Guillot's* companions, by whom the merriment is taken up, only ceasing when *Lescaut* returns, and the revellers retire. Even now the girl has to linger on the scene, for *Lescaut* and the two guards go to settle some business, otherwise take a hand at cards and dice at the neighbouring auberge. Before doing so he sings a funny air of advice, marked by more of the mock dignity we have before recognised. Again left to herself, *Manon* moves on the gaiety and fine attire of the women with *Guillot*. She is tempted to envy them, but her better nature checks her, and in this mood she is discovered by *Des Grieux* (tenor), who, struck with her beauty, engages her in conversation, to be even more attracted by her simplicity. It is a case of love at first sight on both sides, and a love duet is reached with remarkable rapidity. Nay, so quickly do matters progress that the pair make off in company towards Paris. *Lescaut*, returning, misses his cousin, but encounters *Guillot*, whom he accuses of hiding her, and a scene ensues, only ended by the host's declaration that *Manon* has gone to Paris with a young man. Upon this situation the curtain falls. Throughout the first act M. Massenet will not be denied. His music runs on, bright, animated, sometimes humorous; always clear in

construction and effect. We begin to regard him as a master in comic opera.

The second act opens in the Parisian apartments of *Des Grieux* and *Manon*. There is a pretty scene as *Manon* reads a letter concerning herself, written by *Des Grieux* to his father, and the music is really charming in style and character. The lover wishes to marry his mistress, and is about to carry the letter to post, when a servant announces two men, who clamour for admission. These are *Lescaut* and *De Bretigny* (one of the Amiens revellers). *Lescaut* reproaches *Des Grieux* with his usual burlesque solemnity, and an altercation follows in the form of a delightfully comic trio. *Lescaut* will be satisfied if *Des Grieux* marries *Manon*. *Des Grieux* gives him the letter to read, and both move up, leaving *De Bretigny* to "carry on" with poor simple *Manon*, who recognises him as an admirer of some standing. *De Bretigny* assures *Manon* that *Des Grieux's* father will fetch him away that very night, and presses his own suit in the course of a clever quartet full of varied interest. *Manon* hesitates, and the two men, seeing the game half won, retire. *Des Grieux* soon follows them to post his letter, happy and unsuspecting of mischief. Left alone, the weak girl dwells on her new lover's fine promises, is seduced by them, and bids a tender farewell to her household belongings. *Des Grieux* returns, more affectionate than ever. As they sit at table, a soft knock at the door disturbs them. *Des Grieux* rises to open; *Manon* seeks to prevent him; he persists, goes out, there is a noise of struggling, and, as the curtain falls, a carriage is heard to drive away. Throughout this act M. Massenet uses his art adroitly. He has now several representative themes to employ, and manages them well; the various parts are well characterised, and the music of *Manon* especially happily accords with her temperament and invincible simplicity.

The third act introduces a popular *fête*, with all its bustle and variety. We meet here the three ladies of the Amiens hotel, also with *Lescaut*, but the story halts at this point, and interest gathers around the spectacle and the music, which last keeps up to the level of the preceding acts, and is full of spontaneity and charm. We learn only that *Manon* is now living with *De Bretigny*, and that *Guillot* means, if possible, to take her from him. Presently, *Manon* and *De Bretigny* appear on the scene, to the admiration of all beholders. The girl is delighted with so much homage, and sings a curiously constructed air made up of unaccompanied vocal phrases with short orchestral interludes. Now it appears, from the father of *Des Grieux*, who opportunely arrives, that his son has become an Abbé. The Count is himself attracted by *Manon*, who roams about the fair like a child, and presently finds himself answering her questions about his son. All this goes on to the sound of dance music, and is full of interest. Further dialogue takes place, though none of great importance. The act ends, as it began, with revelry, and we are left with an impression that *Manon* still loves *Des Grieux*.

Organ music opens the fourth act, which is laid in the Seminary of Saint Sulpice. A crowd of worshippers discuss the preaching talents of *Abbé des Grieux*, who presently appears with his father. The Count rallies him, and bids him marry some good woman; but he remains firm, resolved to separate from the world. Left alone, he tries to chase the image of *Manon* from his thoughts, and sings some tender and touching strains, written in Massenet's peculiar vein of sentiment. When he has gone to his religious duties, *Manon* enters, seeking him, and waits while a distant choir sings a part of the office. Moved by the strains, she cries for pardon to Heaven.



*Des Grioux* returns, and an important duet follows: the woman pleading with her old lover, the man bidding her begone and tempt him no more. M. Massenet here writes with genuine passion, and sustains the feeling through a very long scene, which ends with the victory of love over renunciation.

The fourth act opens on a gambling scene, where we meet *Lescaut* and the Amiens *convives* once more. But the story again halts for some time in favour of a bright stage and pleasant light music. It marches, however, when *Manon* and *Des Grioux* appear. The girl wishes her lover to augment his fortune by play; but his soul rebels against the thought. He is persuaded in the end, nevertheless, and tries his luck against that of *Guillot*, while *Manon* sings a reckless song (with a constant inverted dominant pedal) in praise of gold. *Des Grioux* wins rapidly, and *Guillot* insults him; a *fracas* ensues, and the police enter. *Des Grioux's* father also appears—he must be own brother to the father in "*La Traviata*"—full of reproaches, and now a long *ensemble* begins. Finally, *Des Grioux* and *Manon* are placed in charge of the police, and the act closes.

The last act shows the Havre road, and *Des Grioux* waiting with *Lescaut* to rescue *Manon* from those who are escorting her to ignominious servitude. The archers appear with their prisoners, and when they halt we learn that one of the women is dying. *Lescaut* goes to them as a comrade, and asks permission to speak to her. The sergeant not only grants it, but detaches *Manon* from the chain and leaves her, enjoining *Lescaut* to deliver her up at the halting place. The lovers now meet once more, and their duet is the most touching piece in the opera. Real feeling pervades it, while the music is often beautiful in a high degree. It recalls somewhat the last scene of "*La Traviata*." There is the same access of energy in the dying woman, the same collapse. The lovers take a tender farewell, and then, by the road side, poor *Manon* dies. The opera is over.

We have little to add, without going into a close description of the music, the character of which, however, has been sufficiently indicated. The story is painful and its atmosphere unwholesome, but M. Massenet's share of the work has been so well done that, whatever else fails, *Manon* will hand down his name. It is an opera musically instinct with the qualities that constitute vitality.

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XIV.—MEYERBEER (continued from page 74).

It was in 1815 that Meyerbeer, acting on the advice of Salieri, went to Italy for the purpose of learning how to write for the voice. But before entering upon this second phase of his career, it may be well to cite the opinion of Carl Maria von Weber with regard to some of the work done in his first. We have already stated that Weber, who handled the pen of a critic as well as of a composer, wrote in assertion of his old fellow-student's claims. He did this especially as regards "*Alimelek*," and an article on that opera bearing his signature may be found in the *Musikalische Zeitung*, of Leipzig, for November 3, 1815. The *Musikalische Zeitung*, at that time edited by Rochlitz, had not, in Weber's opinion, done justice to Meyerbeer, and against this fact the future composer of "*Der Freischütz*" lifted up his testimony. After some sharp invective against his countrymen, who, with all their pretended patriotism, neglected native talent, Weber said:—

"Mr. Meyerbeer has hitherto acquired fame only as a great pianoforte player, while but little justice has been done to him as a composer. The great

works by which he has proved his genius—the operas '*Jephtha*,' performed in Munich, and '*Alimelek*,' produced at Stuttgart and often at Prague, and his grand oratorio '*God and Nature*' have either been passed over in silence, or mentioned in terms of doubtful praise. . . . It is truly melancholy that a composer should be so often at the mercy of individuals whom either mere chance or the vanity of seeing themselves in print, or even hunger, has made the heralds and proclaimers of public opinion. How often is their judgment influenced by illiberal selfish motives. . . . The unity and keeping of the whole opera ('*Alimelek*') is an advantage that few compositions like this possess. In addition to which, how many proofs of a devoted study of the art—what a beautiful combination of original melodies, in various forms, each preserving a character peculiar to itself! No prolixity in the work, all dramatically true, all full of lively imagination, of lovely and frequently luxurious airs. The declamatory part always correct, with an abundance of rich and new harmonies. A judicious use of the orchestra, often so combined as to produce the most striking effects. Such is this opera, from which I could easily select specimens to prove all that I have said if experience had not taught me that such passages, when detached, cease to be what they are in union, and therefore incapable of producing conviction."

Meyerbeer may have felt that he deserved these high encomiums, but, as we have seen, he willingly lent an ear to those who counselled a step certain to revolutionise his method. Already the composer had no artistic principle. Dazzled by the splendour of Rossini's fame, he would become an Italian likewise, drink from the same fountain of tune, and set all the heads in Europe nodding to the measure of his rhythms. It was the end he regarded, not the means; and the adaptability of his race, so fiercely inveighed against by Wagner, made him not only willing to take any course, but able to take it with success. The situation becomes more accentuated when we recollect that, up to this time, Meyerbeer had been a strong opponent of Italian music, as represented by Nicolini, Pavesi, and others. Like most German musicians, he fretted against the preference shown to Italians at the multitudinous German courts, and had, therefore, a personal grievance wherewith to strengthen his artistic dislike. Yet, spite of all, he went to Italy resolved to start along the flowery path of Italian opera towards the goal of fame. He could not have done so at a more propitious moment. On reaching Venice, he found the public wild with delight over Rossini's "*Il Tancredi*," which had just appeared to assert the existence of a new and brilliant genius, whose music was living music, not dry and soulless strains. "*Il Tancredi*" at once converted Meyerbeer, if indeed there could be involved in the case any such thing as real conversion. He saw his course marked out, and, just as at Vienna, he shut himself up to work hard and rival Hummel at the pianoforte, so now, with German patience and Jewish pliability he laboured unceasingly to follow, and, if haply he may, catch up Rossini. Meyerbeer was in no hurry to make an Italian *début*. Calculating, rather than enthusiastic, he could resist the promptings of impulse and eagerness. All the chances of success and failure were deliberately counted and weighed with the closest reference to his own judgment of himself, and hence it came to pass that his first Italian opera, "*Romilda e Costanza*," was not played till 1818. The Paduans, in whose city this event took place, gave the work a cordial reception, "not only," remarks Fétis, "because of the music and the talent of the *prima donna* (Pisaroni), but because Meyerbeer was

considered by them as belonging to their own school, in his quality as a pupil of Vogler, himself the pupil of Valotti. "Semiramide riconosciuta," produced at Turin in 1819, followed, and after it came (Venice, 1820) "Emma di Resburgo," which at once established the master's reputation.<sup>3</sup> This opera soon travelled to Germany, where it proclaimed the composer's apostasy, and excited a storm of angry criticism. No wonder! German opera, thanks to Weber, whose strong nationality kept him intensely German, was lifting its head, and stirring up expectation. Every young composer had upon him the eyes of the people, looking to see that he did his duty, and loud was the outcry when "Emma di Resburgo" showed on every page that Meyerbeer, whose German virtues Weber so loudly proclaimed, had gone over to the enemy. Weber himself shared this feeling to the fullest extent. He had failed to comprehend Rossini, just as, by the way, he failed to comprehend Beethoven, and waged against him and his school a bitter war which was, perhaps, as much national as artistic. One can easily imagine, therefore, his disgust at seeing a Rossinian in the German composer of whose talents he had warmly expressed a profound admiration. To such a heat did the feeling of resentment rise that it boiled over on to the pages of the *Dresden Gazette*, where we find an angry and protesting article. But the personal friendship of the two men remained unaffected, and evidence of this may be discovered in Weber's letters, from which we make a single extract: "On Friday last I had a great pleasure—Meyerbeer came and passed a whole day with me. . . It was really a day of happiness—a souvenir of the happy time we spent together at Mannheim. We did not separate till far into the night. Meyerbeer goes to Trieste to produce his 'Il Crociato,' and means to return to Berlin in a year to write a real German opera. Heaven grant that he keeps his word. As for me, I have talked to him conscientiously."

Weber did more than talk. As a practical protest against his friend's desertion to the enemy, he put Meyerbeer's opera, the "Two Caliphs," on the Dresden stage, under the name of "Wirth und Gast," intending thus to show that he had not praised his friend without cause, as well as to declare the road in which that friend should walk.

It would serve little purpose to dwell minutely upon Meyerbeer in Italy. This was not the true Meyerbeer, any more than the grub is the butterfly. Let us, therefore, simply record that "Emma di Resburgo" was followed by "Margarita d'Anjou," that by "L'Esule di Granata" (1822), and that by "Almansar." In 1823, Meyerbeer's health not being good, he went to Berlin for a change, and there wrote a German opera, "The Brandenburg Gate," intended, it is said, for the theatre at Koenigstadt, but never performed. It was this visit to his native city which brought about the pleasant intercourse with Weber, spoken of in the extract already given from the master's letters. At this time, also, he completed his "Il Crociato"—a work produced, not at Trieste, but at Venice (1824), where it was received with acclamation, the composer being presented with a laurel crown on the stage. So ended, with all honour, the master's Italian career, for he composed no more operas in the language of Rossini.

The works produced during this phase of Meyerbeer's career were not successes merely on the spot,

<sup>3</sup> The writer of the article "Meyerbeer" in Grove's "Dictionary of Music" has made a curious mistake here. He seems to have consulted Fétis, and there read: "En 1820, 'Emma di Resburgo,' autre partition de Meyerbeer, fut jouée à Venise et y obtint un succès d'enthousiasme, peu de mois après que Rossini y eut donné 'Eduardo e Cristina.'" But he read it so carelessly as himself to write: "'Eduardo e Cristina' and 'Emma di Resburgo' (Venice, 1820) were all received with enthusiasm by the Italian people," &c. The error is certainly worth correcting.

though even such a limited result would have been creditable when Rossini was everywhere worshipped as a god. It says much that, against so powerful a rival, the young Berliner obtained a hearing at all. He did far more than obtain a hearing. For example, "Emma di Resburgo" was played at Venice, Milan, Genoa, Florence, and Padua, while, as "Emma von Leicester," it appeared in Vienna, Munich, and Dresden, and, as "Emma di Roxburg," at Berlin and Stuttgart. "Margarita d'Anjou" was performed in Italian at Milan, Venice, Bologna, Turin, Florence, and Trieste; in German, at Munich and Dresden; in French, at Paris and several provincial towns of France; and, in English and Italian, at London. Triumphs of this kind were surely enough for satisfaction, and Meyerbeer could not have been led by failure to abandon Italian opera. How then came he to abandon it? Probably through artistic dissatisfaction with results, which, if brilliant, were superficial; through the force of early training and dread of the opinion formed of him in Germany. Be this as it may, his last Italian work, "Il Crociato," shows a marked disposition to return to the German manner. On this subject Fétis observes: "If one examines the score of 'Il Crociato' with care, unequivocal signs appear of a reaction in the method of the composer and of an attempt to fuse his primitive tendencies with the Italian method of 'Emma di Resburgo' and 'Margarita d'Anjou.'" The fact was noticed immediately on the production of the opera. Thus a correspondent of the *Harmonicon* (Vol. I., p. 160) wrote, after referring to the success of the piece: "Yet envy and many a mortified *maestro* did their utmost to rob the German composer of his triumph. Such is the order of the day, but letters of impartial connoisseurs received from Venice and other quarters cannot sufficiently praise the music of this opera, which is of that profound and solid kind which at present seems confined almost exclusively to Germany." Another correspondent of the same journal (Vol. III., p. 2), writing from Florence after "Il Crociato" had been produced there, enters fully into the merits of the work, pronouncing it a "happy amalgamation of the music of the German and Italian schools, full of well-digested and profound harmonies, blended with a spirited and expressive melody." But more is gathered from this contemporary writer. We learn, for instance, that Meyerbeer's peculiar individuality so asserted itself as to obtain notice and excite comment. "It is true that in Meyerbeer's music we sometimes meet with uncommon phrases, which will not at once be either relished or understood, but when heard often they enchant by their novelty and beauty, and strongly rivet the attention. It must be acknowledged by all that the compositions of this master not only please the ear, but also express a language that speaks directly to the heart. His music may be compared to some of those grave-looking persons who alarm us on a first introduction, but upon closer acquaintance charm us by the suavity of their manners, and the elegance of their conversation. One fault we may be permitted to find with this composer, but it is a "happy one," as Quintillian calls it, and this is a redundancy of genius. If he possessed self-denial enough to retrench these exuberances, if he would bear constantly in mind that great law, *ne quid nimis*, his music might approach rapidly to perfection." These extracts amply suffice to show the significance of "Il Crociato," as the first work which gave a definite intimation of what its composer was destined to become.

"Il Crociato" not only foreshadowed Meyerbeer's ripened method, but had a remarkable influence upon his future career. The work was played in Paris in

1826, and the composer travelled to the French capital for the purpose of supervising the production. He little suspected, perhaps, the importance of that journey. It determined him as a writer for the French stage.

On reaching Paris Meyerbeer installed himself at the Hotel Bristol, and at once entered into the full enjoyment of Lutetian life. "One saw him everywhere," says M. Blaze de Bury, "at the theatre, in society, at the quartet evenings given in the Pillet-Will mansion, where Baillot had so much trouble then in gathering thirty people to hear the masterpieces of Haydn, Mozart, and Beethoven. . . Meyerbeer was soon on terms with all that music, the fine arts, letters, and society had of notabilities. He was full of respectful deference for the famous veterans of the Conservatoire; simple and cordial towards the celebrated men of his own generation; affable and encouraging towards talent still obscure." With Rossini he soon established close relations. The composer of "Il Barbiere" recognised all the talent of the German master, and had no jealousy. To his honour he it said that Rossini kept free from that very professional meanness, as he did from ill-natured resentment. Who can forget his remark to Weber when the master approached him "delicately" (as Agag approached Samuel), with an uncomfortable recollection of how he had lampooned and burlesqued him. "Not a word more," exclaimed Rossini, replying to Weber's muttered excuses, "the *polisson* who wrote 'Tancredi' ought to think himself too happy that such a man as you made him the subject of your pen." There was Rossinian sarcasm here, undoubtedly, but so happily veiled that Weber, who saw no more in it than he wished to see, was put quite at his ease.

"Il Crociato" was set before the Parisians in due course, and in the best manner, with the aid of Pasta, Mombelli, Donzelli, and Levasseur, but it had no special success, and was no more than well received. Here, in parenthesis, let us show out of what conflicting elements the historian has to evolve truth. M. Fétis writes in his "Biographie Universelle": "Il Crociato" did not obtain in Paris the enthusiastic success it gained at Venice, Rome, Milan, Turin, and all over Italy, nor even such as it won later in Spain, at Lisbon, and at London, as well as in Germany. Circumstances were unfavourable. Paris does not divide its crowns, which fall upon a single head. In 1826 the frequenters of the Théâtre Italien did not believe that any other composer than Rossini was possible." On the other hand, M. Blaze de Bury, after a panegyric on Paris as the supreme arbiter of fame, says: "'Il Crociato' was produced under the most powerful auspices . . . its success bore the aspect of a triumph. At that time there was enthusiasm for all masterpieces, and laurels for all glory." We elect to believe Fétis, who wrote as a contemporary of the event, and whose testimony accords with the established fact that when "Il Crociato" was produced in Paris, Rossini had the ear of the public to an extraordinary degree—had, in fact, a virtual monopoly of that organ.

After his French *début*, Meyerbeer kept silence for four years. Endowed with ample fortune, no need existed to work for bread, and he now seems to have bethought him of social duties, and intimate family pleasures. In 1827, he took to himself a wife, and two children were quickly born to him—born only to die in babyhood. Meyerbeer keenly felt the loss of these infants, so brooding over the heavy affliction as to bring on a serious illness, from which he recovered with difficulty. Much of the artistic interregnum, we have good reason to suppose, was really spent in maturing the method and style that

astonished the world in his next work. In the quietness of his home, when home was not the abode of overwhelming grief, the master worked out the manner and direction of a new departure, which, whatever its merits, gave him, for all time, a distinct and striking individuality among composers of opera.

The work just referred to was "Robert le Diable"—first of the great series which ended with "L'Africaine." Written by Scribe and Delavigne, the book of this opera has often been praised, on the strength, perhaps, of its authors' names; but more often abused, as monstrous in conception, vulgarly sensational in working out. As far as the detractors are right, Meyerbeer should bear his meed of blame, since it is known that he reigned supreme over his poets, never accepting in deference to them what his judgment disapproved. In this very opera, for example, Scribe wished to bring on a lot of sea-nymphs, bearing golden oars, as the seductors of *Robert*. Meyerbeer rejected the idea and proposed, with characteristic boldness, the famous scene of the nuns. How bitterly this was attacked no student of musical literature needs to be told, while readers of Mendelssohn's letters easily call to mind his amusing description of the entire plot. Mendelssohn was in Paris during the early run of "Robert," and refers to the work as "played every night with great success," adding, after a sketch of the story: "I cannot imagine how any music could be composed on such a cold, formal *extravaganza* as this, and so the opera does not satisfy me. It is throughout frigid and heartless, and where this is the case no effect is produced on me. The people extol the music, but where warmth and truth are wanting, I have no test to apply." No considerations of the sort affected the Parisians, who revelled in the spectacular effects without question as to their reasonableness or propriety, and accepted all that seemed doubtful for the sake of music which spoke a new dialect of the universal language.

It will be of interest to reproduce here that which Fétis has said regarding Meyerbeer's second transformation, as revealed in "Robert le Diable":—

"A new man is shown in this work. It is no longer the German Meyerbeer, the pupil of Vogler; it is no longer he of Italy, throwing violently off his scholastic habits in order to learn, by imitation of Rossini, the art of using the voice and instrumental colouring; it is not even the fusion of the two styles in order to attain varied effects; it is altogether a creation in which there remains to the artist, of his earlier periods, only the experience acquired by his labours. Six years of rest, or rather of study; six years of meditation, observation, and analysis, had at last co-ordinated and made into an original and powerful whole all the energetic feeling that nature had infused into his soul, all the novelty of idea born of audacity, all the elevation that the philosophy of the art lent to his style, and all the certainty that a practised mechanism gave to the effects which he desired to produce."

A French critic (Félix Clement) adds to the foregoing general and, in the main, correct remarks, some more definite observations of an instructive character. He says ("Dictionnaire Lyrique"):—

"Meyerbeer demonstrated in this work a powerful individuality and indicated a new horizon. He has dramatised the harmonic methods of the German school by a process which we can indicate but briefly. The expression of personal character and dramatic situation is in agreement. Its impression is more concise, more immediate than in the melodic phrase, which can only exert its influence after some bars. Enharmonic modulation is the master's most frequent resource in order to enter, without preparation, into

the moral sense of his subject. From this manner of shaping the composition it follows that, wanting a text, a title, a canvas, a definite situation, the music of Meyerbeer does not interest, does not hold the attention so much as that of composers who strive less to paint with energy, precision, and all possible force the sentiments of humanity than to move the soul by constantly charming the ear and by the feeling of rhythm. For this reason the instrumental pieces of Meyerbeer are generally short. The æstheticism of his art did not invite him to precede his operas with developed overtures. His orchestration is admirable for science, resource, and dramatic intention, but it never unbends. Sonority, variety of *timbres*, all incessantly contribute to the effect. Let imitators of the master take care lest in pushing his system too far without the support of eminent qualities, they act upon their audience in a manner more acoustical than musical."

Whatever opinion may be expressed for and against the new method of Meyerbeer, assuredly it pleased the taste of a time when romanticism in art was asserting itself against bondage to classicism, and that in Meyerbeer's novel rhythms, bewildering variety of effects, and highly coloured orchestration, they recognised an assertion of liberty which few valued the less because here and there it bordered upon license.

"Robert le Diable" was ready for representation in 1830, but the confusion brought about by the Revolution of July affected even the Grand Opéra, which was no longer under royal direction. The manager, left to himself, had to take care of himself, and he stipulated for terms so hard upon the composer that Meyerbeer declined to entertain them. By November of the following year affairs had settled down, and an arrangement to produce the work took effect without further trouble. With it the most splendid period in the history of the Académie Royale de Musique distinctly began, much to the surprise of the manager, who had listened to the sneers of the critics admitted to rehearsal. Fétis, who was present, tells us: "A multitude of the professional critics, without sufficient knowledge of art, who abound in Paris more than anywhere else . . . cut up the musician's work in the gayest manner possible. It was who should say the most jocular word, or make the most grotesque and witty funeral oration over the score. They summed up by declaring that the piece would not run ten nights." The poor manager (Dr. Veron) hearing all this went to Fétis and confided to him his doubts and fears. "Don't trouble yourself," said his friend, "I have listened attentively and feel sure I am not deceived. There are here many more beauties than imperfections. The spectacle is taking, the impression will be lively and profound. The work will rise to the clouds and make the round of the world." The manager may have found some comfort in these words, but yet more consoling were the ten thousand francs which "Robert" brought to the treasury night after night. The first performance took place on November 21, 1831, with the following cast: *Alice*, Mlle. Dorus; *Isabelle*, Madame Cinti-Damoreau; *Raimbaut*, M. Lafont; *Robert*, M. Nourrit; *Bertram*, M. Levasseur. Success came, as we have seen, promptly and in abundance, and without a day's delay, Meyerbeer's first French opera began the march round the world predicted for it by Fétis.

The splendid result of the new operatic mixture invented by our master naturally led to an engagement for the production of another work. He accepted from Scribe and Emile Deschamps the book of "Les Huguenots" and bound himself under a penalty of 30,000 francs to present the score by a specified time.

Already his fondness for altering and re-altering, and for taking the minute precautions which long kept "L'Africaine" from the public, had become so far known that it was deemed wise to bind him down. In this case, however, nothing availed against delay; but the fault was not Meyerbeer's. The composer's wife, suffering from an affection of the lungs, was ordered to reside in Italy, and thither the master accompanied her in a state of great anxiety. He begged for six months' grace under the painful circumstances, but the favour was refused, upon which Meyerbeer paid the fine, and said to the manager, "Good-bye." This at once brought the operatic potentate to his knees. He approached Meyerbeer as a suppliant; begging him to take the money back and let him have the score as soon as possible. To this the composer agreed, nothing loth to re-pocket his 30,000 francs, and "Les Huguenots" was first performed at the Académie Royale on February 21, 1836.

(To be continued.)

## HANDEL'S ORCHESTRATION

By EBENEZER PROUT.

(Continued from page 70.)

I AM beginning to discover that if I proceed with the examination of the whole of Handel's operas in the same detail as those already noticed, this series of articles bids fair, like Banquo's descendants, to "stretch out to the crack of doom"—to say nothing of the probability of tiring even the most patient of my readers. The subject is so much fuller of interest than would be imagined by any one not familiar with it, that the chief difficulty experienced is in making the best selection from the mass of material lying under one's hands. Fortunately, not all of Handel's scores are so suggestive of remark as "Almira" or "Agrippina"; and I shall endeavour to condense what I have to say into as few words as possible.

"Silla" (1714) furnishes on p. 15 the earliest example in Handel of a trumpet obbligato to a song; and the air "Douce nème" (p. 22) has a beautiful accompaniment (afterwards used for the air "O come let us worship" in the Chandos Anthems) for two violins, doubled in the octave above by two flutes.

One number of "Amadigi" (1715) must be noticed. The song "Pena tiranna" (p. 60) has a very fine accompaniment for strings in five parts (three violin parts), a solo oboe and "bassons" in the plural. The bassoons in unison execute arpeggio quaver passages against staccato chords for the strings, while the solo oboe has mostly a duet with the voice. The effect is very full and rich. It is worth noting that the bass line is expressly marked "senza cembalo"—one more proof that the harpsichord was employed to accompany the songs in ordinary cases.

The overture to "Radamisto" (1720) has the part for the cembalo on a separate line in the score. It will be remembered that Handel's usual custom is simply to indicate "con cembalo" or "senza cembalo" on the bass line. There appears to be no special reason why in the present instance the plan should have been departed from, as the part is in unison with the bass throughout. It was in "Radamisto" that Handel first used the horns, which will be found in the accompaniment of the air "Alzo al volo" (p. 95). In the same opera (at p. 100) will be seen an early instance of the use of the oboes to fill up the harmony. Instead of doubling the violins, as usual, the oboes add other notes to the chords, making with the strings a six-part harmony.

The score of the third act of "Muzio Scavola," the opera which, it will be remembered, was written in 1721, in collaboration with Mattei (some say

Ariosti) and Bononcini, presents nothing remarkable in the instrumentation; but "Floridante" (1721) has one number very richly scored, and with much variety in the effects. This is the duet "Fuor di periglio" (p. 65) which is accompanied by strings (the first and second oboes doubling the first and second violins throughout), two flutes, two bassoons, and harpsichord. The solo passages for the bassoons answering and imitating the strings are very effective; and the passage on p. 69, where two bassoons are doubled by the flutes two octaves higher, might have been written by Mozart.

The next two operas have little to detain us. In "Ottone" (1722) we find in the song "Bel labbro" (p. 20) a passage in the final symphony, where the bassoons double the violas in an important middle part. At the beginning of the second part of the song the bass line is marked "e bassoons," showing that these instruments played with the basses, even when not expressly indicated. The line is marked simply "Bassi" at the commencement of the number, and not "Bassi e Fagotti"; but the doubling of the basses by the bassoons is evidently implied here, as in many other places.

"Flavio" (1723) gives us, at p. 22, the rather unusual combination of a solo oboe and solo violoncello in thirds; but a more curious thing will be found in the song "Amor, nel mio penar" (p. 75). The key of the piece is B flat minor, but the oboe obbligato is written in A minor. The inference of course is that there was an oboe in D flat, a semitone higher than the ordinary pitch, like the flutes in a military band.

We now come to one of the most remarkable of all the opera scores, "Giulio Cesare" (1723), a work which, according to M. Schoelcher, was performed in 1787, and which was the last of Handel's operas ever given on the stage. The scoring of this work is noteworthy in more than one respect. There is a larger proportion of airs richly accompanied than in many of the other operas, though it need hardly be said that here, as elsewhere, we find many numbers in which only strings and harpsichord are employed. In this work alone, of all those as yet published in the German Handel Society's edition, independent parts for four horns may be seen, and these horns are used, according to the modern fashion, in different keys. Thus the opening chorus (p. 5), "Viva, viva il nostro Alcide," which is in the key of A, has parts for "Corni 1, 2, in A," and "Corni 3, 4, in D," full harmony for the four horns together being frequently found. A symphony in the key of G in the third act (p. 122) is even more curious. It has two horns in G, and two in D, and at one point a short adagio is introduced in which a phrase for the two horns in G, *soli*, is immediately repeated a fourth lower by the horns in D. Four horns are used again in the final chorus. Besides this, the air "Va tacito e nascosto" (p. 40) has a very important and effective horn obbligato. Passing over with a mere word of mention the beautiful bassoon parts to the air "Se in fiorito ameno prato" (p. 59), I must notice the remarkable scoring of the symphony (p. 54) at the point where Mount Parnassus opens, and *Virtue* is discovered on her throne surrounded by the nine muses. Here we see the employment of two orchestras. Besides the usual orchestra in front of the foot-lights, consisting of strings and oboes, there is a second band on the stage, composed of an oboe, first and second violins, violas, violoncellos, bassoons, a harp, a viola da gamba, and a teorba, all of which have separate parts. *Cleopatra's* song (p. 56), which follows, is similarly scored, the strings being muted, and charming effects are produced by the antiphony of the two orchestras.

The score of "Tamerlano" (1724) contains, on p. 31, a song with a remarkably fine obbligato for the bassoon; but it has two points also which are very curious. The song "Par che mi nasca" contains parts for "Cornetti 1, 2." It is almost unnecessary to say that the instrument intended is not the modern Cornet-à-piston, which was not known in Handel's time, but the old "Cornet," called in Germany "Zinken"—a wooden tube covered with leather. It was, in fact, the treble of the now nearly obsolete Serpent. We find it not infrequently in the scores of Bach's Church Cantatas; but I have not met with it in Handel excepting in this one song. Possibly he tried it here as an experiment, and, not being satisfied with the result, did not use it again. The other remarkable feature of this score will be seen in the duet "Vivo in te" (p. 102). Besides the strings, the score has two staves marked "Traversa e Flauto 1," "Traversa e Flauto 2." As "Traversa" is the name almost always used by Handel for the modern German flute—a name which was given from its being held *crosswise*, instead of being blown through the end—the inference is irresistible that the "Flauto" must here mean the old "Flute-à- bec," which Bach frequently writes for. It is quite plain that two different instruments are intended by the two names, and we have here a proof that the older form of flute had not, in 1724, disappeared entirely from the orchestra.

If further proof of what has just been advanced be needed, it is furnished by the next opera of the series, "Rodelinda" (1725). The song "Con rauco mormorio" (p. 58) has a charming accompaniment; in the first part of the song we have strings and harpsichord, with bassoons in unison mostly doubling the violas, which, probably for this reason, are written in the tenor instead of the alto clef. The second part of the song is full of contrasts of colour. The voice is accompanied throughout by the basses and harpsichord only; but the vocal phrases are interspersed with instrumental passages in three-part harmony, given sometimes to two violins and viola, at others to *three bassoons*—proving that there were at least three in the orchestra—and at others to two Flauti and one Traversa. Here the distinction between the two kinds of instruments is unmistakable. Had Handel intended three flutes of the same kind he would have written the three parts on the same staff, as he has done with the bassoons; but he has put the two upper parts on one line, marked "Flauti," and the third on a lower one, marked "Traversa."

In speaking of "Almira" I have mentioned Handel's anticipation of one of Meyerbeer's special effects. The score of "Rodelinda" gives another of the same composer's favourite combinations, on p. 76, in the florid passages for bassoons and violoncellos in unison. The air "Se il mio duol" (p. 91) has a very fine accompaniment in which the voice is supported by holding notes for flute and bassoons, the latter reinforced by the violas. The viola part is written in the tenor clef when the bassoons are in unison with them, and in the alto clef when they play alone.

It is not without regret that I pass over the next three operas—"Scipione," "Alessandro," and "Admeto," all written in 1726. I had noted points in each of them, but the length to which this article is growing warns me to be concise. I therefore next take up another very interesting score—"Riccardo" (1727). In the symphony which opens the first act a storm at sea is depicted. Here, for the first time in the works of Handel, the drums are used for a descriptive effect, as Beethoven has done in the Pastoral symphony. Hitherto the composer has

always employed them with the trumpets to give brilliance to the *tutti*s. The symphony now under notice has no trumpet parts, and the drums are mostly used for rolls, the part being marked with the words "loud," "soft," "very soft," &c., in full instead of the usual *p* and *f*. It is seldom that Handel treats these instruments in this manner; other instances will be found in "Israel" ("But the waters") and "Semele" ("Avert these omens"). The song "Del' onor" (p. 59) in "Riccardo" must be mentioned because of its containing several passages in which the contralto voice is accompanied by the horns only. On p. 88 we meet with a short arietta, accompanied by strings and a "Traversa bassa"; the latter was evidently some variety of the flute a tone lower in pitch than the ordinary instrument, as its part is written in G minor while the key of the piece is F minor. The short battle piece on p. 106, afterwards used in "Joshua," has a brilliant accompaniment for three trumpets and drums, and the song immediately following, "Il volo così fido" (p. 110), has a beautiful piccolo obbligato, which is even more effective than the familiar accompaniment of "Hush, ye pretty warbling choir." Lastly, in the fine song "Quando non vedo," given in the appendix to the opera (p. 125), there are parts for two "Chalameaux"—a now obsolete reed instrument, believed to have been the predecessor of the clarinet, which is also to be found in the score of Gluck's Italian "Alceste."

In contrast to "Riccardo," the following opera, "Siroe" (1728), presents not one number excepting the overture in which there are any independent parts for the wind. "Tolomeo" (1728) also brings nothing in the instrumentation that is absolutely new; while in "Lotario" (1729) the only number requiring notice is the richly scored chorus "Viva e regni" (p. 36), which is accompanied by strings, two oboes, two bassoons, and two horns, and abounds in fine effects for the wind, and florid passages for the violins. Handel used this piece later in "Time and Truth," where it appears as "Happy if still they reign in pleasure."

There are three interesting points to be found in the score of "Partenope" (1730). The air "Dimmi, pietoso ciel" (p. 33), accompanied by strings, flutes, bassoons, and harpsichord, has several passages in which a melody given to the medium notes of two flutes in unison is doubled by the violas and bassoons an octave lower, while the violins play a moving accompaniment of semiquavers, sometimes above and sometimes below the flute. In the song "Io seguo sol fiero" (p. 46) will be found duet passages for voice and horn, and in one place, on p. 47, the thoroughly modern effect of a long holding note for the horn above the voice; and the air "Mà quai note" (p. 105), accompanied by strings *con sordini*, and two flutes, has this indication on the bass line—"Con la Teorba, e Bassi piccicati (*sic*), senza cembalo e Bassons," proving once more that harpsichord and bassoons played from the bass line when not otherwise directed.

In "Poro" (1731) the air "Se possono tanto" has clear directions for the use of the harpsichord in the "Con Cembalo" and "Senza Cembalo" on the bass stave, which at the beginning is simply marked "Bassi," as usual. In the air "Senza procelle" will be seen the rather unusual combination (with Handel), of two horns and two flutes, with charming effects of holding note for one horn in the middle of the harmony. Some songs given in the appendix to this opera have a curious part for "Cembalo II.," an examination of which shows that there were two harpsichords in the orchestra, and that the second played only in the symphonies and *ritornelli* of the songs.

The score of "Ezio" (1732) gives us some new combinations, such as that of two flutes with two violas (p. 20). The most striking numbers of this work, as regards orchestration, are the song, "Se la mia vita" (p. 89) and the final chorus. The score of the former is one of the most varied in its colouring to be found in the whole of Handel's works. It contains parts for two flutes, two bassoons, and two horns; and besides the usual strings and harpsichord, a solo violin, solo viola, and solo violoncello are employed, the part of the violoncello being especially prominent. Besides such ordinary effects as solo passages for the horns or flutes, we find the combinations of flutes and bassoons in octaves, and horns and bassoons in octaves, quite in the modern style. It may be noted that the bassoons are only written for a few bars, on the line of the basses, and where they have solo passages. The indication "Tutti Bassi" at the commencement shows that in the rest of the movement they played with the basses.

The final chorus of "Ezio" shows again how much attention Handel paid to contrasts of colouring. It is a simple tune in five strophes, each of the first four of which is sung by one of the principal characters of the opera, while the last is given to the full chorus. The first verse, for mezzo-soprano, has the melody doubled by the violins *unis* in the octave above; the second, for soprano, has all the oboes in unison with the voice; the third, for alto, has the flutes the octave above the voice; the fourth, for bass, is accompanied by strings and oboes; while the full chorus has strings, oboes, and horns. The means employed are very simple, but the contrasts leave nothing to desire.

I must pass briefly over the remaining operas, though there is not one on which something of interest might not be said. In "Orlando" (1732), in the well-known air "Sorge infausta" (p. 88), the opening symphony is remarkable for the dynamic marks inserted in quite a different way from that usually employed by Handel. At the third bar the semi-quaver passage for the violas is marked *f*, while the other string parts are *p*; and at the eleventh bar the violins are marked *pp*, and the violas and basses *f* only. I have found no parallel case to this in any other of Handel's scores. At p. 97 of the same opera we find the composer experimenting with a new instrument. The air "Già l'ebro mio ciglio" is accompanied by two "violette marine" and pizzicato basses. The "violette marine" are written in the alto clef and marked "per le Signori Castrucci." We learn from Chrysanther's "Life of Handel" (II., 256) that the Signori Castrucci were violin-players in Handel's band, and that the new instrument was a kind of viola invented by one of them, the effect of which Handel immediately tried. The parts he has written for them could be played on two ordinary violas; but nothing exact is known as to the specialties of the instrument.

In "Arianna" (1733), we see at p. 73 a song with a violoncello obbligato curiously resembling in its figures the well-known solo for the same instrument in "Batti, batti;" and in "Ariodante" (1734) attention should be drawn to the lovely effect of the bassoons *pianissimo*, combined with muted strings in the air "Scherza infida" (p. 70); while in the chorus "Ogn'uno acclami" (p. 130), we find a band of oboes and bassoons on the stage answering the strings and trumpets in the orchestra. "Alcina" (1735), has nothing calling for remark except the curious piccolo solo in the ballet air on p. 148, against a sustained G for violins and violas in unison, which furnishes a very rare example of the use by Handel of the "double string."



In "Atalanta" (1736) Handel uses a trumpet in the overture for the first time. The chorus which opens the second act (p. 30) has two horns in B flat, almost the only instance of their employment in this key which I have found in Handel; and at p. 91 of the same score is a Gavotte for three trumpets and drums alone. Mozart half a century later did something similar in his little minuets for five trumpets and four drums, to which, however, he added flutes.

In "Arminio" (1736) are a few points which must not be passed over. The air "Quella fiamma" (p. 52), besides an oboe solo has "Violino 1 e oboe 1, ripieno," and "Violino 2 e oboe 2 ripieno," giving conclusive proof, if such be required, that there were more than two oboes in the orchestra. The curious disposition of the accompaniments to the air "Mira il Ciel" (p. 70), should also be noted; but for this point I must refer my readers to the score. A most singular effect is produced in the duet "Quando più minaccia il Cielo" (p. 77). Here each voice part is doubled in the octave above by a flute and oboe in unison, while the violins accompany in florid semi-quaver passages.

I cannot pass over "Giustino" (1736) without calling attention to one or two curious points. I noticed in speaking of "Riccardo" the "Traversa bassa," on p. 16 of "Giustino" another kind of bass flute is used. The opening symphony of this song ("Può ben nascer") is scored for an oboe solo "e Flauti 1" in unison; "Flauti 2" is written against the second stave, while the lowest part is indicated "Viola e Basso de Flauti." Unless Handel was more than usually careless, the employment of the plural ("Flauti 1," "Flauti 2") would show that each flute part was played by at least two instruments, while the "Basso de Flauti" would appear from the part to have been a large flute going down to the low F. In the chorus "Per voi suave e bello," of the same opera, we find again, exceptionally, the horns in B flat.

"Berenice" (1737), the last opera as yet issued by the German Handel Society, is remarkable for the meagreness of its orchestration, and contains nothing requiring notice. I have now therefore completed, though very inadequately, the first part of my task. When I come to speak of the Oratorios, I shall have to point out effects of a different class. As a whole the songs in the operas are more varied in their scoring than those in the Oratorios, though the latter are by no means so colourless as is generally imagined. It is largely in the choruses of the Oratorios that special effects will be found. I believe that what I have already written will surprise most of my readers, and I think I have a few more surprises still in reserve for them in the articles which are to follow.

(To be continued.)

## LA SCALA AT MILAN

By FILIPPO FILIPPI.

(Continued from page 75.)

THE artistic history of La Scala is truly that of dramatic music and choregraphy in Italy during the last century, for it includes a marvellous list of operas by illustrious composers, of ballets and choreographers, celebrated singers, and favourite dancers, which extends uninterruptedly through a hundred years. These may be divided into three great periods, in the course of which Italian music has transformed itself, changing style, essence, and aim. The first period, from 1778 to 1812, comprises the composers of the last century up to the dazzling apparition of Rossini. The second period is Rossinian and leads us to 1839, the first appearance of Verdi.

The third may be called Verdian, and lasts to the present day.

La Scala, begun in 1776, was built so rapidly that two years later, on August 3, 1778, it was inaugurated with Salieri's "Semiramide Riconosciata," which was sung by Signore Balducci and Lebrun, Signori Rubinelli and Prati, and the celebrated male soprano Pacchiarolli. Salieri was a poor, vulgar composer, of whom nothing is remembered but the record of his attempts to rival and criticise Beethoven at Vienna. The number of composers who, from Salieri's day to ours, have written operas expressly for La Scala is very great; and during the first period, when composing an opera was not a very long affair, considering that the only qualities required were spontaneous melodies, rapidity of development, and easy harmonies, they succeeded each other incessantly. I shall name those composers only who won more than a passing and fictitious popularity, and who deserve to be recorded in the history of art.

Guglielmi only wrote for La Scala an opera bouffe, "I Fratelli Pappamosca."

Zingarelli, a prolific and tedious composer, wrote more for La Scala than any other maestro. He began in 1785 with "Alsinda," which was followed by "Telemaco," "Ifigenia," "La morte di Cesare," "Pirro re di Epiro," "Il mercato di Monfregoso," "La Secchia rapita," "Artaserse," "Giulietta e Romeo." In 1796 he gave "Meleagro," "Il ritratto," "Clitemnestra," and "Il bevitore fortunato." Of all these operas, what has remained? "Romeo e Giulietta" only, which would be forgotten like the rest if Bellini had not written, on the same subject, his "Capuletti e Montecchi."

Asioli, a Milanese composer and excellent writer of didactic works, composed but one opera for La Scala: it was called "Cinna."

Paer, the celebrated composer of "Agnese," gave three operas: "L'oro fa tutto," "Rossana," and "L'Eroismo in Amore." This last appeared in 1816, when Rossini's star had already risen.

Fioravanti, one of the most brilliant and imaginative writers of opera bouffe in the old Italian style, of which Cimarosa is the prototype. The public of La Scala warmly applauded four new works by him: "L'astuta in amore," "La capricciosa pentita," "L'orgoglio avvilito," and "La schiava di due padroni."

Mayr, of Bergamo, was remarkably gifted with dramatic power for his time, and wrote during the period of Napoleon's grandeur, dedicating to him a cantata. La Scala accepted the following works by this composer: "Lodowiska," "L'equivoco," "Le due giornate," "Imisteri Eleusini," "Le fiute rivali," "Alfonso e Cora," "Amor non ha ritegno," "Braldo ed Eunna," "Adelasio ed Aleramo," "Ne l'uno ne l'altro," "Raoul di Créqui," "Le due duchesse," "Elena," and "Fedra," this last in 1821, when Rossini was at the height of his glory; but Mayr's rather antiquated style makes me place him amongst the composers of the first period.

Generali is to be considered as Rossini's true precursor. Form and ideas are often identical in both masters, and the famous *crescendo* in the overtures is his invention. Generali began composing for La Scala in 1805. "Don Chisciotte," his first opera given there, was followed by "Chi non rësica non rosica," "La vedova delirante," and "Il romito della Provenza," this last in 1830.

Gnecco deserves mention for the great success he obtained with "Le prove d'un opera seria," which remained for years in the general *répertoire* and was played in every theatre in Italy.

Morlacchi, a melodious composer, gained celebrity for one opera only—"Tebaldo ed Isolina"—his

"Aventure di nuagioruata" and "Gianni di Parigi," given at La Scala, had no success.

During the second period, besides Rossini's, we find names which entirely eclipse those of contemporaneous writers. These names form a melodic pleiad which has impressed itself on the whole world, leaving ineffaceable traces, notwithstanding the real progress made later in the musical drama. And this is the reason why the Italians, whose nature seemed reflected in the easy, spontaneous, inspired melodies of Rossini, Bellini, and Donizetti, bore so ill the violent change of style which has arisen lately. On the production of every new work written in our day these melodies are evoked and mourned over, yet there is nothing left to do but to copy them or turn boldly towards the future. Let us see now what these famous composers wrote for La Scala, and begin with Rossini, who, at the early age of twenty, brought out an opera bouffe, "La Pietra del paragone." It was sung by Signora Marcolini, Filippo Galli, and Bonoldi, three celebrities of their time, and the composer received 600 lire from the *impresario*.

The success was immense. Rossini became at once famous, and the viceroy of Italy exempted him from military service, a most extraordinary favour in those Napoleonic days. Two years later he returned to Milan and gave "Aureliano in Palmira," in which the famous Velluti sang. It appears the opera had but a very quiet reception, but Velluti obtained an enthusiastic success for his fanciful vocalisations; indeed, these ornamentations were so much out of proportion with the original theme, and so completely perverted the melodious idea, that Rossini from that day determined to write himself all the ornaments he intended to be sung. Useless precaution! for singing masters, and singers too, have ever since added new variations to those already elaborated by Rossini. The overture alone of "Aureliano" has remained, placed by Rossini himself as the Prelude to his "Barbiere di Siviglia." In this same year (1814) Rossini gave, at La Scala, "Il Turco in Italia." It was coldly received, the general opinion being that the master had copied himself too freely. A great success, however, was obtained by its performers—David (tenor), Galli (basso), and the buffo Pacini, who was inimitable in the part of *Geranio*.

Three years passed over, and in 1817 Rossini, full of honours for his "Barbiere," "Otello," and "Cenerentola," obtained an immense success with "La Gazza Ladra." On leaving the theatre, after the *furore* of the first night, Rossini, who joked on every subject, said that he was more overpowered by the fatigue of the numerous bows he had to make to the audience than by the excitement of his great success. Two curious circumstances are attached to the first representation of "La Gazza Ladra." The fine duet of the prison was written in Ricordi's back shop, in the midst of a dozen copyists, who were making a furious noise; then a pupil of Rolla, the violinist, wanted to stab Rossini because he had had the impudence to put drums in the overture, and was pacified only when Rossini, with comic gravity, promised he never would repeat a similar profanation. The last opera Rossini wrote for La Scala was one of his weakest, "Bianca e Faliero," which was given in 1820. It failed completely, a marvellous quartet in it alone being received with enthusiasm.

Pacini, after being one of Rossini's first imitators, left the beaten path, and, adopting a style of his own, soon became a tolerably original inventor of themes and *cabalette*; but too affected, a bad harmonist, too violent in dramatic effects, and wanting in rhythm; his operas, although successful on their production, soon fell into disuse, and "Saffo" alone remains. Of this, however, there are doubts as to his being really

the author; indeed, it has been attributed to his servant, who it is said gave him the best motives in it. No less than ten operas did he write for La Scala, beginning in 1819. Their names are: "Falegname di Livonia," "Wallace," "La Vestale," "Isabella ed Errico," "La gelosia corretta," "Gli Arabi nelle Gallie" (which was very successful), "I cavalieri di Valenza," "Il Talismano," "Giovanna d'Arco," and "L'Ebreo."

Another close imitator of Rossini was Meyerbeer, at the time he gave his two first operas at La Scala, "Margherita d'Anjou," in 1820, with fair success, and, in 1822, "L'esule di Granata," which pleased less. Shackled by too close an imitation of Rossini, whose form, style, and even embellishments he reproduced, he had not been able in these two works to give adequate signs of the truly original character of his genius, which only revealed itself in the "Crociano," and attained perfect maturity in "Robert le Diable." Mercadante, too, for a long time reflected only the formulas, ways, and means of the great Pesarese; but he always tended to the grand style and pompous expressions which came later. He, perhaps, was less imaginative and melodious than Pacini, but he surpassed him in learning, in clearness, and in a certain grandeur and regularity of construction, which unfortunately turned to heaviness and wearisome length. "Elisa and Claudio" was the first opera he gave at La Scala, in 1821. The triumph it obtained created the universal feeling that a new melodious genius had arisen, but instead of progressing his star receded for many years. Signore Tosi and Pisaroni, two celebrities of the time, must be mentioned as contributing greatly to his success. The following operas, "A dele ed Emerico," "Amleto Montanaro," "Il Conte d'Essex," "La gioventù di Enrico V.," all given with little or no success, are now forgotten. "Il Giuramento," given in 1837, and sung by Signore Schoberlechner and Brambilla, Pedrazzi and Cartagenova, renewed Mercadante's fame, and was followed in 1839 by the representation of "Il Bravo," perhaps a more clamorous triumph yet. These two operas mark the culminating point of Mercadante's inspiration, for in them spontaneous phrases, with novel outlines, are sustained by solid harmonies and most effective dramatic expression. "La Schiava Saracena," the last opera written by Mercadante for La Scala, was of an inferior stamp altogether, and was very coldly received.

Donizetti's name appeared for the first time on the bills of La Scala in 1822. This artistic genius, whose excessive facility for composing, and whose untimely end prevented him from reaching the highest realms of art, had to encounter difficulties and vanquish obstacles such as few artists have met with. His first attempt was a failure, "Chiara e Serafina," in 1822, which was produced immediately after Mercadante's "Adele ed Emerico," which had obtained a fair success. Nor was he more fortunate with "Ugo Conte di Parigi," given ten years later in the same season as "Norma"; too severe a test, although the good public of La Scala had shown itself difficult to please, even by Bellini's divine creation. A memorable date is that of December 26, 1834, when "Lucrezia Borgia" was first represented; many are still living who were present, and they all concur in saying that it was received with impatience, general discontent, and disapproval, to be pulled to pieces next day by the criticisms of the time.

Donizetti next gave "Gemma di Vergy," a very inferior work to "Lucrezia Borgia," but which pleased more. The last opera Donizetti wrote for La Scala was "Maria Padilla," which contains a beautiful duet for two sopranis. This opera had more success

than its predecessors, although "Gemma" is a fine opera, full of fancy, and "Lucrezia" a real masterpiece.

No new composer created such a dazzling surprise as did Bellini with "Il Pirata," in 1827, supported by three vocalists, whose names have reached us as famous amongst all—Rubini, Tamburini, and Méric-Lalande. Added to the unexpected beauties of new and fresh melodies, the maestro himself exercised a bewitching influence by his sweet, affectionate manner, his youth, and beautiful expression. The music of "Il Pirata" has now got old, but one must go back to those days to be able to imagine the effect those warm melodies had on the public, when sung by a tenor such as Rubini. Two years later "La Straniera" also pleased immensely, but did not produce the enthusiasm created by "Il Pirata." Rubini was no longer there, and was replaced by Reina; to Tamburini and Méric-Lalande was added Madame Ungher, one of the future queens of song. The success of "La Straniera" grew with every representation, and no good Milanese could do without going each night to hear the famous "Meco tu vieni o misera." Another memorable date in the history of "La Scala" was that of the first representation of "Norma," December 31, 1831. How strange it is to learn that "Norma" was received coldly by a public who applauded all the pieces on the old-fashioned principle, and left unnoticed all the sublime, imperishable passages of this score, in which Bellini, by his melodic force, obtained a dramatic effect never before realised, even by Gluck's declamation, nor surpassed since by Wagner's metopea. Quite on a par with the public's reception was the judgment of the critics, who with stolid and impudent coolness pitied Bellini, and declared a want of vitality in his new work, the most living and most lasting score in existence.

Another composer worthy to be recalled, although not to be compared to the great masters of his time, is Ricci. His "Chiara di Roseberg" obtained great success in 1831, and a more noisy triumph still greeted the appearance of "L'avventura di Scaramuccia." On the contrary, "Chiara di Montalbano" failed miserably.

(To be continued.)

#### AMATEUR MUSIC AS IT SHOULD BE.

THE coming of age of the Herefordshire Philharmonic Society within the past year has been allowed to slip by without any recognition from the press, though much smaller and less noteworthy musical events are constantly chronicled, and though to its numerous members, and twice a year (when the concerts are given) to three or four surrounding counties, it has been a most important institution ever since its commencement twenty-one years ago. This silence may be consequent on one of the Society's rules—not to admit the press for the sake of public criticism; but it seems a mistake and an act of injustice in these days, when the efforts of amateurs are being constantly run down (chiefly because they are successful), that the music-loving public should not have the opportunity of knowing a little about so excellent an amateur Society from every point of view, whose twenty-one years' flourishing career fully entitles it to offer rules and principles as models on which other societies may build with almost insured hopes of success.

A knowledge of most of the similar musical associations now in existence all over the United Kingdom enables us to say that there is no other Society of the same character which can boast a like artistic position. To endeavour to show the reason for this,

with a view to encourage and stimulate other similar bodies to the same degree of excellence, may be worth some little consideration. The Society possesses, in common with most others, a president, vice-president, committee, treasurer, subscription list, and ballots for its members, consisting of ladies and gentlemen, who come, some of them, sixty miles to attend the strictest rehearsals. This will tend to show that the Association possesses what others seem unable to obtain—namely, the hearty love and deep interest of all its members.

Anything but a crammed room at its concerts is unknown, and this not from tickets being forced upon unwilling buyers by aristocratic ladies, to whom the effort of getting rid of them is well nigh a desperate one; but from those taken up by the subscribers to whom they belong. Houses are filled and parties are made from the *esprit de corps* felt everywhere with regard to "our Society"; the same sort of interest, indeed, working for music which supports successfully the county balls and agricultural shows throughout England; not a complimentary simile for art, perhaps, but one which shows the sort of life absolutely necessary from a social point of view, and which ensures a satisfactory result indirectly from a musical standpoint also.

The cause of this is, of course, mainly individual effort; but surely in other counties there might be found equally competent and energetic managers, who would and could infuse that magnetic power into a body of people which we commonly call "go," and without which the best efforts are "stale, flat, and unprofitable." Amateur music has of late made great strides, and amateurs will have their own music and their own performances whether they are laughed at or no. They want to know, by performing it, the music they care for; to listen to it once or twice gives them little or no knowledge of it. Their rendering of it may not always give their listeners all the pleasure they wish, but it gives the executants pleasure, for they have learnt something, and at each performance feel the necessity of learning more, their powers of gauging the merits of a purely artistic performance being also materially increased.

The Society which is our subject possesses both an orchestra and a chorus. Perhaps the former may not be all which its members some day hope to see it; but many of them, we venture to say, would agree that they have learnt more of music at their rehearsals than from all they have heard elsewhere put together. We would only recommend them more frequent rehearsals to fit them to become in their department as good as the other half of their Society; for, of the choral singing, it would be impossible to speak too highly. Judged by a professional standard it is first rate, and there are many fine points in most of the works given by the members, especially those unaccompanied, which we do not think could be excelled by many well-known Metropolitan choirs.

After having mentioned this characteristic of the Society, readers will not be surprised to hear that the conductor in Herefordshire is Mr. Henry Leslie, to whom the advancement of music owes so much throughout England. He realised long before other people that if England is to rise from the ignominy of being *the* unmusical nation of Europe, the work of making her different, and of giving to her the cultivated, discriminating audiences we find abroad, belongs undoubtedly to the self-cultivation of amateurs of all classes throughout the country, either through choral and orchestral societies or through independent action. One of the first results of his working interest in this branch of musical education was the formation of the Herefordshire Philharmonic

Society, and for twenty-one years he has given his untiring skill in making it what it now is, socially, financially, and, above all, artistically flourishing.

During that time something like two hundred and eighty works, great and small, have been given; and the result is a real feeling for, and a certain knowledge of, much good music among the Society's members, combined with the certainty of its being carried home and influencing largely for musical good their respective villages and surroundings, as indeed is proved to be the case.

Should this short account of successful results and their apparent reasons lead any similarly constituted Society to follow the rules and ambitions of this one, or encourage any musical amateur to go on with the great work of musical education in himself and those around him, its object will have been reached; for if music as a serious art is ever to be appreciated and understood here, as it is in Germany, the formation of an educated, enlightened public is the first requisite; and, in order to produce this valuable result, most surely will the root of the matter prove to be the cultivation and encouragement of the musical amateur.

#### SIR JULIUS BENEDICT.

THOSE who can remember the time when Benefit Concerts were amongst the important attractions of the London musical season must recall with pleasure the annual appeal of Mr., now Sir Julius, Benedict, who invariably assembled around him the best artists of the day, and provided a programme of the highest degree of interest. In June of the present year the fiftieth anniversary of these performances will be celebrated by two concerts at the Albert Hall, at the first of which the composer's Oratorio "St. Peter" will be given. Apart from the opportunity which will thus be afforded for showing the estimation in which the exceptional artistic gifts of Sir Julius are held by the general public, we are glad to say that a testimonial in acknowledgment of his many years' services to the art has been proposed; and, as might be expected, has received the most cordial support. The Lord Mayor has accepted the post of Honorary Treasurer, an office has been secured, and many subscriptions have already been promised. In reviewing the fifty years of Sir Julius Benedict's career in this country, during which music has grown from an aristocratic luxury to a popular necessity, it must be recollected that he has ever been one of the most active agents in its progress; for as executant, composer, teacher, lecturer, and writer, he has made a name which will be permanently enrolled in the annals of the art. But although in all these capacities he has fairly earned a deep debt of gratitude from audiences, pupils, and readers, it must not be forgotten that there are many who cannot be classed under any of these heads who have received, and benefited by, his information and counsel.

A preliminary meeting of the Committee was held in the saloon of Her Majesty's Theatre, on the 22nd ult., when, in the unavoidable absence of the Earl of Lathom, Lord Londesborough took the chair. A very large number of musical professors, amateurs, and others connected with the art were present, and letters were read accepting the office of patrons, on behalf of Her Majesty the Queen, the Prince and Princess of Wales, the Duke and Duchess of Edinburgh, the Duke and Duchess of Albany, and Mr. Gladstone, who expressed much regret at his inability to attend the meeting. On the motion of Mr. Wilson Barrett, seconded by Mr. T. Chappell, it was resolved that the testimonial should take the form of a sum of money, to be raised by public sub-

scription, and from the proceeds of the two Concerts to be held at the Albert Hall. Mr. Barrett added that if the members of the theatrical profession could by their aid increase the fund, they would be most willing to give their services in the cause. Resolutions were also passed empowering the General Committee to increase their number and to receive contributions, and also to appoint an executive Committee, including the Earl of Lathom and Lord Londesborough. The Lord Mayor was requested to continue to act as Hon. Treasurer, and Mr. C. W. Thompson as Hon. Secretary, Mr. George Reeves Smith being appointed Secretary to the Committee. It was also agreed that Messrs. Dimsdale, the trustees of the fund, should be authorised to receive subscriptions, as well as the members of the Committee. Apart from the large number of subscriptions collected at the Meeting, the interest felt in the proceedings by all present was unmistakably apparent; and that the proposed testimonial will thus be a genuine expression from the music-lovers of a country with which the recipient, although not a native, has so long identified himself, must, we are certain, materially enhance its value to one who has so legitimately won his fame as an artist, and his reputation as a man.

ALL who think with us that the selection of operatic works for performance in any country should not be bounded by geographical restrictions, cannot but feel gratified that the lessee of the Royal Italian Opera no longer confines himself to the creations of foreign composers; but, welcoming good music wherever it can be found, has chosen Mr. Mackenzie's highly successful opera "Colomba" as one of the chief attractions of the coming season. The prospectus announces that this work, translated into Italian, and the principal part sustained by Madame Pauline Lucca, will positively be produced, Mdlle. Gertrude Griswold (who will make her first appearance on the stage in England), being also included in the cast. This widening of the hitherto somewhat exclusive scheme of the Royal Italian Opera will, we feel assured, tend, not only to secure a continuance of support from the former subscribers to the establishment, but will enlist the sympathies of the many who had long urged the desirability of instituting some changes in its management, which should be more in consonance with the marked progress in the musical taste of the people. We are glad also to find that Reyer's Opera "Sigurd," lately received with so much favour in Brussels, will be given, with Madame Albani in the character of the heroine. Besides the artists already mentioned we are promised Madame Adelina Patti, Madame Sembrich, Madame Maria Durand, Mdlle. De Vere (her first appearance at the Royal Italian Opera), Madame Scalchi, Mdlle. Reggiani, and Mdlle. Tremelli; Signor Nicolini, Signor Marconi, M. Soulacroix, Signor Mierzwinski, Signor Cotogni, M. Devoyod, Signor De Reszké, Signor Monti, and Signor Novara. The conductors will be, as before, Signor Bevignani and M. Dupont. The season will commence on April 29. As announced in our last number, a series of twelve performances of German Opera, under the conductorship of Herr Richter, will also be given on the Wednesdays and Fridays in each week, commencing June 4, which will certainly be a welcome addition to the important musical events of the season.

THE Christmas of 1883 brought with it the usual—indeed we may say more than usual—performances of "The Messiah"; and, as might be expected, a number of unique criticisms upon the work have

appeared in country newspapers, many of which have been forwarded to our office. One of these—after telling us that “The Messiah” is a great deal too much heard in the present day, and that its merits are over estimated, because “the majority of people are blinded by the sublimity of the subject, and rendered unfit to pronounce judgment from a purely musical standpoint”—proceeds to say that the rendering of the air “I know that my Redeemer liveth” was “exceptionally brilliant”; that the singing of “He was despised” was “equal to a commentary upon it,” and expresses regret that after the air “Why do the nations,” “the singer gets his own share of the applause and the orchestra’s to boot.” In another the critic says that he would have been better pleased had the air “The trumpet shall sound” been written for a soprano, and makes other suggestions for improvements in the Oratorio which are, unfortunately, now too late. But a long notice, headed “The Messiah,” and commencing “The above was the title of the piece performed on Monday night,” is perhaps the most remarkable of any of the “curiosities of criticism” we have yet quoted from. “Thus saith the Lord of Hosts,” we are told, was well sung; “the chorus ‘He shall purify,’ &c., follows, in which the alto ‘soars.’” Then, “the contralto sung the next piece most efficiently, and so far not the slightest *itch* took place.” During the singing of “He was despised,” it is said, “one of the musicians got slightly wrong.” When the Hallelujah chorus was given, “the whole audience rose to their feet. Whether,” remarks the critic, “it was through having become uneasy from having sat from half-past seven to ten o’clock, or from some higher motive, the change was a enjoyable one.” The rendering of the whole of the choruses was evidently quite to the mind of the writer, for he says that “with the exception of a very slight *itch* in bass,” the singing was all that could be desired. We may add, in conclusion, that the italics are ours.

OUR readers know that we have consistently endeavoured to enforce the fact, whenever occasion offered, that good music, whether thoroughly understood or not, is always more enjoyed by the lower classes than bad. In the course of our remarks upon this subject we have adduced innumerable instances of working men even asking for songs of a higher class than those given to them at cheap Concerts where the music was presumably adapted to the capacity of the audience; and the most successful items in the programmes of the many “People’s Entertainment” performances have invariably been the compositions of the great masters. We have now before us, however, a proof that matters are mending, and that all our caterers for poor men’s Concerts are beginning to awaken to the truth we have stated. It appears that a number of those useful individuals popularly known as “Sandwich men,” whose pitiable appearance in the streets of the metropolis has often excited commiseration from the passers by, were invited one evening during the past month to the headquarters of the Bloomsbury Chapel Mission; and that, after an excellent tea, recitations and music were provided for their amusement. Songs were given by several amateurs, and glees by a choir connected with the Mission Hall. The instrumental pieces included a March by Schubert, a Minuet by Mozart, and a Barcarole by the first-named composer; and we are told that “a more intelligent and appreciative audience could not have been desired.” We have often heard of composers who produce music of an inferior class on the supposition that anything better will not sell; and these compositions they

appropriately term “pot-boilers.” Some years ago the taste of the day might have justified such a course of action; but when “Sandwich men” can listen with delight to the music of Schubert and Mozart, we may reasonably ask whether such a lesson should be disregarded. “Pot-boilers” must, no doubt, be composed; but the time may soon come when the pot shall really be boiled with the flames of the bad works, and the good ones may prove the means of putting something in the pot to boil.

SINCE the true method of producing the voice has engaged the attention of our most eminent medical authorities, the question has assumed a form which is likely to lead to the most beneficial results. The book on “Voice, Song, and Speech,” noticed in our last number, has demonstrated the necessity of studying the causes as well as the effects of bad voice production by those who profess to give instruction in the art; and although we do not expect that every teacher of singing shall also be a surgeon, it is good that he should avail himself of the latest researches on the matter. The opening chapter in the book already alluded to has the following passage, with which, we think, all must agree: “Some have ridiculed the idea that an acquaintance with this subject is of any more use to the vocalist than is the anatomy of the hand to the pianist. But the examples are not analogous, inasmuch as the pianist obtains his instrument ready made for him, and if he wear it out or injure it he can purchase another, while the vocalist has to form his voice, and if he wrongly use it, it may be gone for ever.” Those who acknowledge the truth of this, however, should remember that there is a danger to the inexperienced in attempting self-tuition by the aid of a treatise, however well it may be written. A professor once told us that he was waited on by a lady to “have her voice tried,” and commenced by singing the scale with a spasmodic gasp between each note. Upon being asked what she meant, she said she had read in some book that she would never sing unless she pursued this method, and that therefore she had taken a great deal of trouble to acquire it. Perhaps the work inculcating this principle had good in it, but the tyro had only extracted the bad. Professors may undoubtedly be guided by books, but students should be guided by professors.

LOVERS of Handel, a race which happily still exists, though in danger of being improved off the face of the earth, will hear with pleasure that the “Dettingen Te Deum” is to be performed at the next festival of the “Sons of the Clergy,” to be held in St. Paul’s Cathedral, on May 14. In former years it was performed alternately with the Te Deum by Purcell; but, for some reason or other, this programme was superseded about fifty years ago by a long selection of English anthems, accompanied only by the organ. The full band was revived, under the auspices of the present organist, and many beautiful works, not often to be heard in London, have been given in their integrity under the dome of the Cathedral; amongst them Spohr’s “How lovely are Thy dwellings” and “God, Thou art great”; Mendelssohn’s “As the hart pants,” “Come, let us sing,” and “When Israel out of Egypt came”; Hiller’s “Song of Victory,” and also his fine, but too seldom heard, “All they that trust in Thee, Lord.” What a pity Latin words may not be used! We might then hear Leo’s “Dixit Dominus” in C, possibly a Mass by Palestrina, or Bach’s glorious Mass in B minor.

## ROYAL ALBERT HALL CHORAL SOCIETY.

THE only performance of this Society requiring record in our present issue is that of Berlioz's "Faust" on the 7th ult. This favourite work was repeated in place of one of the intended performances of Wagner's "Parsifal," the production of which has been of necessity postponed until next season. We have so recently drawn attention to the masterly way in which the "Faust" is interpreted by Mr. Barnby's well-trained forces that it is only necessary to note the special features of this performance. Regarding the efforts of Mrs. Whitney, an American soprano who sang the music of *Marguerite*, it will be well to speak with some degree of reserve. There was ample evidence to prove that the new comer is an experienced artist, and whatever imperfections of method were noticeable may be fairly attributed to nervousness and the sensation of strangeness which every vocalist must feel when singing for the first time in so large an area as the Albert Hall. Mr. F. King gave satisfaction in the music of *Mephistopheles*, and Mr. Lloyd as *Faust* and Mr. Pyatt as *Brander* repeated their now familiar successes.

## SACRED HARMONIC SOCIETY.

AT the Concert given by this Society on the 1st ult., Schubert's Mass in E flat—one of the features of last season—was repeated, and with it were performed Beethoven's Seventh Symphony and Mendelssohn's "Walpurgis Night." These things made up a good and attractive programme, but the arranged order of the evening was broken in upon by the sudden illness of Mr. C. Hallé, who found himself quite unable to be present. The emergency was undoubtedly grave, but when an archer has two strings to his bow the snapping of one is not fatal. Mr. Hallé prostrate, the assistant Conductor, Mr. W. H. Cummings, came to the front, and at short notice took upon himself to direct not only the choral works, but the Symphony also. As may be supposed, he was least successful with the orchestral piece, the necessary experience, though not the required musicianship, being wanting. Yet Mr. Cummings, even with this, did wonderfully well, the audience being so impressed with the fact as to call him to the platform amid loud applause. With the Mass and Cantata the Conductor was, of course, at home, and they were rendered in a manner which gave the utmost satisfaction. Upon the works themselves there is no need to dwell, but we may congratulate the Society upon the fortunate circumstances that enabled it so successfully to "pull through" a crisis. The band and chorus were excellent as usual, and thoroughly well seconded the intentions of Mr. Cummings.

At the Society's next Concert, given on the 22nd ult., Bach's Christmas Oratorio was performed, under the direction of Mr. W. H. Cummings. The talented assistant Conductor was not called upon in this case because of Mr. Hallé's illness, but in pursuance of an arrangement made when drawing up the plan of the season. It was naturally and properly felt that Mr. Cummings, as chorus master, should be entrusted with the performance of a great choral work, and choice fell upon the Christmas Oratorio. In the result nothing but good came. Mr. Cummings showed that he possessed all requisite knowledge and skill for the responsible task; he maintained a firm control over his forces, and, if we cannot in every instance approve his reading of the music, nothing is more certain than that he had a definite idea, and was able to secure its ample expression. It is scarcely necessary to say that all the Christmas Oratorio was not performed, or that Bach never intended it should be given at a single sitting.

We have here, in point of fact, six Cantatas intended for Church use during the Christmas season, and, though short individually, collectively so long as to compel omissions when performed under the circumstances of a Concert. Some of the larger choruses were left out by Mr. Cummings, for whose judgment, we may be sure, it is possible to give good reasons. Nevertheless, we passed those numbers over with regret, and for some of them would gladly have exchanged a few of the chorals, to all of which honour was done. It soon became apparent to the audience why the chorals had been retained. The object undoubtedly was to display the fine part-singing of the choir when unaccompanied, and to rival in finish the execution of similar pieces by

the Albert Hall Choir. Undoubtedly, a great step was taken in this direction, the music being performed with a steadiness, truth of intonation, and power of expression that reflected high credit upon all concerned. Nor were these merits confined to the chorals; inasmuch as the choruses proper were given with striking power and effect. Miss Annie Marriott, Miss Mary Beare, Madame Patey, Mr. Harper Kearton, and Mr. Bridson answered for the solos, and gave a good account of them, special applause following in several instances. We shall be understood as referring to the Echo song for the soprano, the Slumber song for the contralto, and the duet for soprano and bass. These were all capitally performed; the only drawback to the merit of the solos, indeed, being an occasional lack of declamatory point and power in the delivery of the recitatives. But at this no amateur wondered, the secret of good recitative singing being in these days limited to very few. The audience paid great attention to the work throughout, and its performance must be accounted a distinct success.

## MR. WILLING'S CONCERT.

THE extra Concert given by Mr. Willing's Choir, on Tuesday, the 26th ult., with the object of raising funds for the restoration of a church near Coventry, was one of the most interesting of the present season. The programme included three items, of which one was an absolute novelty, and another a revival of a little known work; while the performance of the third had one specially attractive feature, to which further reference shall be made presently. Mr. E. H. Thorne, whose setting of the 57th Psalm, written expressly for the Society, came first in order, is a musician whose merits are not so widely known as they deserve. His compositions for the church have obtained general recognition, but the present work proves in a decisive manner that Mr. Thorne has emancipated himself from the trammels of the orthodox ecclesiastical style, and made himself acquainted with the scores of modern composers of sacred music. The Psalm is arranged for tenor solo and chorus, and in the general character of the music may be described as standing midway between Mendelssohn's "Hear my Prayer" and Liszt's setting of the 13th Psalm. It is neither so sumptuous in melody as the one nor so free and involved as the other, but it has a sufficiency of melodic charm, while in construction and phraseology it is thoroughly modern and independent. To come to details, the work commences with an expressive tenor solo in A minor, with which eventually brief phrases for chorus, with harp accompaniment, are mingled. At the words "Awake up my glory" the tempo changes to *allegro vivace* in the key of D, and after another brilliant solo the Psalm concludes with a vigorous fugal movement in A, in the development of which the principal voice has a share. The second item in the programme was a selection from Handel's early Italian Oratorio "La Resurrezione." In 1706, the young composer, just emancipated from the distasteful study of the law, commenced a tour in Italy—at that time a necessary part of a musician's education—and in 1708 "La Resurrezione" was completed, and performed in Rome. The long period during which the work has slumbered is not a matter of surprise, even making full allowance for the estimation in which Handel is held in this country, for such interest as it possesses, is, of course, mainly antiquarian. It is in his choral writing that Handel's genius is chiefly resplendent, and in "La Resurrezione" there are but two choruses, brief, simply constructed movements, placed at the end of each part of the work. The characters are an *Angel*, the *Magdalen*, and a *Voice* (soprano), *Cleophas* (contralto), *St. John* (tenor), and *Lucifer* (bass), and the libretto consists merely of a dialogue between these mortal and immortal personages. In some prefatorial matter supplied to the book of words by Mr. W. H. Husk, the writer says that "Handel's instrumentation will be adhered to and no additions whatever made." This was doubtless said in perfect good faith, Mr. Husk not being aware that Mr. Willing intended to use Sir Michael Costa's additional accompaniments to the fine bass air "O voi dell' Erebo," and that the cembalo part would be omitted throughout. The matter was only of importance as showing once more that it is a practical impossibility



to perform one of Handel's scores precisely as he left it. The selection was, on the whole, tolerably well rendered, the soloists being Miss Jessie Griffin, Madame Enriquez, and Mr. Santley. The choir, however, was heard to far greater advantage in Mendelssohn's "Athalie," which formed the second part of the Concert, and we are inclined to consider their share in this work as the best achievement so far. The illustrative verses were declaimed by Mr. Santley earnestly, though without much variety of emphasis, and the solo parts were efficiently sustained by the Misses Robertson and Miss Griffin.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

SOME of Mr. Arthur Chappell's programmes during the past month have presented features of more than usual interest. For the sake of chronological accuracy, however, we must commence with the Concerts of January 26 and 28, though these may be dismissed with only a formal record of what was done. Beethoven's Quartet in A (Op. 18, No. 5), his Sonata in A (Op. 2, No. 2), and Fibich's Quartet in E minor (Op. 11) were played on the former occasion; and four movements of Schubert's Ottet, Bach's Prelude and Fugue à la tarantella, and Beethoven's Trio in G (Op. 1, No. 2), on the latter, Mr. Charles Hallé being the pianist on the Saturday and Miss Marie Krebs on the Monday. The vocal music, contributed by Mr. Edward Lloyd and Miss Santley respectively, calls for no remark. The *rentrée* of Mdlle. Janotha, after a more than usually prolonged absence, constituted the chief attraction at the Concert of the 2nd ult. The Polish pianist received a warm welcome from a full audience, and speedily proved that she has lost none of those qualities which have given her a position in the front rank of executants. Mdlle. Janotha is in no sense a specialist; while it would scarcely be correct to say that she is perfect in everything she attempts, there are very few pianists who show so much excellence alike in the classical and romantic schools of composition. Her admirers would perhaps have preferred to hear her in some work of importance on this occasion; but let that pass. She gave a highly sympathetic rendering of Chopin's Impromptu ira F sharp, and though Herr N. Janotha's Gavotte and Herr Gelenski's Scherzo in E flat did not prove very interesting as music, they showed her command over the key-board, the latter piece especially. Of course she was encored, as was Madame Néruda in Paganini's Moto perpetuo. The concerted works were Spohr's melodious Quartet in E flat (Op. 58, No. 1) and Rubinstein's fine Sonata in D (Op. 18), for pianoforte and violoncello. In the analytical programme it was suggested that the Adagio in the quartet would make an excellent organ piece. The writer was perhaps not aware that the movement is to be found among Dr. Hopkins's organ arrangements published many years ago. Mr. Santley contributed three of his oft-repeated selections, namely, Signor Piatti's "O Swallow, Swallow," Schubert's "An die Leyer," and Schumann's "Widmung."

Amateurs should have mustered in strong force on Monday, the 4th ult., for the programme contained a new pianoforte Sonata by Mr. Villiers Stanford, but as a matter of fact they severely stayed away. This indifference on the part of the public to the claims of native art is not only irritating, but it is fast becoming ridiculous. We have three or four young composers whose collective ability is at least equal to that of the same number of leading German living musicians, whose utterances always awaken interest and expectation. Mr. Villiers Stanford is gaining honour abroad, but he is also not without it at home, for in his orchestral Serenade in G and his Elegiac Symphony—to name but two of his works—qualities have been recognised far more valuable than mere musicianship, even of the highest class. These qualities are also present in his new Sonata, which is in the unusual key of D flat. Some listeners have professed to perceive in the work a deliberate intention to violate the established laws of form, but we confess that to us no such design is apparent. In matters of detail, Mr. Stanford shows himself an independent thinker, but in all essentials his newest work is as classical in outline as could possibly be desired. The opening *adagio* is exceedingly impressive, and the succeeding *allegro moderato* is worked out with splendid mastery of the subject matter, the general effect being that

of a lofty design carried into execution by a thoroughly experienced hand. The succeeding *allegro grazioso*, a modified kind of *scherzo*, is vigorous, and the final *allegro comodo*, with its excellent first subject, seems scarcely less important than the first movement, though for some mysterious reason no analysis was vouchsafed of this portion of the work. Here it may be remarked, parenthetically, that if biographical details are taken from Grove's "Dictionary" they should be brought up to date and mistakes corrected. Mr. Stanford's Serenade, produced at Birmingham, was not repeated at Bristol; nor is his opera "Savonarola" to be produced at Hamburg in the autumn, but at the end of the present month. To return to the Sonata, we have no hesitation in characterising it as one of the most important compositions for piano solo produced within the present generation. It was very finely played by Miss Zimmermann, and composer and executant were called to the platform and loudly cheered. An addition to the number of acceptable vocalists was made at this Concert in the person of Mr. Winch, a native of America, and the possessor of a tenor voice of very agreeable quality, and well under control. Mr. Winch proved himself to be an artist in his first air, Handel's "Si tamo, o cara," from "Muzio Scaevola," and he was even more successful in some charming *lieder* by Raff and Jensen. One of these was asked for a second time, and the audience was evidently well pleased with the new comer. Mendelssohn's Quartet in D (Op. 44, No. 1), Rheinberger's Pianoforte Quartet in E flat (Op. 38), and some pieces for violoncello by Signor Piatti completed the programme of this excellent Concert.

On the following Saturday Madame Néruda could not appear in consequence of indisposition, and her place was taken by that clever young English violinist, Miss Emily Shinner. It was an arduous undertaking for a young artist to appear at short notice as leader of the concerted music before such a highly critical audience, but Miss Shinner acquitted herself remarkably well, the works in which she took part being Mozart's Quartet in D minor and Haydn's Trio in C. Mdlle. Janotha played Beethoven's Sonata in D, Op. 28. On Monday, the 11th, there were two novelties, both of them by deceased composers. The first was a Quintet in D, for flute and strings, by Molique, Op. 35. This highly esteemed violinist, teacher, and composer left a large number of works in various styles, but his name does not often appear in concert programmes, the most prominent recent instance being the revival of his Oratorio "Abraham," at the Hereford Festival of 1882. Molique was a musician of the first rank, and whatever he wrote bore the impress of sound workmanship, as well as remarkable elegance of style. These qualities are to be found in full measure in the flute Quintet which it is stated was written at the request of Mr. Walter John Broadwood. It is in no sense a great work, but it is very pleasing, a flow of easy unaffected melody mingled with scholarly partwriting prevailing throughout. As a representative example of the art work of a period when Spohr and Mendelssohn were the masters from whom musicians gathered their inspiration, the Quintet was well worthy of revival. It was beautifully interpreted with Mr. Svendsen in the principal part. The other novelty was Beethoven's Serenade Trio for flute, violin, and viola, Op. 25, a work which, in the nature of things, is not likely to be often performed, bright and ingenious as it is. Mendelssohn's Fantasie Ecossaie, in F sharp minor, Op. 28, afforded Mdlle. Janotha an easy triumph. She made a commendable effort to resist an encore, but had to yield at last, when she gave the favourite "Lied ohne Worte" in C from the sixth book. The vocal element was supplied by Miss Louise Phillips and Madame Fassett, whose singing of duets by Herr Holländer and Schumann fully merited the applause it received.

Mr. Villiers Stanford's Sonata in D flat was repeated by Miss Zimmermann on the following Saturday, and again favourably received, its merits being more conspicuous on a second hearing. The programme likewise contained two early works of Beethoven, the Trio in C minor, Op. 1, No. 3, which Haydn advised him not to print, and so offended the young composer, who was conscious that it was the beat of the set; and the String Quintet in E flat, Op. 4, a work which has suffered by comparison with the

far grander Quintet in C, Op. 29. On Monday, the 18th, there was a very large audience, induced by the double attraction of Beethoven's Rasoumowski Quartet in F, Op. 59, No. 1, and the fact of its being the last appearance this season of Madame Néruda at a Monday Concert. Mendelssohn's Trio in C minor, Op. 66, was the only other concerted work, and the greatest of female violinists played two of her favourite solos by Spohr and Paganini, receiving an encore as a matter of course. The same compliment was paid to Miss Marie Krebs after her rendering of Chopin's Ballade in A flat, though the piece did not exhibit her talent to advantage. Miss Carlotta Elliot, who has not been heard so frequently of late as could be desired, sang *lieder* by Schubert and Franz with her customary refinement and charm.

Four of the most popular works in the repertory of these Concerts were performed on the 23rd, namely, Mendelssohn's Quartet in E flat, Op. 12; Boccherini's Violoncello Sonata in A; Beethoven's Serenade Trio in D, Op. 8, and his "Moonlight Sonata," the last-named item being finely interpreted by Mdle. Janotha.

#### CRYSTAL PALACE.

THE two Concerts which come under our present notice included only one feature, and that not a very interesting one, in the shape of absolute novelty. This was the ballet-divertissement inserted in M. Saint-Saëns's opera "Henri VIII.," recently performed with great *éclat*, but with little chance of permanent success, in Paris. Whether the opera will ever be performed in the country where the scene is laid seems doubtful; in the meantime, the specimen produced at the Crystal Palace did not rouse any very ardent desire for such a consummation. M. Saint-Saëns's ballet-music is very like other ballet-music, with the difference, however, that several English and Scottish airs are introduced by way of giving *couleur locale* to the subject. The fact that England and Scotland were in those days not only strange, but frequently hostile nations, not likely to interchange their popular airs, is ignored by M. Saint-Saëns with the sublime nonchalance peculiar to his nation. Apart from this, it may be admitted that the airs are cleverly treated, and may well serve to accompany the gyrations of the dancers, some of whom, at the Grand-Opéra, were, by the way, attired in the most wonderful tartans ever beheld. The first movement of one of Romberg's Violoncello Concertos, indifferently played by M. de Munck, which also was new at the Crystal Palace, was unanimously voted a bore—a fact for which the composer is perhaps less responsible than the taste of his time. The thoroughgoing *laudator temporis acti* who looks upon Liszt and Rubinstein, and, while it was at all possible, did look upon Schumann, with horror, ought consistently to stand up for the glory of Romberg and other old-fashioned gentlemen of his calibre. The same ingenuous judge would naturally contemplate with puzzled eyes such a phenomenon as Mr. Mackenzie's orchestral ballad "La Belle Dame sans Merci," which is imbued with the spirit of modern music. For here the sacred rights of absolute form are made to yield to the demands of "poetic meaning," as embodied in the ballad of Keats, from which the work derives its name and its deeper significance. The connection between music and poetry is indeed much more intimate than the meagre and hurried so-called analysis in the programme-book would lead one to believe. At the same time, Mr. Mackenzie is not the man to sacrifice sonorous beauty to the desire of painting in detail. His themes are as melodious as they are passionate, and his scoring betrays the master of the orchestra in every bar. The work was listened to with that profound attention which is so much more complimentary to a serious and unfamiliar effort than boisterous applause. A fine performance of Beethoven's Symphony in F is all that need further be mentioned of the Concert of the 16th ult. That given a week later was entirely devoted to Handel's serenata "Acis and Galatea." It is a significant and not altogether creditable fact that the hall was but moderately filled, and that the connoisseurs' gallery was almost empty. Of the performance, it is possible to speak favourably. The chorus was, upon the whole, satisfactory, and the soli

were in able hands. Miss Mary Davies sang "Hush, ye pretty warbling choir," and "As when the dove" with inimitable charm of voice; and Mr. Bridson was a sufficiently truculent *Polyphemus*, his "O ruddier than the cherry" being amongst the chief successes of the afternoon. Mr. Charles Chilly gave satisfaction in the minor part of *Damon*, and Mr. Winch, the American tenor who was announced to sing *Acis*, but was unfortunately unable to appear in consequence of illness, found in Mr. Piercy a ready and efficient substitute.

#### PHILHARMONIC SOCIETY.

THE First Concert of the Season was given at St. James's Hall, on the 21st ult., under the conductorship of Mr. George Mount, who, for some unexplained reason, is termed in the programme "Honorary Orchestral Director." In the principal orchestral pieces—Beethoven's Overture to "Egmont," and Spohr's Symphony "The Power of Sound"—no fault could be found with the steady beat adopted by Mr. Mount, or of the times in which he took the various movements of Spohr's suggestive work; but we listened in vain for any poetical "reading" which should lift the performance beyond the level of those ordinary renderings of standard compositions so long passively endured by the loyal subscribers to this time-honoured institution. Considering, however, that three other Conductors are to share in the control of the orchestra during the season, it may be perhaps advisable that no one should too much impress his individuality upon the instrumental body; and, whilst admiring Mr. Mount for his modesty, therefore, we cannot but enter our protest against a policy which must effectually prevent any permanent reform in the performance of those important orchestral works which it should be the boast of the Society to present in the best possible manner. Mr. Carrodus's fine rendering of Beethoven's Violin Concerto, with Molique's difficult "Cadenza," was one of the great features of the evening; and the warm and spontaneous burst of applause at the conclusion of the piece must have convinced him that our opinion was fully shared by the large and critical audience assembled. Whether Miss Clara Asher, who played Mendelssohn's Capriccio for pianoforte in B minor (which, by the way, we should prefer to term a "Rondo"), should have been selected to exhibit her unquestionably clever performance before a Philharmonic audience we are inclined to doubt; but as even Madame Schumann never elicited more decisive marks of approbation, critical observations, perhaps, are unnecessary. The vocalist was Madame Patey, who gave with her usual artistic finish the eloquent "Inflammatus" from Dvorák's "Stabat Mater" and Haydn's "Spirit Song." The Concert concluded with Gounod's "Saltarello" for orchestra, which was composed for, and performed by, the Society in 1871.

#### BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE good repute in which this Society has been held for several years was worthily sustained by its Concert of the 25th ult., at the Shoreditch Town Hall, when Mr. Mackenzie's Cantata "Jason" was performed for the first time in London. The production of this remarkably original and effective work at the Bristol Festival of 1882 dwells as an unpleasant recollection in the minds of those who were present. It is by no means creditable to the conductors of our leading choral societies in the metropolis that "Jason" should have been thus far ignored by them, and the greater praise is therefore due to the Hackney Association for setting an example which we have no hesitation in asserting will be generally followed as time progresses. For in Mr. Mackenzie's cantata we have no ordinary work, but a veritable creation in which power and beauty are duly intermingled. It would be absurd to say that it bears no impress of extraneous influence; phrases reminiscent of Weber, Schumann, Wagner, and even Meyerbeer are to be found, but this is of slight consequence by the side of so much that is new and effective. It is in dealing with large masses that the composer exhibits his greatest strength, and thereby proves his claim to rank as one of the foremost musicians of his time. The splendidly developed opening chorus, the scene

of the departing Argonauts, the intermezzo "On the waters," and the final chorus are pieces in which the hand of a master is apparent. The best of the solos are the first air of "Orpheus" and the last air of "Jason"; but it may be admitted that Mr. Mackenzie has yet something to learn in writing for voices, and generally he may be recommended to avoid making his music so difficult that conductors may have some excuse for declining the task of preparing it. Considering the intricacies of the score the performance last Monday evening was surprisingly good, especially as there had been but one rehearsal with the orchestra. The choir sang with spirit, and Mr. Prout may be congratulated on achieving another and an important success. Miss Fusselle was obviously overweighted in the arduous music of *Medea*, though she deserves the praise due to earnest effort. Mr. J. W. Turner's telling voice and dramatic style were of service in the part of *Orpheus*, and, in the title-rôle, Mr. Musgrove Tufnail showed such excellent promise as to encourage the brightest hopes of his future. The second part of the Concert consisted of a selection from Schubert's "Rosamunde" music, and Auber's light and pretty Overture to "La Sirène."

#### ROYAL NORMAL COLLEGE FOR THE BLIND.

It would be difficult to over-estimate the value of the work carried on by the Normal College and Academy of Music for the Blind. Dr. Campbell and his able staff of professors and assistants are proving how pure philanthropy and utilitarianism may be harmoniously and beneficially combined, the success of their system justifying the words of the executive committee in their report for 1882, that "The Blind need only to receive the advantages of a thorough training, both mental and physical, to be able to compete in the world with their seeing brethren." Whenever it is deemed advisable to draw public attention to the institution by means of a Concert at St. James's Hall, care is taken to impart an element of genuine musical interest to the programme, and this was done in a special sense at the Concert of the 5th ult. The name of Herr Klindworth is a household word with musicians, but his personality is not familiar to the present generation in this country, as he left us more than twenty years ago, when the art was not generally regarded in the serious light that now attaches to it. Wagner's music being considered attractive to the frequenters of orchestral concerts, four items from the master's works headed the programme. The Prelude to "Die Meistersinger" and the introduction and close from "Tristan und Isolde" were earnestly and impressively rendered, though of course the exquisite finish and unity of expression which Herr Richter is able to secure by numerous rehearsals were wanting. In the third part, which consisted of Liszt's compositions, a fine performance of the beautiful symphonic poem "Les Préludes," failed to receive due appreciation, because it came too late in an over lengthy programme. Madame Albani, who kindly lent the attraction of her name to the Concert, sang Bellini's "Casta Diva"—a somewhat singular selection—and "From Thy love as a Father," from "The Redemption." We have no hesitation in saying that the performances of the pupils of the College reflected the highest credit on the professors, and testified to the ingenuity of the system of tuition. Perhaps the most astonishing proof of this was the masterly interpretation of Beethoven's Concerto in E flat by Mr. Alfred Hollins. The vocalisation of Miss Campbell in Mendelssohn's "Hear my Prayer," Mr. Moncur in "O, ma maîtresse," and Miss Reece in two of Liszt's "Kirchen-Chor-Gesänge," also calls for very favourable notice. Again, the rendering of the "Pilgrims' Chorus" from "Tannhäuser" (unaccompanied) and Liszt's "Chorus of Reapers" from "Prometheus" was little short of perfection, and the Concert generally was not only interesting, but enjoyable.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The third of Messrs. Harrison's Subscription Concerts, which took place on January 28, though scarcely equal in musical interest to its two predecessors, showed no falling

off in the measure of popular approval, the hall being crowded in every part with an enthusiastic audience. A somewhat serious disappointment was caused by the non-arrival of M. Lasserre, the violoncellist, who was expected from Scotland, but who failed either to appear or to send an apology, and his absence unfortunately necessitated a great many changes, which were not altogether improvements, in the programme. The vocalists were Miss Clara Samuell, Madame Patey, Mr. Edward Lloyd, Mr. Frederic King, and Mr. Santley, instrumental art being represented by Signor Tito Mattei (pianoforte) and Mr. Stimpson (organ), Mr. Sidney Naylor conducting.

The Concert given by the musical section of the Midland Institute, on the afternoon of the 2nd ult., derived its chief interest from the performances of the newly-formed Madrigal Choir, which is well balanced and contains a fair proportion of fresh tuneful voices, but has something to acquire yet in precision, delicacy, and discipline. The programme contained some genuine examples of the madrigal of the fifteenth and sixteenth centuries by Festa, Marenzio, Wilbye, and Orlando Gibbons, judiciously relieved and diversified by modern imitations by Pearsall and part-songs by Henry Leslie and Walter Macfarren. The singing throughout was very effective. Miss Emily Walker's performance of Beethoven's Pianoforte Sonata in D minor, Op. 31, No. 2, Schumann's Noveltette, No. 8, and some short pieces by Rubinstein, Thalberg, and Heller, greatly pleased her audience.

The annual Concert of the Edgbaston Amateur Musical Union, on the 6th ult., showed steady progress in the Society's band. A Beethoven Symphony is rather a difficult work for an amateur band—for the players sometimes, for the hearers nearly always—but on this occasion the performance of the Fourth Symphony in B flat left little to be desired on the score of precision or intonation. The most successful efforts of the band, however, were in the overtures, more especially those to "La Gazza ladra" (Rossini) and "Cosi fan tutte" (Mozart). Miss Edith Young's playing of Mendelssohn's Pianoforte Concerto in G minor was an unexpected treat, the lady's performance being distinguished by ease, precision, and expressiveness. The other performers were Mrs. Sutton, a well-known local vocalist, and Mr. W. Liston, a promising young violinist.

Perhaps the most interesting of the current series of Mr. Stockley's Orchestral Concerts was the third, which took place on the 7th ult., when the attractions of the band, which now numbers eighty picked instrumentalists, were supplemented by the vocal performances of Miss Anna Williams and Mr. Franklin Clive. Mr. Carrodus, the prince of English violinists, gave a masterly rendering of Mendelssohn's Violin Concerto, which wanted only a little more passion and *abandon* in parts to be perfect, and he delighted every one by the finish and refinement of his playing of Vieuxtemps's graceful *Rêverie*, and the untiring spirit and faultless fluency which he displayed in Paganini's "Moto perpetuo." The novelty, and in some respects the most important work of the evening, was Schumann's First Symphony, in B flat, which, if somewhat less characteristic of the composer's usually stern and sombre genius than its successors, is not less original or pleasing. The band entered fully into the spirit of this truly vernal work. Weber's joyous Overture to "Euryanthe" exhibited the orchestra at its best; and the playing of a selection from Sir Arthur Sullivan's "Tempest" music, including the prelude to the third act, the overture to the fourth act, and the charming dance of nymphs and reapers, left little to be desired. Miss Anna Williams gave Meyerbeer's *Scena*, "Robert, toi que j'aime," the quaint and plaintive air "There's a bower of roses," with harp accompaniment, from Mr. Villiers Stanford's "Veiled Prophet," and Cowen's "Who knows?" Mr. Franklin Clive displayed a pleasing baritone voice in Gounod's air "She alone" (from "La Reine de Saba") and in Pinsuti's *quasi*-Spanish song "The Night Watch."

The performance of Gounod's "Redemption," on the 14th, by the members of the Festival Choral Society, derived its chief interest from the sweeping change in the artistic *personnel*, as compared with previous occasions on which the same work has been presented here by the same body, the parts heretofore assigned to Messrs. Lloyd, Foli,

and Santley devolving this time upon Messrs. Maas, Ludwig, and King. Miss Mary Davies and Madame Patey, as principal soprano and contralto respectively, completed the list of principals, whilst the band and chorus, under Mr. Stockley's direction, numbered over 400 performers. As practice proverbially makes perfect, it is scarcely necessary to remark that the rendering of the choral and orchestral portions by so competent and well-trained a body left very few loopholes for criticism, whilst furnishing much matter for applause. In the two orchestral interludes, "The March to Calvary" and "The Apostles in Prayer," the band won golden opinions; whilst the choral numbers the only one with which the slightest fault could be found was the final one, the Allegretto of which, "They are blessed, the poor in spirit," was taken at somewhat too slow a speed for its due effect. Mr. Maas, who was in excellent voice, gave a very impressive and, to some extent, original reading of the principal tenor part. Mr. Ludwig fully satisfied the dramatic requirements of his very onerous music in the Crucifixion scene, and Mr. King's rendering of the part hitherto associated with Mr. Santley was marked by judgment and artistic feeling. Miss Davies sang her two arias in excellent style, and Madame Patey was, as usual, admirable alike in voice and sentiment. The hall was crowded in every part with a highly appreciative audience.

At Mr. Stratton's Chamber Concert, on the 19th, the leading novelty was Mr. Mackenzie's Quartet in E flat, for pianoforte and strings, which excited much interest, owing to the striking originality of many of its forms and idioms, the *Canzona con variazioni*, forming the third movement, being especially admired. A Trio in D minor, for pianoforte and strings, by Mendelssohn's gifted sister, Fanny Hensel, was also much applauded, in virtue of its freshness, tunefulness, and symmetry. Miss Agnes Miller acquitted herself very creditably in Clementi's Pianoforte Sonata in B minor, and contributed materially to the effect of the other two works mentioned.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

CHAMBER music continues to be cultivated in Leeds with much favour, and has recently formed part of more than one Concert where it is not usually looked for. In this connection may be mentioned the annual Concert of the Leeds Mechanics' Institute and Literary Society. Mr. J. P. Bowling (pianist), Mr. Carrodus, and M. van Biene appeared as the instrumentalists. The programme included, among other items, Mendelssohn's delightful example, the Trio in D minor, the beauties of which were brought out with great clearness; and Beethoven's attractive C minor Trio, Op. 1. Mr. Carrodus gave fresh proof of his skill, which is so much appreciated in Yorkshire, by the performance of a "Romance and Tarantella" by Tours, to which he added, in response to an encore, a selection from De Beriot. The solo of M. van Biene was an Andante and Rondo Militaire by Servais, well adapted for effective 'cello playing, but of small artistic value. The vocalists were Miss Annie Woods and Mr. H. Sugden.

The companion work to that mentioned in the preceding paragraph, Mendelssohn's Trio in C minor, Op. 66, was given at the second of the Leeds Chamber Concerts of the present season, which took place on the 12th ult. The same Concert included Beethoven's Trio in E flat, Op. 70. The artists on this occasion were Miss Marie Krebs, Herr Peiniger, and Mr. Charles Ould. Miss Krebs selected for her solos Beethoven's Sonata "L'Adieu, l'Absence, et le Retour"; a Gavotte by Bach, the Impromptu in E flat by Schubert, and one of Chopin's Ballades. Herr Peiniger gave as a violin solo the Recitative and Andante from Spohr's Sixth Concerto in G minor, and in response to an encore a Toccata by Bach. Mr. Charles Ould's selection was the Largo and Allegro from the first Sonata of Marcello. Miss Ambler, who has but just completed a course of study at the Royal Academy, won favourable opinions as a vocalist, more especially by her admirable rendering of Beethoven's song "Penitence." The extraordinary attendance was not the least remarkable feature of this Concert.

Although not proceeding in strict chronological order, I may at this point allude to the first Concert of the New Leeds Musical Society, which has quite recently sprung into existence in a suburb of the town. The members are amateurs possessed of considerable *esprit* as well as musical culture, and in Mr. Longley they have had a Conductor of first-rate ability and experience. The Society found suitable material for its first essay in public in "Miriam's Song," which they rendered most agreeably, in Mr. Macfarren's delicious part-song "You stole my love," to which ample justice was done, and other works.

On January 29, and on the 14th and 19th ult., Recitals were given on the Leeds Parish Church organ by Mr. Best, Dr. Naylor, and Mr. Walter Parratt respectively. It may be of interest to state that a few months ago this organ was entirely rebuilt and enlarged by Mr. Abbott, of Leeds, and it is now one of the largest and most complete of its kind in the kingdom. Quite a history attaches to the organ. The original builder was Snetzler, who also erected an organ at Halifax, that upon which Dr. R. Wainwright and Sir F. W. Herschel played. The Leeds organ was No. 31 of the thirty-five constructed by Snetzler, and since it left his hands it has engaged the attention of many builders, among whom was the late Mr. E. Schultze. The designs of Schultze have been closely followed by Mr. Abbott, the work having been supervised by Mr. Walker Joy, an enthusiastic and capable amateur, whose long acquaintance with the eminent organ builder enabled him the better to carry out points which were contemplated in Schultze's scheme of improvement. The alterations and improvements have been effected at a cost of £1,600, towards which Mr. Joy has contributed £600, the churchwardens having made a grant of the remainder. The instrument is now rich in stops, and its grand diapason quality is such as is rarely surpassed, even in Cathedrals.

The mention of Dr. Naylor's name recalls a movement of which he is the object. Most readers will be aware that he succeeded Dr. Monk as organist and choirmaster at York Minster. His old friends at Scarborough, duly appreciating their loss, initiated a scheme for the presentation of a handsome testimonial, and, in order that it may be as widely supported as possible, those who, as visitors to Scarborough and the church at which he was organist, may have been inspired with his worth are invited to subscribe towards the object in view.

The fifth Bradford Subscription Concert of the season, which took place on the 8th ult., was chiefly devoted to Chamber music. Its most absorbing feature was the first appearance in Yorkshire of M. de Pachmann, whose characteristic playing was received with much favour. His thorough intellectuality, and remarkable delicacy of execution and individuality of style, will certainly earn for him much popularity in Bradford. His selections were from Chopin, Liszt, and Henselt. M. Hollman also gained much favour by his 'cello solos. Miss Clara Samuël, Miss Damian, Mr. Henry Guy, and Signor Foli were the vocalists, and Signor Bisaccia the accompanist.

The week beginning with the 11th ult. was musically interesting in Bradford by reason of the visit of Carl Rosa's Opera Company. The list of operas included Mr. Mackenzie's latest and most famous work, "Colomba," and Bizet's "Carmen," with the representation of which latter is so happily associated the name of Madame Marie Roze. Regarding the first of these productions, its reception here, as well as at Leeds, where it was presented a few months ago under similar auspices, was of the most favourable kind, and much regret was felt that a second night could not be devoted to it.

On the 19th ult. the Manningham Vocal Union gave Hofmann's interesting Cantata "Fair Melusina," under the direction of Mr. J. H. Rooks. On the same evening the College Chapel Musical Society (Bradford) performed Gaul's Cantata "The Holy City."

On the 20th ult. the Second Concert of the Leeds Philharmonic Society took place in the Victoria Hall, and was attended by a very large audience. The Conductor on this occasion was Mr. Alfred Broughton, whose brother, Mr. James Broughton, is now, in obedience to medical advice, making a voyage to the Cape for the benefit of his health. Schumann's Cantata "Paradise and the Peri," which was

# A Lamb of God.

ANTHEM FOR FERIAL SEASONS.

Composed by GEO. ERNEST LAKE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.)

*Lento.*

ORGAN.  
♩ = 72.

Sopr. Voiz celeste.  
ppp

Man.

cres.  
add Stop Diap.

SOPRANO OR TENOR SOLO.

O Lamb of God, O

add Open Diap.  
mf

dim.

pp

p

Ped.

Lamb . . of God, that tak - est a - way . . the sins of the world, . . have

mer - cy up - on . . us, have mer - cy up - on us, O Lamb of God, O

Lamb . . of God, that tak - est a - way . . the sins of the world, . . the

cres.



*rit.* \* *cres.* \* *pp a tempo.* *rit.*

sins, the sins of the world, O Lamb of God,

*rit.* *cres.* *pp a tempo.* *rit.*

\* *a tempo.* *p* \* *rall.*

O Lamb of God, have mer - cy, have mer - cy up - on us.

*a tempo.* *p rall.*

Tempo 1mo.

FULL. SOPRANO.

*mp* \* O Lamb of God, O Lamb . . of God,

ALTO.

*mp* \* O Lamb of God, O Lamb of God, . . that

TENOR.

*mp* \* O Lamb of God, O Lamb of . . God, of God, that tak - est a -

BASS.

*mp* \* O Lamb of God, O Lamb of . . God, that tak - est a -

Tempo 1mo.

*mp*

the sins of the world, that tak - est a - way the sins,

tak - est a - way the sins of the world, that tak - est a - way the sins, the

- way . . the sins of the world, that tak - est a - way the sins, the

- way . . the sins of the world, that tak - est a - way the sins, the



the sins of the world, have mer - cy up - on us, have mer - cy up - on  
 \* *pp* \* *rit.*  
 sins, the sins of the world, have mer - cy up - on us, have mer - cy up - on . .  
 \* *pp* \* *rit.*  
 sins of the world, have mer - cy up - on us, have mer - cy up - on  
 \* *pp* \* *rit.*  
 sins of the world, have mer - cy up - on us, have mer - cy up - on  
 \* *pp* \* *rit.*

us, O Lamb of God, O Lamb . . of God, that tak - est a -  
 \* *p* \* *cres.*  
 us, O . . Lamb of God, . . O Lamb of God, . . that tak - est a -  
 \* *p* \* *cres.*  
 us, O Lamb of God, O Lamb of . . God, that tak - est a -  
 \* *p* \* *cres.*  
 us, O . . Lamb of God, O Lamb of . . God, that tak - est a -  
 \* *p* \* *cres.*

way . . the sins of the world, grant us Thy peace, grant us Thy  
 \* *p* \*  
 way the sins of the world, grant us Thy peace, O grant us Thy  
 \* *p* \*  
 way the sins of the world, grant us Thy peace, O grant us Thy  
 \* *p* \*  
 way . . the sins of the world, grant us Thy peace, O grant us Thy  
 \* *p* \*  
 way . . the sins of the world, grant us Thy peace, O grant us Thy  
 \* *p* \*

*molto cres.* \* *f* *p*

peace, O Lamb of God, grant us Thy

*molto cres.* \* *f* *p*

peace, O Lamb of God, grant us Thy

*molto cres.* \* *f* *p*

peace, O Lamb of God, grant us Thy

*molto cres.* \* *f* *p*

peace, O Lamb of God, grant us Thy

*molto cres.* *f* *pp Sw. rall.* *p*

*Ped.*

*pp* *f* *rall.* *pp*

peace, O Lamb of God, have mer - cy up - on us, O grant us Thy

*pp* *f* *rall.* *pp*

peace, O Lamb of God, have mer - cy up - on us, O grant us Thy

*mp* *f* *rall.* *pp*

peace, Grant us Thy peace, have mer - cy up - on us, O grant us Thy

*pp* *f* *rall.* *pp*

peace, O Lamb of God, have mer - cy up - on us, O grant us Thy

*Sw. Diap.* *Gt.*

*pp* *mp* *f* *rall.* *pp Sw.*

*Gt. stopped Diap.*

*molto.* \* *pp* *Slowly.*

peace, O Lamb of God, O Lamb of God.

*molto.* \* *pp* *Slowly.*

peace, O Lamb of God, O Lamb of God.

*molto.* \* *pp* *Slowly.*

peace, O Lamb of God, O Lamb of God.

*molto.* \* *pp* *Slowly.*

peace, O Lamb of God, O Lamb of God.

*molto.* *Voices only ad lib.* *Org. pp* *pp*

*Man.* *Ped.*

( 4 )

one of the Festival works ten years ago, was given for the second time in Leeds. The most ardent admirer of Schumann could have found no fault with the performance. The solo parts were in the hands of Miss Anna Williams, Miss Annie Woods (second treble), Madame Fasset, Mr. Piercy, and Mr. D. Billington, all of whom did justice to the work allotted to the leading voices. The chorus was decidedly at its best in the delicate music of the second part. Sterndale Bennett's poetic composition, the *Fantasia-Overture "Paradise and the Peri,"* was given by way of introduction to the work of Schumann.

An account of the receipts and payments in connection with the Leeds Musical Festival of October last has just been issued. Under the heading of receipts are given the various sums received for admissions to each concert. Of serial tickets there were sold 1,098, which, at five guineas each, makes up an item of £5,764 10s. The miscellaneous receipts make up the sum total realised from admissions to the performances of £9,666 os. 7d. To this is added, for music books and programmes, £581 19s. 10d., and £59 15s. 3d. for donations and banker's interest, making altogether £10,307 15s. 8d. On the expenditure side are the following items: conductor, principal singers, and organists, £1,628 17s. 3d.; band, librarian, railway fares, and rehearsal room, £2,052 18s. 3d.; chorus-master, accompanist, chorus railway fares, librarian, and rehearsal room, £1,497 17s. 9d.; new works, £146 12s. 6d.; Town Hall, gas, and cleaning, £15 7s. 1d.; furnishing, awning, alteration of orchestra, attendants' refreshments, &c., £606 os. 6d.; advertising, £508 17s. 11d.; general printing, postages, and stationery, £335 2s. 11d.; music for sale, word books, carriage, commission, &c., £444 14s.; clerks, &c., £134 14s. 10d.; rent of office, rates, furniture, &c., £86 19s. 2d.; sundry expenses, extra fees, bankers' commission, &c., £121 5s. 11d.; making a total of £7,629 8s. 1d. Out of the balance thus left in hand the committee have presented £1,050 to the Leeds General Infirmary, £525 to the Leeds Public Dispensary, and £375 to the Hospital for Women and Children. This leaves a sum of £728 7s. 7d. to be added to the fund of £344 8s. 1d. reserved from the previous festival. The Leeds Festival is thus represented at the bank by a sum of £1,072 15s. 8d.

### MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THERE has been more than even the usual rush of concerts before Lent this year, but, owing to this crowding together of musical events, some of the attendances have been rather thin.

Mr. Herbert Thorndike's Concert, on January 26, which I could not particularly notice in my last letter, was in every way a success. The smaller of the Victoria Rooms was filled in every part with an enthusiastic audience, which thoroughly appreciated the splendid singing of Mr. Thorndike and Miss Damian. Miss Thorndike was the soprano, and acquitted herself creditably in the music which fell to her share. Mr. Bernard Lane (tenor) and Signor Rossi (pianist) were both absent through illness, and their places were ably filled by Mr. Frank Boyle and Mr. Bampfyld, the artistic playing of the latter being especially noticeable. Mr. Lloyd-Harries, a distinguished amateur violinist, contributed two solos, and Mr. Harvey rendered valuable service in several accompaniments.

On January 29 a grand Concert was given in Colston Hall, in aid of the funds of the Royal Infirmary and Hospital, in the presence of H.R.H. the Prince of Wales. The performers were Miss Mary Davies, Madame Patey, Mr. Edward Lloyd, Mr. Lawford Huxtable, and Mr. Montague Worlock, vocalists, a selected choir of 200 voices, under the direction of Mr. D. W. Rootham; violin, Mr. Lloyd-Harries; violoncello, Mr. A. Waite, and piano-forte, Mr. Frederic Huxtable.

Mrs. Viner Pomeroy's Third Concert was given on January 30, the performers being as before: Mr. H. Holmes, Mr. J. Pardew, Mr. W. H. Hill, Mr. J. Pomeroy, and Mrs. Pomeroy. The first item was Mozart's Quartet for strings in D minor, played with skill and taste. Then followed Mendelssohn's "Variations Concertante," in D

major, for piano and cello, in which Mr. Pomeroy's artistic playing appeared to great advantage, and elicited hearty applause. But it was reserved for Mr. Holmes's violin solo (*Adagio and Allegro Fuga, Tartini*) to move the somewhat cold, as well as scanty, audience to demand an encore. Last, but by no means least, came Schumann's beautiful Quintet in E flat, for strings and piano, splendidly played throughout.

The fourth and last of these Concerts was given on the 20th ult., at Victoria Rooms, the executants being Mr. H. Holmes, Mr. Rice, Mr. Hill, and Mr. Pomeroy, with Mrs. Pomeroy at the piano as usual. The first item was Spohr's Quartet in C major, for strings, played in a way which left little to be desired. Then came Brahms's Duet in G, for piano and violin, rendered by Mr. Holmes and Mrs. Pomeroy. A piano solo, "*Faschingsch wank aus Wien*" (Schumann), was the next piece, and in this Mrs. Pomeroy showed her executive powers to be far above the average. One of Haydn's String Quartets brought the Concert to a close, and we sincerely hope these delightful evenings may be resumed next season, and that the citizens of Bristol will not allow the only Concerts of this high-class kind to decay and fall through for want of due support.

On the 4th ult. the first of the Monday Popular Concerts, under the new management, was given in Colston Hall, and the crowded audience seemed to promise well for the future success of these evenings. The band is mainly the same as before, with a few valuable additions, such as Mr. Ellis (trumpet), whose fine playing was very noticeable. After the National Anthem, the Overture to "*Ruy Blas*" was very effectively given, and next came the *pièce de résistance*, in the shape of Mendelssohn's Italian Symphony. This had evidently been well studied, and was given with great intelligence and point. The last movements were most satisfactory, the time being perfectly kept. The first part of the programme closed with the Overture to "*Tannhäuser*." Part II. opened with the Overture to "*William Tell*," which was the least well performed of all the pieces in the Concert. Being so well known a work, it was perhaps thought that much practice was unnecessary, but the result was not satisfactory. The other instrumental pieces were Ponchielli's "*Dance of the Hours*," from "*Gioconda*," a selection from "*Faust*" (Gounod), and Waldeufel's "*Venetienne*" Valse. The vocalist was Miss Ambler, who sang three songs in a very pleasing manner, and was well received. Mr. Riseley, who received a most enthusiastic welcome, conducted with his usual ability.

The fourth annual Concert of Mr. John Barrett's choir took place on the 7th ult., in the Lesser Colston Hall, the principal items being Gade's Cantata "*The Erl-King's Daughter*," admirably sung by the choir, and Van Bree's Cantata "*St. Cecilia's Day*," which has never before been given in Bristol, but which will doubtless become popular. The second part of the programme was miscellaneous.

On the 9th ult. the Saturday Musical Association gave a Concert at Colston Hall, when the principal work performed was the Cantata "*Hamilton Tighe*," and on the 11th ult. Mr. Augustus Simmons's annual Ballad Concert was given at the same place. The vocalists were Miss Shackell (soprano), in place of Miss Royd; Miss Winifred O'Donnellan (contralto), Mr. Hayden (tenor), and Mr. Montague Worlock (bass); the instrumentalists, Mrs. Pomeroy (piano) and Mr. Pomeroy (violoncello). The programme was miscellaneous and well selected, and the Concert generally was a great success.

The annual "*Ladies' Night*" of the Orpheus Glee Society was given on the 24th ult., when an immense audience assembled in Colston Hall. The programme was a very interesting one, and the several items were almost faultlessly rendered, the observance of light and shade and the clear enunciation of the words being especially remarkable. Mr. Riseley conducted, as usual, and is certainly to be congratulated upon the results of his careful training. Mr. Merrick, a bass of our Cathedral, won hearty applause for his solo in "*Love and Wine*," as did also Mr. Morgan in the "*Image of the Rose*." Mr. Thomas was also very successful in the solo in "*Tears of anguish*," both the last-mentioned gentlemen being in the Cathedral choir.

The Plymouth Vocal Association gave its second subscription Concert at the Guildhall, on the 20th ult., when the programme consisted of Rossini's "Stabat Mater," Felicien David's "Desert" (first time in Plymouth), and a miscellaneous selection. The performers were Miss Thudichum, Miss Eleanor Rees, Mr. Maas, Mr. Joseph Barker; Mr. Pardeu, Leader; Mr. Faull, Organist; Mr. W. H. K. Wright, Reader: Band and Chorus, 250 performers, Mr. F. Löhr, Conductor. The whole Concert was very satisfactory, and it is gratifying to note the steady advance of the Choir under Mr. Löhr's admirable training. The band, too, though not perfect, supported the singers admirably, and the solos, as a whole, were most artistically rendered.

Mr. Augustus Aylward gave his second Popular Orchestral Concert at the Assembly Rooms, Salisbury, on January 31. The band, as usual, consisted of all the principal professionals and amateurs of the neighbourhood, including several ladies. The vocalists were Miss Rosetta Stewart and Miss Lily Mullings, and the programme included Meyerbeer's "Coronation March," Balfé's Overture to "Le Puits d'Amour," Haydn's "Surprise" Symphony, Watson's "Cynthia," Sivrai's "Handelian Danse," &c., &c. Mr. Augustus Aylward conducted.

On the 6th ult. a competition took place at the Royal Public Rooms, Exeter, between orchestras in connection with the Western Counties Musical Association, Herr J. A. Kappey, Bandmaster of the Royal Marines (Chatham Division) acting as umpire. Each band was required to play the overture to "Der Freischütz," and a piece of its own selection. The performances were on the whole fairly good, and were listened to with much interest by a large audience. The first prize (£10) was awarded to Torquay, and the second (£5) to Tiverton. Great praise is due to the Committee of the Western Counties Musical Association for instituting these competitions, and especially to Colonel Troyte (himself an enthusiastic amateur orchestral player), at whose instance they were undertaken, and who liberally contributed £50 towards the expenses of this and of the one held last year.

#### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

SIR HERBERT OAKELEY has this year again continued his custom of giving two Concerts in addition to the original Concert for which provision is made in the will of the founder, General Reid. The first of these three Concerts took place on Saturday, 9th ult., the second on Tuesday, 12th, and the third, the commemoration Concert, on Wednesday, 13th, the anniversary of General Reid's birth, the year of which, towards the middle of last century, seems to be unknown. Since 1869 the services of Mr. Charles Hallé and his Manchester orchestra, in conjunction with Madame Norman Néruda, have been constantly retained for these Concerts. The vocalists this year were Miss Anna Williams (soprano) and Mr. Frederic King (baritone). At the first Concert Spohr's Symphony "The Consecration of Sound" was the *pièce de résistance*, played in commemoration of the composer's centenary. Mr. Hallé, having hardly recovered from his late illness, brought with him Mdlle. Krebs, in case he should not be able to play his pianoforte solos, and that lady took Mr. Hallé's place as solo pianist at this Concert with marked acceptance. Miss Anna Williams sang with her accustomed vigour "O qual furor," from Beethoven's *Fidelio*, and also *Fatima's* Song "There is a bower of roses," from Villiers Stanford's "Veiled Prophet." Mr. F. King was less successful in "Rage, thou angry storm" (Benedict), than in Gounod's "Maid of Athens," in which his excellent method and fine quality of voice were shown to advantage.

At the second Concert Mr. Hallé was "himself again," and both conducted and played with energy. There were two "novelties" on this occasion, namely, Berlioz's "Waverley" Overture and Max Bruch's "Scotch" Violin Concerto, both interesting works. Schumann's Symphony in B flat was also performed. Miss Williams, who seems to have a penchant for dramatic music, gave an effective interpretation of the grand scena from "Oberon," "Ocean, thou mighty monster." Mr. King sang with great taste two new songs by Sir Herbert Oakeley, "Il Ritorno del

Montanar," "characteristic" music, and "A Farewell," quite a gem in its simple beauty.

The Reid Concert proper, however, was perhaps after all, as it ought to have been, indeed, the best of the three. It commenced, according to time-honoured custom, and agreeably to the will of General Reid, with a Minuet and March of his own composition, the latter of which is yet chorally popular to the patriotic lines "The Garb of Old Gaul." Weber's "Der Freischütz" Overture followed and was splendidly played. Next came Spohr's Violin Concerto, in A minor, in which Madame Néruda distinguished herself. Then followed Beethoven's Symphony, Op. 36, and part of his Concerto, Op. 73. Saint-Saëns's "Poème-Symphonique" and Wagner's "Kaiser Marsch" completed the orchestral numbers. Madame Néruda created quite a *furor* at this Concert with Viëuxtemps's "Air Varié," Op. 2. Sir Herbert Oakeley's Romance "La fiancée du Marin," with a charmingly instrumented accompaniment, was sung by Miss Williams, and enthusiastically encored. This Concert was the forty-fourth since the institution of the Chair, and the nineteenth since Professor Oakeley succeeded to it. The whole of Sir Herbert's University Musical Society, numbering some 200 members, received tickets for the "extra" or first two Concerts. To the "Reid" Concert, the professors, the fourth year students, the University Court, and local musicians were, as usual, admitted free.

Perhaps I may be allowed the opportunity of saying that one at least of these annual Concerts should be chiefly choral, the members of Professor Oakeley's classes taking part. This would probably be as much in the spirit of the will of the benevolent founder of the chair, the only one in Scotland as yet, as are the orchestral Concerts.

I have taken up so much space in writing about the Reid Musical Festival that I must be brief in regard to other musical events of the month. The ninth and last of the present series of Choral Union Concerts took place on the 4th ult. These Concerts have been extremely successful financially, and, if not perfectly satisfactory as regards the chorus, have been all that could be wished for in respect of the orchestra. The sixth and last of Mr. Waddell's Chamber Concerts was held on Saturday, 2nd ult. The series has been so successful that a larger and more public room will probably be taken for next season, and the prices reduced, which is gratifying as showing an advancing, if not a reviving, taste for this delightful form of musical entertainment. M. Vladimir de Pachmann's Piano Recital, on Saturday afternoon, the 16th ult., attracted an audience so large as to fill the Music Hall to overflowing, and the enthusiasm was something extraordinary.

The Parish Church Musical Association of Portobello, a town on the coast, some two miles from Edinburgh, gave a Recital of sacred music in the church, on the 8th ult. Hiller's Cantata "The Song of Victory" formed the first part of the programme. The choir was small, but well balanced, and the singing was very good. Mr. W. S. Brown conducted.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE great event of the Glasgow musical season, the Choral and Orchestral Series of Concerts, has come to an end for the present. The series just concluded has been without doubt the most successful, in every sense, since the institution of the Concerts on their present basis—ten years ago. Attempts had been previously made to establish orchestral concerts in Glasgow, but with comparatively small success. They are now, as we have before mentioned, on a secure and permanent footing, being managed by the Choral Union.

On January 22 the ninth Concert was given, with Schumann's No. 2 Symphony in C as the leading item in the programme. The other orchestral selections were of no great moment, excepting the Chopin Concerto, No. 2, in B minor, the solo pianoforte part in which was deliciously played by M. Vladimir de Pachmann, it being his first appearance here. Miss Grace Damian was the vocalist.

The so-called "popular" Concert which followed, on January 26, consisted chiefly of the overture to the "Merry Wives of Windsor" (Nicolai), the No. 3 Leonore Overture

of Beethoven, and the No. 1 Hungarian Rhapsody of Liszt. There was also heard, for the first time, a short "Characteristic" piece, "Undine," by Mr. W. T. Hoeck, a young local musician of promise. A Concertante for piano, violin, and violoncello, with orchestra (Op. 56), by Beethoven, was somewhat of a failure as to execution, being, too, by no means a good example of the master. Miss Thudichum sang "Una voce" and two songs by Smart and Sullivan. At the next Subscription Concert, tenth of that set, the Symphony played was the "Jupiter" of Mozart. It was magnificently performed, but the leading feature of the evening was undoubtedly the violin playing of Herr Hugo Heerman, who created a most legitimate impression, his rendering of the solo part in the Beethoven Concerto for violin and orchestra being marked by dignity of style and Joachim-like breadth of tone. Then, on the 31st, took place the distinguishing Concert of the season, the "Messe des Morts" of Berlioz being performed for the first time in Glasgow and the third time in Great Britain. As this reproduction of the great Frenchman's very remarkable composition will be referred to elsewhere in the present month's MUSICAL TIMES, I do not here further speak of it except to say, in a word, that the performance, under Mr. Mann's direction, was quite a success, and that I understand a repetition next season is contemplated. On the 2nd ult. the last but one of the Saturday Concerts took place, Felicien David's Symphonic Ode "The Desert" being given again, and with a still better rendering than on the previous occasion of its performance. The last Concert of the Subscription Set occurred on the 5th ult. The Tragic Overture of Brahms and the Pastoral Symphony of Beethoven were the leading numbers in the programme, and in the Concerto for pianoforte and orchestra of Beethoven, No. 4, in G major, Mdme. Janotha took the solo, it being her first appearance at these Concerts.

When Dr. von Bülow was Conductor of these Orchestral Concerts, some five years ago, he introduced a Plebiscite programme, "Suffrage Universel," as he called it, and the idea has taken quite a hold of the public. Unfortunately, the privilege thus afforded of voting the music to be performed at the last concert has never on the whole been very judiciously exercised, and this bright idea of the erratic doctor but very partially reflects the best taste of the public. The overture to "Tannhäuser," and that to "William Tell," among the overtures have stood highest, or nearly so, in every plebiscite since, and they were duly voted for on the present occasion and performed. In addition, in due response to the will of the people, Berlioz's "Symphonie Fantastique" was all gone through! *Per contra*, however, the Ballet Airs from Mackenzie's "Colomba" received the greatest number of votes in this class of music, and formed a delightful relief in the somewhat sensational programme of this, the last, Concert of the series.

Chamber Concerts are not in much favour in Glasgow, probably from imperfect acquaintance with their peculiar charm. A Concert was given by four of the members of the orchestra of the Choral Union Concerts—Messrs. V. Buziau, Bourdarot, H. Buziau, and J. Lasserre, with Mr. J. A. Robertson at the pianoforte—in the suburb of Hillhead, on the 12th ult. It was but moderately successful, both as respects performance and support. To secure their establishment here, Chamber Concerts would require to be given at more frequent intervals, and with a party accustomed—as most of the parties we have had are not—to play together.

The Glasgow Sunday Society has established a series of Sunday Concerts, and the two already given (December 30, 1883, and the 18th ult.) have been attended by crowded audiences. The programmes have comprised sacred and classical music, and, notwithstanding the protests raised in certain quarters against the innovation, it is hoped that next session the Concerts may be resumed with renewed vigour. Madame Elly Warnots has been the vocalist, and Herr Franz Groenings the Conductor. The band has numbered between forty and fifty performers.

In Rutherglen, east from Glasgow, on the 6th ult., a very fair performance was given of Handel's *Dettingen Te Deum* by the Rutherglen Choral Society.

Connected with one of the numerous local volunteer regiments—the 1st Lanarkshire Rifles—is an excellent

Musical Society. It was originally a male-voice choir, but ladies and cadets have been added, and performances have been given of late years of Cantatas and similar music. On the 6th ult. Gade's "Erl-King's Daughter" was excellently performed, in St. Andrew's Hall, by the Association, with full orchestral accompaniment (by a contingent from the Choral Union Orchestra), under the direction of Captain H. McNabb.

M. Vladimir de Pachmann gave a Pianoforte Recital, on the 18th ult., in the Queen's Rooms. The attendance was considerable, but not nearly as large as might have been expected from the distinguished ability of the concert-giver.

## MUSIC IN BRUSSELS.

(FROM OUR OWN CORRESPONDENT.)

Brussels, February 22, 1884.

M. BENJAMIN GODARD, one of the wandering tribe of French composers asking abroad the hospitality for their works that is so obstinately denied in their native country, had his new opera "Pedro de Zalamea" performed, for the first time, at Antwerp, on January 31. Even admitting the claims of M. Godard to be considered the leading *maestro* of the rising French school, we do not think that the musicians on whom devolve the management of the Antwerp theatre are to be congratulated upon their choice. There exists between Brussels and Antwerp a kind of rivalry, the ostentatiously Flemish-speaking town endeavouring not to be left behind by the French-speaking capital. The fact of Brussels opening the doors of La Monnaie to "Sigurd," having attracted the attention of musical Paris, will go far to explain why Antwerp gladly admitted to its theatre "Pedro de Zalamea." The plot, taken from a drama by Calderon, is as absurd and wanting in interest as the worst and most old-fashioned Italian *librettos* were. It is not worth while even to attempt to give an idea of the story, and we cannot but regret that a young artist should have wasted so much intelligence and musical inspiration over a poem that is quite unworthy of serious criticism. The performance, under the direction of the composer himself, failed to arouse any enthusiasm either in the Flemish or foreign portion of the audience, and "Pedro de Zalamea" will soon be forgotten and its name registered in a catalogue of French operas, there to remain.

Madame Albani, who is engaged to sing for a few nights at La Monnaie, achieved an immense success both as an actress and as a singer in "Mefistofele," "Traviata," "Rigoletto," and "Faust." It is to be regretted that the gifted prima-donna chose to sing her parts in Italian, the contrast between the peculiar cadences of the French and Italian language falling rather harshly on the ears of the audience.

At the second Concert Populaire of Classical Music, under the management and conductorship of M. Dupont, the great attraction was the appearance of the English pianist, Mr. D'Albert, who played Rubinstein's Concerto in D minor, a Valse and Nocturne by Chopin, and Liszt's Nocturne and Second Rhapsodie Hongroise. Mr. D'Albert may safely be included amongst the most eminent modern pianists, and though he has not yet perhaps attained to the fulness of his powers, few living artists can match or surpass him. Mr. D'Albert met with an enthusiastic reception.

There have been during the month several Concerts, which, though very good, have no interest for English readers. Therefore, I shall mention only the one given by Wilhelmj, who showed himself, as usual, a striking interpreter of modern violin music, and left his audience to desire a more classical programme. It is a pity that such an artist does not more often give selections of serious music, and especially of Bach's works, in which he doubtless excels.

## MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, February 8.

DURING the supplemental seasons of both operas nothing has been presented worthy of report, save, perhaps, the production, at the Academy of Music, of the "Huguenots," with Mesdames Patti and Gerster. Madame



Patti, with her liking for dramatic parts, chose *Valentine*, being heard therein to less advantage than if she had chosen *Marguerite*. The house was enormous, though the Metropolitan Opera House was filled on the same evening to hear "Gioconda." Mr. Mapleson performed the opera with the same cast on the occasion of his benefit, which yielded him a large sum.

At the third Concert of the New York Philharmonic series, on Saturday, January 19, the programme was as follows:—

I. Serenade in G (manuscript).....	C. Villiers Stanford
II. Overture, Leonore, No. 2.....	Beethoven
III. Concerto in G, string orchestra.....	Bach
IV. Symphony, No. 4, dramatic, Op. 95.....	Rubinstein

Of Mr. Stanford's "Serenade" one critic says: "There are few traces of the untried writer. The themes are broadly laid down and treated with deliberation and elegant elaboration. There is a noticeable absence of an overcrowded, incoherent score—where musical impulses choke and perplex the writer. A spirit of confidence and mastery penetrates the work through all its successive movements. There is no repetition, no disappointment. The Scherzo is full of rustling, airy, spiritual beauty, quite unconventional, and plainly neither ghost nor echo of any other. The Nocturne is quickened throughout with a deep, plaintive, wealth of finely conceived melodic figures, and, until its close, the interest grows to a full climacteric. The work may be characterised as exceptionally graceful, restful, poetic. It may possibly be classed some day with the *Midsummer Night's Dream* music, and its writer recognised as a disciple, but not an imitator, of Mendelssohn and Schumann. Rarely has a new score developed such promise and hopefulness in a new composer."

The enterprise of Mr. Thomas with Madame Materna and Herren Winkelmann and Scaria is taking definite shape. The first performances will be at the Metropolitan Opera House, on April 22, 24, and 26. Mr. Thomas's orchestra will number 150 players.

"The Redemption" (which was given "by general request") was very adequately performed at the rehearsal and Concert of the Brooklyn Philharmonic Society, on February 1 and 2. On February 6 the third Orchestral Matinée of the same Society was given, with an excellent programme. Perhaps I have not already written that these (four) "Orchestral Matinéas" are a sort of over-measure dealt out by the spirited Brooklyn directors to their subscribers—a kind of premium, or bonus, permitted by their overflowing treasury, for I believe the subscription remains as formerly.

The third of the Concerts for Young People, organised by some ladies and conducted by Mr. Thomas, was given in Steinway Hall, on February 2, with the undermentioned programme:—

Overture—"Jubilee".....	Weber
Andante—"Surprise Symphony".....	Haydn
Aria—"Batti, batti" (Don Giovanni).....	Mozart
Miss Emma Juch.	
Symphonic Poem—"Rouet d'Omphale".....	Saint-Saëns
α. Humoreske.....	Edward Grieg
δ. Menuet.....	Moritz Moszkowsky
Miss Mary Garlich.	
Cavatina—"Bel raggio" (Semiramide).....	Rossini
Miss Emma Juch.	
Menuet.....	Boccherini
String Orchestra.	
Overture—"Merry Wives of Windsor".....	Nicolai

This is the last of these charming and useful Concerts, which have been so successful that a series of six similar performances is already determined upon for next winter.

While dwelling upon casual courses of Concerts, I am reminded to say that at the Memorial Service for the late Mr. Julius Hallgarten, Professor Adler announced that Mr. Hallgarten had, before his death, provided for four free Concerts for working men, to be given by the Philharmonic Orchestra, under Mr. Thomas, on certain Sunday afternoons, when the best works are to be produced in the best manner. Such a gift, now become a legacy, illustrates the truth of some former remarks which I made to you concerning Mr. Hallgarten as a friend of art, and it is to be hoped may perhaps prove suggestive to other citizens of equal fortune and intelligence.

Mr. Rafael Joseffy, the pianist, who has been seriously disabled by illness, made his appearance in the first (de-

ferred) of his own series of Concerts, in Steinway Hall, on February 5, assisted by Mr. Thomas and his orchestra.

The fourth Concert of the Symphony Society occurs to-morrow evening, with the following programme:—

Overture "Koenig Stephan".....	Beethoven
Andante de Concert for violoncello.....	Molique
Mr. Fritz Giese.	
Symphony, "Leonore".....	Raff
Concerto in G minor for pianoforte.....	Mendelssohn
Miss Jessie Pinney.	

Selections from "Die Meistersinger"..... Wagner

Miss Jessie Pinney is a young American artist of remarkable promise. A resident of New York (or rather of the suburbs), she returned last year from long and well-directed foreign study, and made a decided hit at her first public performance under Mr. Thomas.

The two opera companies are apparently doing better in the provinces than in town. The interior cities, containing from a quarter to three-quarters of a million of people, feel obliged, from local pride, and in contention with each other, to "sustain" their opera "season," of from two nights to two weeks, and perhaps find the high prices of from five to ten dollars for a place flattering to their taste and means of outlay rather than discouraging. In town we have only comic opera left. The "Beggar Student" has ceased its long run at the Casino, giving place to a revival of "The Merry War," very well cast, and admirably put on the stage. The death of Josephine Gallmeyer has removed from us a pet and great favourite of the town. A memorial meeting in her honour will be held in the Thalia Theatre on Sunday.

#### "THE REDEMPTION" AT LIVERPOOL.

UNDER the excellent conductorship of Mr. Randegger, a performance of Gounod's sacred masterpiece was given on January 30, by the Liverpool Philharmonic Choral Society, which—especially in the choral portion—appears to have been one of the best heard since the production of the work at Birmingham. A highly appreciative notice from the *Liverpool Mercury* commences thus:—

"There has during the past two years been remarkable activity in the composition of musical works designed upon the largest scale, but no production of these recent times stands forward more prominently than the noble trilogy which Gounod has given to the world in 'The Redemption.' Never has a fairer offering been laid at the shrine of the Christian religion. The simple words which Gounod inscribed on the title-page of his score, 'Opus vitæ meæ,' are significant of the devotion with which he applied himself to the fulfilment of a duty whose sacredness must have touched him at every step he took in the development of his plan of depicting, by means of the art which he holds in trust, the story of the Passion, Death, Resurrection, and Ascension of the Saviour. Not a note, not a chord, not a phrase exists without immediate relationship to the sequence of the splendid structure of which it is part. Exquisite pathos of melodic vocal diction, varied eloquence of descriptive and reflective orchestration, and constant changes of great masses of harmonic colour, bring us more nearly into the presence of the tremendous tragedy of the Crucifixion, with its preceding and succeeding incidents." And after quoting from a critique in the same paper upon the first performance of "The Redemption" in Liverpool twelve months ago, the writer says:—

"There need be no departure from the acceptance which these two sentences convey, for the fine exposition of 'The Redemption' at St. George's Hall last night, under the auspices of the Philharmonic Choral Society—an organisation which, happily, continues to pursue a vigorous career—clearly demonstrated the searching power of a work in which is crystallised the spirit of Christendom. Every vocal and instrumental resource is employed, but in the combination of these resources Gounod is faithful to the consecrated purpose which he steadily held before himself from the beginning. Symbolically expressive, the trilogy, the crown of a career of purity in music, is strong in its very simplicity. They who listen are filled with reverence and a deeper sense of the subjects of the oratorio, and thus the aim of the master is accomplished."

The following, from the *Liverpool Porcupine*, is a well-earned tribute to the care and attention bestowed upon the work by Mr. Randegger:—



"The Liverpool Philharmonic Choral Society have worked so hard to attain success that their worst enemies, if they are so unfortunate as to possess any, must confess that the triumph of Wednesday evening last was well earned. When Gounod's 'Redemption' was produced here last season under Max Bruch's direction its reception was by no means an enthusiastic one, a result which was not to be wondered at under the circumstances. With an enthusiastic believer in Gounod's genius such as Mr. Randegger confesses himself to be, however, a new light has been thrown upon the work, and strange as its form appears to those accustomed to the oratorios of Handel and Mendelssohn, it produced at times an overpowering effect."

The *Liverpool Courier*, referring to its former notice of the work, says:—

"The Philharmonic Choral Society have earned the thanks of the musical public of this district for the opportunity afforded them last night in St. George's Hall of renewing their acquaintance with Gounod's 'Redemption.' A further hearing of the trilogy brings to light several new features of beauty in construction and detail, besides many episodes which it was almost impossible to grasp on a first performance." And, in speaking of the new American tenor, we have the following remarks:—

"Mr. Winch, to whom the bulk of the solo work was allotted, acquitted himself with a general excellence and a minute attention to detail which at once stamps him as an earnest musician. He made a judicious use of the mezzo voice which was admirably suited to the music."

The other vocalists—Mrs. Hutchinson, Miss Damian, and Mr. Herbert E. Thorndike—are also much praised; and it is said that "so far as the band was concerned, it was without doubt the finest display of orchestral skill we ever remember hearing in St. George's Hall." There was an overflowing audience, and the reception of the work was most enthusiastic, Mr. Randegger being called for and warmly greeted at the conclusion of each part.

#### OBITUARY.

JOHN PYKE HULLAH.—This well-known musician passed away from the scene of his varied and useful labours on Thursday, the 21st ult., to the regret of all who knew him. Mr. Hullah's death surprised nobody acquainted with the state of his health for a considerable time previous. It was looked for as likely to happen sooner rather than later, but, as always in the case of men who have filled prominent positions, the event came with a certain shock. We miss, from the stage whereon musicians play their part, a conspicuous and familiar figure.

Mr. Hullah had passed the "three score years and ten" of the Psalmist, having been born, at Worcester, in June, 1812, or, according to some authorities, 1813. He was brought to London while still an infant, and, in due course, sent to a school at Highgate. Of these early years very little seems to be known, perhaps because there is very little to tell. Young Hullah was an average specimen of the English schoolboy. We do not hear that he showed precocity of any kind; rather are we told that he took seriously to the study of music only after his voice broke. This was certainly late enough to rescue him from the doubtful honour attaching to wonder-children. As a young man, Hullah worked well. In his teens he became a pupil of William Horsley, and, in 1832, placed his name on the books of the Royal Academy of Music, where Crivelli gave him lessons in singing. The youth's first ambition was to figure as a composer of English opera. To this end he associated himself with another aspirant for fame—a young fellow known to very few at that time but afterwards world-famous as the author of "Pickwick." Dickens and Hullah between them created an Operetta called "The Village Coquettes," which was produced by Braham, at St. James's Theatre, in December, 1836. This was followed by two other works of the same class, in which, however, Charles Dickens had no part. They were "The Barber of Bassora" (1837) and "The Outpost" (1838). It is scarcely necessary to state that, while these pieces were successful in some degree, they speedily joined the majority of their kind in the limbo allotted to operatic failures. Hullah was clear-sighted enough to make out the fact that he could not depend upon composition for a

living, and, by a happy instinct, he turned his attention to popular musical education—not the routine of professional lesson-giving to individuals, but the proclamation of a gospel of music to the million. In 1840 the times were ripe for such an enterprise, the popular mind was waking up under the stimulus of widening education and comparatively cheap literature. A stirring in the valley of dry bones showed that new life had entered into the people, and fortunate were they who, discerning the signs, set themselves to meet the wants that declared themselves. Hullah unquestionably saw his opportunity—the more clearly because, among our nearest Continental neighbours, a remarkable advance in musical culture had already begun. Hullah went to France, studied the methods adopted in that country—the method of Wilhem principally—and returned to England quite prepared to carry on a similar work in his own land. His first lesson was given to a class formed from the students of the Battersea Training College, in February, 1840, and thus began a movement that swept over the entire country, taking rank among the phenomena of the day. Hullah's system was by no means an easy one. Its plan of sol-fa-ing, by giving every line and space a fixed name, deprived the student of that association of names and key-relationship which enables tonic sol-faists to do without ordinary symbols altogether. Nevertheless, the public was fascinated by the idea of simultaneous instruction, and by the effect which a mass of voices can produce even in elementary exercises. Hence the Hullah classes, conjointly with those established on the cognate method of Dr. Mainzer, became the rage everywhere. In London the utmost activity was shown. Hullah established large classes in Exeter Hall, gave Concerts, and so enlisted general sympathy that no difficulty was experienced in building St. Martin's Hall as the headquarters of the new artistic crusade. The Hall was occupied by Mr. Hullah till 1860, when fire devoured it, and during those thirteen years he carried on most energetic operations. According to trustworthy authorities, more than 25,000 persons received musical instruction in St. Martin's Hall from Mr. Hullah and his assistants. There also series after series of Concerts were given, at which it was often possible to hear new works and new artists against whom all other doors of utterance were closed. Among the *débutants* at St. Martin's Hall were Miss Sherrington (Madame Lemmens) and Mr. Santley, and among the composers whose works were first made known to English amateurs in the same place was Charles Gounod. At this time Hullah acted as Professor of Vocal Music at King's College, a post he held for thirty years. He filled a like position in other educational establishments, but his distinctive work as a teacher ended when the disaster to his Hall closed the era of classes and concerts. It is impossible to estimate the value of Hullah's work as a public professor. We only know that it must have been great, for its influence spread over the whole land.

The deceased musician laboured in other ways than those above described. For several years he conducted the concerts of the Royal Academy of Music. He composed numerous songs, &c., some of which—the "Storm" to wit—will long survive him. He compiled a "Psalter," published several educational music books, contributed to the literature of his art a "History of Modern Music" and "The Transitional Period of Musical History"; edited several collections of national and other songs; wrote musical criticisms for the *Academy* and the *Globe*; acted as organist of the Charterhouse; delivered lectures at the Royal Institution, and from 1872 till 1882 discharged most important duties as Inspector of Music in Training Colleges under the Committee of Council on Education. Over all this wide field of work Mr. Hullah spread himself, doing most things well, and reaping no mean harvest of private esteem and public honour. English Universities took no notice of him, but that of Edinburgh made him LL.D. in 1876, and a year later the Academy of St. Cecilia, Rome, conferred upon him the distinction of honorary member. Onerous and unceasing labour naturally tried his physical resources severely as years went on, and in 1882 he laid aside altogether the weapons of a successful warfare. Unhappily there was not, for him, a long and restful evening. Stroke after stroke of paralysis

hurried on the end, which soon came full in view of those who least desired to see it. Now that the busy life has closed, none will refuse the tribute due to a man who left the world richer than he found it.

The remains of Mr. Hullah were buried at Kensal Green Cemetery, on the 26th ult.

THERE was a very large attendance at the rooms of the Society for the Encouragement of the Fine Arts, in Conduit Street, on Thursday evening, the 14th ult., to hear a lecture by Mr. Lennox Browne, F.R.C.S., a member of the Council, on "Science and Singing," the chair being occupied by Mr. Gilbert, R.A.M., another member of the Council. After a powerful exposition on the advantage of science as a basis of intelligent cultivation of the art of singing, which he contended was as necessary as was grammar to one wishing to learn a language—or perspective to a student of painting, the lecturer proceeded to give some practical examples of his contention. The first related to the question of breathing, and involved not only full expansion of the chest, so as to acquire the largest possible amount of air without effort at each inspiration, but also complete control, so as to economise its exit. This involved consideration of the question of respiration from a mechanical point of view; but it was hardly less important that the air breathed should be pure. To prove this the lecturer gave a short account of the chemical constitution of the atmosphere and the changes it undergoes in respiration, and many illustrations were given of the injury that must accrue to both vocal and general health from voice exercise in impure atmospheres. Singers were particularly cautioned as to the dangers to voice of assisting at "smoking concerts." Recognising this fact of the necessity for pure air, it had recently been proposed that people should breathe an artificial air containing, as was believed by the gentleman suggesting the procedure, the special element that gave, or was believed to give, peculiar excellence of voice to Italian singers—in other words, to supply all persons with artificial Italian air. It was contended, however, there was no warrant for any of the assumptions on which the process was based. So far from Italian voices being in a majority, it was shown that, although there were many naturally gifted singers of Italian birth, and the language was that most favourable for vocal instruction, but a small minority of the singers of the present day in Italian opera were of that nationality. Analysed into its constituent properties, it was shown that hydrogen in a marked degree caused deterioration of voice, while oxygen undiluted must have the effect of unduly exciting the membrane of the air passages. Still further there was nothing to show that this peroxide of hydrogen existed in a greater proportion in the towns and cities in Italy than elsewhere, on the contrary, the air in the majority of Italian towns was most insanitary; in some, notably Naples, the climate was insalubrious in a marked degree. Continuing the analysis of this artificial air, it was shown that, supposing the peroxide to have any beneficial effect, it was combined with two ingredients, ammonia, a most poisonous gas, and peppermint, which must necessarily render the preparation more unstable than it naturally is, and the conclusion was come to from the different points of view of chemistry, physiology, and actual practice, that the scheme was unworthy the slightest consideration of scientific men. Other illustrations of the connection between science and singing were given, more especially in regard to the compass and registers of the voice, and among them the interesting question of the variation between the "upper thick" and "lower thick," which was demonstrated vocally to the audience. A report was made, in further proof of this, of a recent experiment by transmission of intense electric light through the larynx when the vocal chords, examined with the laryngoscope, were seen to be opaque in the "thick" and almost transparent in the "thin" register. A most interesting lecture, interspersed with chemical experiments and vocal illustrations, under the direction of Mr. Emil Behnke, concluded by one or two part-songs, and an eloquent peroration in the words of Herbert Spencer to the effect that "only when Genius is married to Science can the highest results in any art be produced."

THE first performance in London of Dr. F. E. Gladstone's Church Oratorio "Philippi" (originally produced in July last at Newcastle-upon-Tyne) took place at St. Margaret's Church, Westminster, on January 30. The narrative of the "Acts of St. Paul and St. Silas in Macedonia" is concisely put together, with an evident knowledge of the requirements of a musical libretto, by the Rev. J. Powell Metcalfe, and, opening with a brief choral prologue, deals with the call to Macedonia, the conversion of Lydia, the incident of the woman possessed with the spirit of divination, and the imprisonment and delivery of the Apostles. Dr. Gladstone's work may be noticed for the easy and graceful writing of the recitatives, a task by no means simple, and for the evident absence of any theatrical effects, showing that the composer bore in mind that his work was, above all, intended for use in the Church. This was especially noticeable in the choruses "Why do the heathen rage" and "In this was manifested," both of which will be found of value as separate anthems. The Apostolic Benediction, set as a bass solo (the chorus entering *piano* at the end), and its effective violoncello obbligato accompaniment, also calls for special commendation; and a very quaint effect is created by the utterance of the possessed damsel, which is unaccompanied, and is repeated three times. Dr. Gladstone's knowledge of contrapuntal writing is shown in the concluding fugal chorus. The choir numbered between fifty and sixty vocalists, including the choristers of the adjacent Abbey; the solos were very efficiently sung by Masters Hodsdon and Roper, Mr. Alfred Kenningham, Mr. Thornthwaite, and Mr. R. Hilton (whose delivery of the number referred to above deserves special mention). The accompaniments were played by a small orchestra, Dr. Gladstone being at the organ and Dr. Bridge conducting from the Lectern. At the conclusion of the oratorio, which only occupied one hour in performance, Handel's Fourth Concerto was played with admirable executive skill by Dr. Gladstone, who introduced a cadenza of his own. The concluding voluntary (Smart's Postlude in D) was played by Mr. H. D. Flowers. We understand that a repetition of the work is to be given, by desire of Canon Duckworth, at his church, St. Mark's, Hamilton Terrace, on the 25th inst.

THE fifth annual Dinner of the South London Musical Club was celebrated at the Holborn Restaurant, on Saturday, the 9th ult. Mr. Joseph Barnby occupied the chair, and about 150 members of the Club and their friends were present. In proposing the toast of "The Club," Mr. Barnby said that this was a Society of which he could not speak too highly, especially as it was entirely composed of amateurs. He had been advised at the outset of his career, by a distinguished musician, to have the assistance of professional singers in his chorus. "Depend upon it," he said, "that your amateurs, as soon as they get before an audience, will be tongue-tied." He had found them anything but that, and since then he had done everything with the assistance of amateurs. But this Society was not only a Society of amateurs, but was conducted by an amateur, which was a source of great satisfaction to him. In the reign of Queen Elizabeth, it was only a mark of ordinary breeding among the higher classes to take part in those difficult madrigals which have come down to us; but now, in the reign of Queen Victoria, even among the middle classes, it is considered to be a stigma upon any one who could not take his part manfully in such music. In the time of Queen Elizabeth, English composers stood almost at the head of the composers of Europe. Our great Church writers of that time had produced compositions equal in every respect to those of the finest Italian writers, whilst the madrigal composers—Benet, Wilbye, and others—produced work even finer than the best madrigals of the Italian school. In the present day we find that, whereas we used to be flooded with French, German, and Italian compositions, the Continent is now becoming very familiar with the compositions of Englishmen. This is a movement which ought to be most gratifying to all who were musical in this country. Mr. Barnby went on to say further, that at one time all glees and part-songs were exclusively sung by professional musicians. That was not the case now, and he congratulated those present on the existence

of a Society whose object was to cultivate the most beautiful art under heaven. The speech was received with great applause, and, in reply, Mr. J. Brisley, the President, thanked Mr. Barnby for the kind remarks he had made about the Club, and gave some statistics as to its progress. It was founded in January, 1875, at Nunhead, and continued to grow so rapidly that, in October, 1877, they moved to the Angell Town Institution, Brixton, and a year or two afterwards were enabled to take the large hall of that Institution for their weekly practices. Last year, on account of the continued indisposition of the proprietor, several members of the Club joined together, bought the building now known as the Gresham Hall, and formed a limited liability company, most of the members of the Club being shareholders. They had now close upon 200 members, 80 being singing members. They had also a very large library of male-voice music. Three evening concerts, and nine, ten, or eleven smoking concerts were given every year, admittance being by invitation. These performances were all largely attended. Mr. Barnby, in proposing the health of the Musical Director, Mr. C. Stevens, paid a high compliment to his skill as a Conductor; and Mr. Stevens, in responding, said that he was very pleased to hear Mr. Barnby's remarks concerning amateurs. Mr. Stevens then proposed Mr. Barnby's health, and alluded in flattering terms to his great success as a Conductor of part-singing. The next toast was the Honorary Secretary, Mr. E. J. Richardson. Mr. Percy Davis proposed "The Visitors," which was briefly responded to by Dr. Frost and Mr. H. Gadsby. The toasts were interspersed with glees and part-songs, &c., by the members of the Club, including songs by Messrs. Pompe, Cranch, and Ponsford, the latter gaining a well-deserved encore for his charming rendering of Handel's "Where'er you walk" (Serlele.) In connection with the foregoing, it may be mentioned that the Gresham Hall, Brixton, the headquarters of the South London Musical Club, was unfortunately destroyed by fire on Tuesday morning, the 12th ult., as were also the organ and the library of music belonging to the Club, which included some valuable MSS. All other losses are, we believe, fully covered by insurance.

On Monday, the 4th ult., an Evening Concert, under the direction of Mr. A. W. Brookes, was given at St. Luke's Hall, South Hackney, in aid of the funds of the various charities in connection with St. Luke's Church. The programme consisted of an excellent selection of vocal and instrumental music, which was highly appreciated by the large audience assembled. The vocalists were Madame Clara West, Miss West, Miss Ellen Chapman, R.A.M., Miss Abbey, Miss Milner, Mr. C. J. Murton, Mr. Prickett, and Mr. J. D. Simmons. Madame West elicited much applause by her rendering of Braga's *Serenata*, which she had to repeat, the violoncello accompaniment being played in a masterly manner by Mr. C. H. Allen Gill. Mr. C. J. Murton was heard to advantage in "The Distant Shore" (deservedly encored) and in Pinsuti's "Sleep on, dear love." Special mention should also be made of the singing of Miss Milner and Miss Abbey, the latter of whom gave "The Three Singers," by Tours, with great taste. Of the instrumental portion of the programme, Raff's "Andante and Allegro Scherzoso," for pianoforte, was performed in a refined style by Miss Rosselli, who also took the pianoforte part in Reissiger's Trio in D minor, the violin and violoncello being played by Mr. Rosselli, Jun., and Mr. C. H. A. Gill. Mr. John E. West, F.C.O., and Mr. Brookes acted as accompanists.

An Organ Recital was given by Mr. W. Henry Thomas, on Wednesday evening, the 20th ult., at St. George's Church, Tufnell Park. The organ, formerly electric, has been rebuilt and enlarged by Messrs. Bryceson and converted into a mechanical one, with new blowing apparatus. There are now three manuals, with six stops on the swell, ten on the great, five on the choir, and three on the pedal organ, five couplers and seven combination pedals. Mr. Thomas played with great ability excerpts from Mendelssohn, Morandi, Guilmant, Salome, Feyer, and Smart. The programme also included two anthems, "And the Glory" (Messiah) and "Let thy hand be strengthened" (Coronation Anthem), which were well rendered by the church choir.

THE Lecture on Ancient and Modern Music, delivered by Mr. Brinley Richards at the Society for the Encouragement of the Fine Arts, Conduit Street, Regent Street, on January 31, was something more than an interesting concert, with critical remarks upon the compositions performed. Mr. Richards has ever been foremost in his desire to uphold the claims of true art; and in some respects his Lecture was an experiment, seeing that instead of courting public favour by blandly moving with the times, he took the liberty of boldly criticising much of the pianoforte playing of the day, which he truly termed "aggressive, the object being apparently the production of the greatest amount of sound, or, if you please, noise, the intellectual claims of art not being considered worthy of attention." Commencing his Lecture by remarking that music might be described as of two kinds—one of nationality, the other of art—he alluded to the difficulty of ascertaining the original forms of ancient songs, as they had not been preserved by tradition, and dated the real progress of music from the time when composers began to write their works. In speaking of the exaggerations of Welsh historians with regard to the antiquity of some of the national music, he said: "The late Archdeacon Williams, of Cardiff, in his enthusiasm declared that the Britons long before the establishment of Christianity possessed 'a refined science of music,' but it was difficult to understand how they could have had what was unknown to the world for more than a thousand years. No one who was acquainted with Wales in the present day could doubt for a moment that among the population there was an enthusiastic love for music, and especially for choral-singing; but it would be contrary to all evidence, to assert as some historians had done, that in the eleventh century the Welsh possessed any exceptional advantages in musical progress, and there were strong reasons for believing that the so-called musical manuscripts of that century were, like the bardic alphabet, inventions of a more recent period." The Lecture, which was listened to with deep and intelligent interest, was accompanied and illustrated by Mr. Richards's performance of pianoforte selections, including the works of Bach, Purcell, Scarlatti, Handel, Beethoven, Mendelssohn, Chopin, Sir Sterndale Bennett, Raff, Eaton Fanning, Walter Macfarren, and the lecturer himself.

THE third annual Concert of the Choir of St. Augustine's, Highbury New Park, was held on the 21st ult., in the Room adjoining the Church. The programme consisted of Rossini's "Stabat Mater," the solos being taken by Madame Worrell, Miss Lena Law, Mr. Charles Chilley, and Mr. Frank Ward, who met with a very flattering reception. The choruses were rendered in a perfect manner, and reflected the greatest credit on the Conductor, Mr. Charles Strong. The accompaniments were played by Miss Fanny Boxell (pianoforte), and Mr. A. M. Colchester (harmonium). The second part was miscellaneous, including songs by Madame Worrell, Miss Lena Law, Miss Mary Chamberlain, Mr. C. Chilley and Mr. F. Ward, a duet by Mr. Chas. Strong and Mr. F. Ward, an organ solo by Mr. Colchester, and a trio for pianoforte, violin, and violoncello, by Miss Fanny Boxell, Mr. Tidey and Mr. Gertin. Miss Lomas was an efficient accompanist in the second part.

MR. HENRY GADSBY'S Dramatic Cantata "The Lord of the Isles" was most successfully rendered by the All Saints' (Clapton) Musical Society, on Tuesday evening, the 19th ult. Several of the solos, and the chorus "Merrily bounds the bark" were redemanded. The principal parts were sung by Miss Annie Coxhead, Mrs. Crossley, Mr. J. R. Hodgson, Mr. W. J. Clare, Mr. Alex. H. S. Burnett, and Mr. G. Ablitt, all members of the Society. Mr. Gadsby presided at the pianoforte, and Mr. W. M. Wait (Organist and Choirmaster, All Saints') conducted. There was a large and appreciative audience.

AN Evening Concert was given at St. Pancras Vestry Hall, on Monday, the 4th ult., in aid of the Blind, a large audience being attracted by the excellent programme provided. The vocalists were Miss Mary Davies, Miss Elfrida Williams, Miss Mary Willis, Miss Mina Poole, Mr. Reginald Groomer, Mr. Franklin Clive, and Mr. Traherne; solo pianist, Miss Nannie Reynolds, and solo violin, Mr. Reynolds.

MESSRS. GRIFFITH AND FARRAN have in preparation a volume by Madame Viard Louis, the well known pianist, entitled "Music and the Piano," in which her aim has been to point out that the music for this instrument is the expression of an idea, and not merely an ingenious method of displaying force and skill. It is written in three parts. In the first Madame Viard Louis shows that music has from age to age followed the progress of the human mind. In the second, she takes the numerous composers for the piano, and indicates how the individual character of each is set forth in their respective works. The third part treats of style—that is to say, the method of conveying the ideas of the master by the execution of their compositions. The book, originally written, but not published, in French, has been translated into English by Mrs. Warrington Smythe, wife of Warrington Smythe, Esq., F.R.S., a lady of highly cultivated taste both in literature and music.

THE Burlington Hall Choral Society gave a successful Concert at Burlington Hall, Saville Row, Regent Street, on the 4th ult., under the direction of the Conductor, Mr. Hamilton Robinson, F.C.O. The principal vocalists were Miss Mary Mackway, R.A.M., Miss Annie Buckland, Mr. Walter Mackway, R.A.M., and Mr. Charles W. Copland, R.A.M., all of whom were highly successful in their solos, several being redemanded. The Society, which numbers about sixty voices, gave an excellent rendering of some part-songs, including Mendelssohn's "Hunting Song," and elicited a double encore for Oliver King's "Peacefully slumber." Mr. William C. Hann, R.A.M., performed three violoncello solos, which were highly appreciated, and Mr. Hamilton Robinson and Mr. J. R. Griffiths were recalled for their performance of three pianoforte duets. Mr. J. R. Griffiths accompanied. There was a full audience.

AT the Second Concert of the tenth season given by the Crouch End Choral Society, at Christ Church School-room, Crouch End, on Tuesday, the 12th ultimo, Mr. J. F. Barnett's "Ancient Mariner," was performed, the soloists being Mrs. Lansdill, Mrs. Barbour, Mr. George Micklewood, and Mr. Joseph Wilson. The performance was satisfactory. The second part was miscellaneous and comprised the popular part-song, "The Vikings," by Eaton Fanning; a trio for female voices, by J. G. Callcott, "Tell me where is fancy bred;" a madrigal, by Pearsall, &c., with solos by the above artists. Mr. Micklewood was very successful in a new song by the Conductor, entitled "Fickle Mollie," and Miss Cobely in "A Song and a Rose," by Cowen; Mr. Edmund Woolhouse contributed solos on the violoncello; Mr. Charles W. Lovejoy presided at the pianoforte; Miss C. Long at the harmonium; and Mr. Alfred J. Dye conducted.

To the energetic director of the London Popular Concerts, Mr. Arthur Chappell, South London again owes a debt of gratitude in respect of another series of those excellently conducted performances of classical chamber music, the Denmark Hill Concerts. The first of the four concerts forming the seventh season, took place at the Surrey Masonic Hall (South London Institute of Music), Camberwell, on Thursday evening, January 31, when the programme was headed by Mozart's String Quartet in B flat, No. 3, admirably executed by MM. Heermann, Ries, Zerbini, and Piatti. Herr Heermann was warmly received in each of his solos, and Mdlle. Janotha played with her well-known skill and artistic feeling. Songs by Eckert, Rubinstein, and Gounod were well sung by Miss Carlotta Elliott, a violoncello obbligato to Gounod's "Quand tu chantes bercée" being played by Signor Piatti. Mr. Zerbini accompanied.

THE Members of the North-east London Choral Society gave an excellent Concert at the Morley Hall, Hackney, on Tuesday, January 29, the programme consisting of Mendelssohn's 13th Psalm, Haydn's "Winter" ("The Seasons"), and a miscellaneous selection. The solo vocalists were Miss Ellen Chapman, R.A.M., Miss Clara Wollaston, Madame West, Miss Lottie West, Mr. Henry Parkin, and Mr. Bantock Pierpoint: organist, Mr. C. E. Smith; pianist, Mr. Louis B. Prout, R.A.M.; Mr. H. Baynton led the band, and Mr. John E. West, R.A.M., F.C.O., conducted. There was a good and appreciative audience.

AT the first examination for the degree of Bachelor in Music, at the University of Oxford, the following have satisfied the Examiners:—J. H. Anger, New College, and Frenchay, near Bristol; T. Hemmines, New College, and Stoke-on-Trent; H. T. Lewis, Christ Church, and Doncaster; W. G. Price, Queen's College, and Fore Hill, Ely; C. J. Revell, New College, and Carmarthen. Examiners: Sir F. A. Gore Ouseley, Bart., Mus. Doc., M.A., Christ Church, Professor; E. G. Monk, Mus. Doc., Exeter College; J. Varley Roberts, Mus. Doc., Magdalen College. The examination for the degree of Doctor in Music will be held in October next. At the second examination for the degree of Bachelor in Music, which will also take place in October, in addition to the usual subjects, there will be required a critical knowledge of the full scores of Handel's Oratorio "Judas Maccabæus" and Mendelssohn's "Otteto." All exercises are to be sent to the Professor of Music, Sir Frederick A. Gore Ouseley, St. Michael's, Tenbury, as early as possible. None can be received after the end of June.

ONE of the best Concerts yet given by the East Finchley Choral Society took place on the 19th ult., at the Lecture Hall. The first part consisted of Handel's "Acis and Galatea," under the conductorship of Mr. Herbert Jayes. The choruses were well sung by the Society. Madame Robert George gave an excellent rendering of the soprano music, and Mr. Orlando Harley made a great effect in the music allotted to *Acis*. The parts of *Damon* and *Polphemus* were carefully sung by Mr. Frank Salter and Mr. Percival Hart, members of the Society. The second part was miscellaneous, and, under the conductorship of Mr. Granslade, Handel's "Haste thee, nymph," and Purcell's "Come, if you dare," were efficiently rendered by Mr. G. H. Gifford and Mr. W. Jones respectively. Miss Jones, the honorary accompanist, performed her task with marked ability.

A CONCERT in aid of the People's Entertainment Society was given at Bermondsey Town Hall, on Tuesday evening, the 12th ult. The programme consisted of portions of Handel's "Messiah" and a miscellaneous selection, the latter including Mendelssohn's "Cornelius" March and Michaelis's descriptive Fantasia "The Smithy in the Wood." Both in the choral and orchestral departments an amount of proficiency was displayed calling for high praise, and entitling the Society's Conductor, Mr. W. H. Leslie, to much commendation upon the result of his labours. The vocalists were Madame Worrell, Mrs. Tuer, Mr. Charles Wade, and Mr. James Budd. Mr. Val Nicholson was leader of the orchestra, and Mr. R. J. Pitt and Mr. Edward Morton presided at the pianoforte. The Concert received well-deserved support.

A CONCERT in aid of the Netherlands Benevolent Fund for the relief of indigent Netherlands subjects residing in London will be given by Mr. Willem Coenen, at St. James's Hall, on Thursday evening, May 1. The Concert will be under the immediate patronage of their Majesties the King and Queen of the Netherlands, their Royal Highnesses the Duke and Duchess of Albany, the Netherlands Minister, and the Countess de Bylandt. The following artists have already kindly promised their services: Madame Albani, Madame Antoinette Sterling, Mr. Sims Reeves, Mr. Herbert Reeves, Mr. Santley, Mr. Hollman, and Mr. W. Coenen. An influential committee is being formed, and a large addition to the Benevolent Fund is looked forward to with confidence.

THE Kyrle Choirs, under the direction of Mr. Malcolm Lawson, gave a performance of Rossini's "Stabat Mater" and Mendelssohn's "Athalie," on the 6th ult., in All Saints' Church, Haggerston. The soloists in the "Stabat Mater" were Miss Edith Phillips, Mrs. Oram, Mr. John Probert, Mr. Albert Orme; in "Athalie," Miss Everett Green, Miss Emily Lawson, and Mrs. Oram. The Choirs gave a second performance of the same works in Trinity Chapel, Poplar, on the 13th ult., the soloists in the "Stabat Mater" being Miss Alice Frupp, Mrs. L'Estrange, Mr. D'Arcy Ferris, and Mr. Albert Orme; in "Athalie," Miss Alice Frupp, Mrs. L'Estrange, and Miss Mary Howell. Mr. E. H. Turpin presided at the organ on both occasions.

WE have received the prospectus of a new Musical Society called the Pandora Amateur Orchestral Club, the object of which is to afford suitable accommodation for the study and practice of orchestral music. A professional musical Director conducts the practises; and a private room has been engaged at the Three Nuns Hotel, Aldgate, which is open every Tuesday evening, at 6 o'clock, for the use of performing members. A series of Smoking Concerts (instrumental and vocal) will be given in the large Hall adjoining the practice room, to which members will have the privilege of introducing a friend. As during the short time the Club has been formed there has been a rapid increase of members, the success of the undertaking seems placed beyond a doubt.

ON Tuesday evening, the 19th ult., an excellent performance of John Francis Barnett's Cantata "The Ancient Mariner," was given at the Cadby Hall, Hammersmith Road, by the Hammersmith Choral Society, under the direction of Mr. Theodore Drew. The solo vocalists were Miss Hilda Coward, Mrs. Lloyd-Edwards, Mr. Henry Hallam, and Mr. Arthur Oswald. The work was ably rendered, and proved in every way a success. The second part of the programme was miscellaneous, the above artists being assisted by Mr. H. Pyatt, who sang "The Village Blacksmith" most effectively, and Mr. W. L. Barrett, who played a brilliant solo on the flute. Mr. Theodore Drew presided at the pianoforte.

YE London Glee Men, under the direction of Mr. Richard Mackway, gave a very successful Smoking Concert, the second of the season, at the Guildhall Tavern, on Thursday the 14th ult. Among the part-music performed, the *pièce de résistance* was Wesley's glee "I wish to tune my quiv'ring Lyre," which was well rendered. The programme also included Sullivan's part-song "The long day closes," Hatton's "Oh my love is like the red, red rose," Horsley's "Nymphs of the Forest," Bishop's "Bold Robin Hood," and Gounod's "Soldiers' Chorus," from "Faust." Vocal solos were contributed by Mr. Richard Mackway and Mr. Frank Ward; and violin solos by Master Hubert Armfield.

WE regret to announce the death, at the early age of twenty-four, of Mr. Farquharson Walenn, Organist of St. Alban's, Holborn. Mr. Walenn, was originally a chorister of All Saints', Margaret Street, and on his leaving the choir school he studied for about three years under Mr. W. S. Hoyte. He then obtained the Novello Scholarship at the National Training School, and continued his studies there until its close. He was choirmaster at St. Mary's, Kensington, and conductor of the St. Alban's Choral Society, and was the author of several sacred and secular compositions.

THE 181st Monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 1st ult. The programme was miscellaneous, and included songs by Madame Grace Godolphin, Mdlle. Emilia Vadini, Miss Coyte Turner, Mr. Arthur Thompson, and Mr. R. F. Roberts. Several part-songs were well rendered by the choir, among which were the "Hunting Song" (Mendelssohn), "Come live with me" (Bennett), "Good-night, beloved" (Pinsuti), "Sunshine thro' the clouds" (Lemmens), &c. Mr. Joseph Monday conducted.

THE first performance of the Quartet for Pianoforte, Violin, Viola, and Violoncello, to which the prize of ten guineas and a gold medal, annually offered by Trinity College, London, for a Chamber Music Competition has just been awarded, took place at the College, on Tuesday evening, the 19th ult. It was played by Miss Alma Sanders (the composer), Mr. Edmund E. Halfpenny, Mr. Ellis Roberts, and Mr. Edmund Woolhouse. The Adjudicator was Sir Herbert Oakeley, and the work has been dedicated, by gracious permission, to H.R.H. the Princess of Wales.

THE members of the Choir of the Association of Lay Helpers for the Diocese of London have presented their Conductor, Dr. George C. Martin, with an ivory bâton, mounted in silver, in testimony of their appreciation of his great ability and untiring efforts for the good of the Choir, and in congratulation of his having attained the dignity of Doctor of Music. The presentation was made by G. A. Spottiswoode, Esq., Chairman of the Committee of the Association.

THE arrangements for the production of Gounod's "Redemption," at the Trocadero, Paris, on the 3rd of April, are nearly completed. Madame Albani will go specially to Paris to sing the part created by her at Birmingham, while Mdlle. Rosina Bloch and Madame Ketten will sing the other solos for soprano and contralto. MM. Faure, Ketten, and Fournets, will divide the solos for tenor, baritone, and bass. All the French musical papers predict an enormous success for this first performance in Paris of Gounod's master-work.

ON the 4th ult. a Smoking Concert was given by the members of the Euston Glee Union, in a dining saloon adjoining the North-Western Railway terminus, the chair being occupied by John Partington, Esq. The greater portion of the programme was devoted to glee-singing, under the able conductorship of Mr. Kilby; and songs were contributed by Messrs. Harding, Norton, Wand, Keedle, and Collins. The Concert, which was well attended, reflected great credit on the executive, and formed a most successful *début* for the Euston Glee Union.

THE ninth of the winter series of free "Entertainments for the people" at Bethnal Green Road Congregational Church, was a Ballad Concert, of superior character, given under the direction of Mr. W. West, of the North-East London Academy of Music, on Wednesday evening, the 13th ult. The vocalists were Miss Alice Woodruffe, Miss Lottie West, Mr. H. D. Feild, and Mr. C. Prickett. Some good standard ballads, vocal duets, trios, quartets, &c., were admirably rendered, and several redemanded.

THE arrangements for the entertainments at the Royal Victoria Coffee Hall, Waterloo Road, during the past month have been excellently organised, and satisfactorily carried out. Instrumental and vocal music of sterling worth has been given at the Concerts, and most attractive dramatic Recitals have been included in the programme. We are glad to find that these evenings for the people have so thoroughly fulfilled the anticipation of the promoters of the movement.

IN our January number we gave the full programme of the approaching Worcester Musical Festival, and have now to add that the following artists have been engaged:—Madame Albani, Miss Anna Williams, Miss Santley, Madame Patey, Madame Enriquez, Mr. E. Lloyd, Mr. Boulcott Newth, Mr. Brereton, and Mr. Santley: leader of the orchestra, Mr. Carrodus. There will be opening and closing services, with full band and chorus, to which free admission will be given.

THE St. Mark's, North Audley Street, Choral Society gave the first Concert this season, on Tuesday evening, the 12th ult., in the Church Room. The first part consisted of Mendelssohn's 95th Psalm, and the second of Sir Sterndale Bennett's "May Queen." The soloists were Miss Fripp, Mrs. John Bryant, Messrs. Wells and Yorke. The 95th Psalm was particularly well rendered, and the singing throughout reflected the greatest credit on Mr. Thomas Mountain, the conductor. Mr. Bolton acted as accompanist.

ON Tuesday evening the 5th ult., Mr. Herbert Smith, gave his annual Evening Concert, at the New Cross Public Hall, the large room being crowded in every part. The artists were Miss Marie Ebbington, Miss Mary Bear, Miss Marian Mackenzie, Mr. Reginald Groome, and Mr. E. Miles; solo violin, Mr. Arthur Payne; solo pianoforte, Mr. Herbert Smith and Mr. Edwin Samson.

AN interesting Organ Recital was given at St. John the Evangelist's, Waterloo Road, on the 12th ult., by Mr. Henry J. B. Dart, several of the pieces being accompanied by solo trombone, played by Mr. Samuel Millar. The programme, which was exceedingly well rendered, included the first performance of a Sonata in D minor, by Mr. Dart, for organ and trombone solo.

THE third Subscription Oratorio Concert, in aid of the Organ Fund, was held on the 7th ult., in South Norwood, Congregational Church, when a performance of Haydn's "Creation" was given with full band, chorus, and organ. The soloists were Miss Evelyn Bawtree, Mr. Arthur Wilmot, and Mr. W. G. Forington; Mr. Josiah Bawtree conducted.

MISS MADELINE HARDY gave a most successful Concert at Brixton Hall, on Thursday, January 31. The *bénéficiaire*, who was highly successful in all her songs, was assisted by Mesdames Agnes Larkcom, Rosa Leo, Lizzie Evans, Grace Godolphin, and Messrs. Arthur Thompson, Orlando Herley, Wakefield Reed, Musgrove Tufnail, Chaplin Henry, and Master Frank Charlton; solo pianoforte, Mr. Albert H. Fox; violin, Mr. H. Newton. Conductor, Mr. Turle Lee.

HERR ANTON DVORÁK will visit London during the present month, and will conduct the performance of his "Stabat Mater," which is to take place at the Royal Albert Hall, on the 13th inst., as well as his Overture "Husitzka" and "Rhapsodie Sclavische," No. 2, at the Philharmonic Concert of the 20th. He will doubtless be invited to conduct some of his works at other important performances.

THE lectures upon "The Human Voice as a Musical Instrument," given by Herr Emil Behnke, both in the metropolis and throughout the country, have been in the highest degree successful. The press notices which have been forwarded to us are most enthusiastic in praise of the excellent matter contained in his discourses, as well as of the attractive manner in which they are delivered.

THE election to the post of Choragus in the University of Oxford, vacant by the death of Dr Corfe, took place recently. There were several candidates, the choice falling on Dr. Hubert Parry, who a short time since received an Honorary Degree of Doctor of Music at Cambridge, and has since his appointment received the same compliment from his own University.

THE Members of the Lavender Hill Choral Society gave their third Concert this season on the 19th ult., under the conductorship of Mr. F. G. Edwards. The soloists were Miss Jessie Ross, Mrs. Goddard, Mrs. Coe, Mr. Church, Mr. Goddard, and the Messrs. Ortnier. The part-songs by the choir were very well rendered. Miss Bird and Miss Denness were efficient accompanists.

AT the church of St. Margaret Pattens, Rood Lane, Fenchurch Street, among other compositions suitable for the season, will be sung, unaccompanied, the "Missa Æterna Christe" of Palestrina at the solemn Celebration every Sunday during Lent. The "Stabat Mater" of Rossini will be sung on Wednesday evening, the 26th inst., under the direction of Mr. Stedman.

AT the Lenten Services, at St. Anne's, Soho, Bach's Passion Music (St. Matthew) will be sung. There will be full orchestral accompaniment, and the principal tenor part will be undertaken by Mr. Charles Wade. The services will be held on each Friday evening during Lent, at 8 o'clock, and on Good Friday afternoon, at 4 o'clock.

ON the occasion of the recent marriage of Miss Alice Brooks, late of the Watford School of Music, the Council, professors, and students of the Institution presented her with a handsome diamond brooch, together with an address on vellum, expressing their appreciation of her untiring efforts on behalf of the School.

WE have heard the most flattering accounts, from reliable sources, of the organ Recitals now being given at St. James's, Curtain Road, after the even-song on Sundays, by Mr. Hereward Brown, who, although only eighteen years of age, displays an exceptional amount of power and artistic feeling.

AN Organ Recital was given on Saturday evening, the 2nd ult., at Stepney Meeting House, by Dr. C. J. Frost, upon the new organ recently erected there by P. Conacher and Co., of Huddersfield. The vocalist was Madame Ellen Horne.

MADAME FRICKENHAUS and Herr Josef Ludwig announce a series of four Chamber Concerts at the Prince's Hall, Piccadilly, on Thursday evenings, commencing May 15. The programmes will include works of the old masters, and modern compositions of special interest.

WE are informed that Mr. William M. Hutchison is at present occupied in composing a Comic Opera, in three acts, the Libretto by Mr. Henry B. Farnie; the Opera is expected to be completed in a month or two.

## REVIEWS.

*The Great Musicians.* Edited by Francis Hueffer.  
*Mendelssohn.* By W. S. Rockstro.  
[Sampson Low, Marston, Searle, and Rivington.]

THE details of Mendelssohn's career have within the last few years been so constantly before the public, and these details have been so supplemented by the most charming personal recollections that many persons will imagine this latest contribution to the lives of the "Great Musicians" to be merely a reproduction of facts already generally known. This, let us hasten to assure our readers, it is not; for, apart from the relation of all the principal events in Mendelssohn's life, we have so much deeply interesting matter which only a musician who, like Mr. Rockstro, has received the benefit of the composer's instruction, could satisfactorily record, that the book can hardly fail to obtain the recognition it deserves. The following account of Mendelssohn's method of teaching counterpoint at the Leipzig Conservatoire, for example, should be read with attention both by students and professors. "For counterpoint he employed a large black-board, with eight red staves drawn across it. On one of these staves he would write a *canto fermo*, always using the soprano clef for the soprano part. Then, offering the chalk to one of his pupils, he would bid him write a counterpoint, above or below the given subject. This done, he would invite the whole class to criticise the tyro's work, discussing its merits with the closest possible attention to every detail. Having corrected this to his satisfaction, or at least made the best of it, he would pass on the chalk to some one else—generally to the student who had been most severe in his criticism—bidding him add a third part to the two already written. And this process he would carry on until the whole of the eight staves were filled. The difficulty of adding a sixth, seventh, or eighth part to an exercise already complete in three, four, or five, and not always written with the freedom of an experienced contrapuntist, will be best understood by those who have most frequently attempted the process. It was often quite impossible to supply an additional part, or even an additional note; but Mendelssohn would never sanction the employment of a rest as a means of escape from the gravest difficulty, until every available resource had been tried in vain. One day, when it fell to our own lot to write the eighth part, a certain bar presented so hopeless a dead-lock that we confessed ourselves utterly vanquished. 'Cannot you find a note?' asked Mendelssohn; 'Not one that could be made to fit in without breaking a rule,' said we. 'I am very glad,' said he, in English, and laughing heartily, 'for I could not find one myself.' It was, in fact, a case of inevitable check-mate." Want of space, only, prevents our giving further extracts from Mr. Rockstro's volume—especially his truthful observations upon "Mendelssohn's position in Art"—and we, therefore, conclude by warmly commending the book to the general reader, as well as to all those who love and cultivate music.

*Novello, Ewer and Co.'s Albums for Violin and Pianoforte.* No. 1. Four Marches, composed by F. Mendelssohn Bartholdy. Transcribed for Violin and Pianoforte by Berthold Tours. [Novello, Ewer and Co.]

THE four pieces chosen for this volume are the "Wedding March" from the "Midsummer Night's Dream," the "Cornelius March," the "War March of the Priests" from "Athalie," and the "Funeral March" in A minor and major, composed for the funeral of Norbert Burgmüller. All these works sufficiently recommend themselves; but amateurs who are well acquainted with them will, we are certain, eagerly procure the transcriptions before us by an artist whose reputation guarantees their excellence. Both the pianoforte and violin parts are thoroughly within the reach of even moderate performers; and so effective are the arrangements that they must be warmly received in every musical drawing-room. We are glad to find that Messrs. Novello have resolved to issue Albums appealing to violinists as well as to pianists and vocalists.



*Professional Musical Directory.* Issued by the Society of Professional Musicians. 1884.

[Wigan: Thomas Wall, *Observer Office.*]

THE compilers of this Directory, in the Preface, return thanks to "all those who have kindly aided in purging the list of names from the enormous impositions which have heretofore abounded in all published works of the kind." We know not, of course, what means have been taken to exclude the names of those who are *not bond fide* members of the profession; but we certainly find that the names of some who *are*—and these of acknowledged high standing—have been omitted, and that the honour of knighthood awarded to Sir G. A. Macfarren and Sir A. Sullivan is not acknowledged in the book. Without delivering an opinion upon the policy of printing the names and addresses of professors with no indication of the branch of music they profess, we cannot pass over the fact that, in spite of the assertion that the names appear with the addition of any "University degree or Royal Academy Membership," out of upwards of eighty Members of the Royal Academy of Music, only three or four have this honourable distinction affixed. Considering that this could have been remedied either by communication with the professors themselves or by procuring the published list of Members in the Royal Academy prospectus, we can scarcely understand how the Society of Professional Musicians can claim credit for that excessive accuracy which alone can justify the issue of one more Directory, especially as those already established, if containing some names that should not be printed, at least include all those that should.

*Le Livre des Sérénades.* Morceaux Caractéristiques, pour Piano à 4 mains, par J. Burgmein. Poésies par Paul Solanges. Illustrations par A. Edel.

[Tito di Gio. Ricordi.]

WHEN we say that the illustrations of this beautiful volume almost eclipse its musical attractions, it by no means proves that the composer has not ably fulfilled his share in the work. Of the fifteen Serenades designed as musical types of the various nationalities, some are exceedingly good, and all are thoroughly musician-like sketches, although occasionally unduly eccentric; but the charming chromo-lithographs and drawings in Heliotype, profusely scattered throughout the book, make so powerful an appeal to the artistic eye that we question whether the work will not oftener occupy a place upon the drawing-room table than upon the desk of the pianoforte. Warm commendation must also be given to M. Solanges for the brief poems which precede the Serenades.

*The Village Maid.* Song.  
*When Stars are in the quiet Skies.* Song.  
*The Child's First Grief.* Song.  
*To Me, fair Friend.* Song.  
*I think on Thee.* Song.  
*A Cradle Song,* for the Pianoforte.

By George John Bennett.

[Stanley Lucas, Weber, and Co.]

THOSE who, having discerned the talent of the composer of these pieces, are watching his career with interest, will turn to the works now before us in hope of gratifying expectation, and will not be disappointed. The Songs—we can speak of them as a whole, for they are constructed on identical principles—are far from commonplace, or rather, we should say, conventional, either in respect of melody or form. Mr. Bennett obviously rejects the English model, with its single vocal theme and chord accompaniment. This is not musical enough for him, and he adopts a modification of the German *lied* as we have it in the works of Schumann, Franz, and their compeers. The modification tends to simplicity, but we note the same exaltation of the pianoforte to more than the position of an accompanying instrument, and the same use of it for the working out of a musical idea in which the vocal theme is but a part—sometimes even a subordinated part. The artistic composer naturally finds this form of song-writing best worth effort, but we would counsel Mr. Bennett not to sacrifice spirit to method, and so elaborate his expression as to become "dry." Our advice is not unnecessary, because passages here and there have the effect of

"made" music rather than of the song that flows and burns with native fire. Nevertheless, the pieces before us are most interesting and musicianly. There is not one without beauty, or that fails to deserve attention and praise. The "Cradle Song" is a charming melody, with arpeggio accompaniment, easy to play, delightful to hear.

*Celebrated Musicians of all Nations.* Translated from the German, with an Appendix for England, by M. F. S. Hervey. [Sampson Low, Marston and Co.]

THIS excellent collection of portraits of the most eminent musicians will no doubt earn a welcome in this country, not only for their accuracy, but because they are accompanied by brief biographical notices, which will prove of much value for reference. The portraits are reproduced by the phototype process; and a great merit in the work is that they are grouped with reference to nationality and to the various epochs of musical art. We cordially commend the volume to the notice of all interested in music and musicians.

*The Old and the Young Marie.* Song. Words by F. E. Weatherly. Music by Frederic H. Cowen.

[Edwin Ashdown.]

MR. WEATHERLY'S simple little story has been coloured most sympathetically by Mr. Cowen, who has here proved that he knows how to reserve, as well as to display, his musical power. The changes of time and key are extremely happy throughout; and although the harmonies and accompaniments do little more than strengthen the voice part, they are unmistakably touched by the hand of an artist. The multiplication of such graceful and refined specimens of what may be termed "drawing-room music" is a healthful sign of the time.

#### FOREIGN NOTES.

THE first anniversary of the death of Richard Wagner, on the 13th ult., was celebrated in nearly all the musical circles of Germany. Theatres and Societies vied with each other in doing honour to the departed master. Among the most interesting celebrations was that at Bayreuth (where Wagner's family still live), a concert being given containing fragments from his last work, "Parsifal."

We are requested to call the attention of our readers to the foundation in Germany of a General Richard Wagner Society. The purpose of the Society is to help to maintain for all time the repetition of the "Bayreuther Bühnen Festspiele" at Wagner's own theatre. Anyone wishing to become a member can do so by paying a yearly subscription of four shillings. All particulars may be had of the English representative, B. S. Mosely, Esq., 55, Tavistock Square, London.

For the furtherance of Wagner's principles in musical art a rival paper to the *Bayreuther Blätter*, which he founded himself, has, on the anniversary of Wagner's death, been started in Vienna. The paper is called *Parsifal*, will appear fortnightly, and is edited by Herr Emerich Kastner.

Wagner's "Parsifal" will shortly be translated into French, M. Victor Wilder having been selected to perform this arduous task.

The "Parsifal" performances of this year, at Bayreuth, will take place on July 21, 23, 25, 27, 29, and 31, and on August 2, 4, 6, and 8.

Brahms's Third Symphony promises to become the most successful of the three similar works from this master's pen. Wherever it is performed, be it under the composer's own conductorship or not, it creates the greatest enthusiasm with the public, though the opinions of the critics seem to vary a good deal in describing the character of this new production of the master's genius—one calling it a Pastoral Symphony and another saying that it is decidedly of an heroic character—they seem, however, to be all unanimous that it is the most melodious and pleasing work yet given to the world by this, as a rule, sombre and deep musical writer. We hope soon to hear the work in London, and so be enabled to form our own opinion, and we trust that the composer may at last be induced to visit our shores, where we are sure a hearty reception awaits him from the many whom his works have so often delighted.

The 24th of January was the first anniversary of the foundation of the so called Raff Conservatoire at Frankfort-on-Main. This Conservatoire was founded by some teachers who were originally engaged at the Hoch'sche Conservatorium, of which the late Joachim Raff was during his life director. After his much lamented death the authorities of the last named Conservatorium felt themselves constrained to alter most of the rules which Raff had established, and to re-engage Herr Stockhausen, whom Raff had dismissed. In consequence of this some of the teachers left the institution and founded a rival Conservatoire, calling it in honour of the deceased master, the Raff Conservatoire. These gentlemen have particular reason to be proud of the first anniversary of this foundation, as Herr Hans von Bülow accepted on that day the post of honorary president, promising to come every year for several months to Frankfort for the purpose of giving finishing lessons to the most advanced pupils in pianoforte playing.

The energetic director of the St. Cecilia Choral Society at Berlin, Herr Alexis Holländer, invariably introduces interesting novelties to his audience, in contradistinction to other choral societies of the German capital, which seem to ignore almost entirely the existence of modern choral works. Herr Holländer gave last year Gounod's "Redemption" for the first time in Berlin, and this year brought forward Rubinstein's grandest choral work, or, as the composer calls it, sacred opera, "Paradise Lost." The performance was a perfect success, particularly as the choruses, which form by far the most important part of the work, were rendered with great precision and power.

Herr Franz Rummel, the celebrated pianist, has lately been playing in several important Continental cities, including Leipzig, Hamburg, Wiesbaden, and Antwerp, with the greatest success. We have before us cuttings from several papers, all containing the most laudatory *critiques* on Herr Rummel's excellent playing, and all of them particularly mentioning his wonderful *technique* and refined delicacy of touch. Herr Rummel's *répertoire* is immense and varied, and we may specially mention the following important works, his playing of which was everywhere received with the greatest enthusiasm: Schumann's A minor Concerto and Henselt's F sharp minor Concerto, Liszt's Fantasia on Hungarian Themes, the same composer's arrangement of Schubert's "Wanderer" Fantasia, Bach's Chromatic Fantasia and Fugue, and Variations by Tausig on a Theme of Schubert. We are glad to hear that Herr Rummel intends visiting his native place, London, during the coming season, for the purpose of giving some Pianoforte Recitals at St. James's Hall, and hope he will obtain at the hands of the public, as well as of the critics, the support and encouragement which he so richly deserves.

Johann Strauss, hitherto known only as a composer of dances and comic operas, is now engaged on a lyrical work of higher pretensions for the Imperial Opera House of Vienna. The libretto is written by the greatest living Hungarian poet, Maurus Jókai, and is taken from Hungarian history.

The Beethoven prize, offered by the Gesellschaft der Musik Freunde of Vienna, has been awarded for the year 1883 to Herr Victor Herzfeld, for his music to Grillparzer's "Der Traum ein Leben."

The *répertoire* of the Vienna Hof Opera Theatre for 1883, comprised the respectable number of seventy works.

Handel's two hundredth birthday will be celebrated at his birthplace, Halle, by a great musical festival, in which all the neighbouring towns have decided to take part, thus enabling the town, although small, to arrange a celebration worthy of the great master.

Herr Baron von Perfall, who has been for eighteen years Intendant General of the Royal Theatre at Munich, is about to resign his post. His successor will be Count Moy, master of the ceremonies at the same Court.

At a Concert given at Baden-Baden, on January 4, Herr Adolf Beyschlag, director of the Belfast Philharmonic Society, played Chopin's E minor Concerto, and several smaller pieces for pianoforte, with great success.

On the 1st ult. the Italian Opera at Paris brought out the long promised novelty of this season, "Hérodiade," by Massenet. This work, which was first performed at

Brussels, on December 19, 1881, and has since been given with much success in Milan and Hamburg, was received in Paris, in its Italian form, with great favour. The instrumental and choral portions of the opera suffered from want of sufficient rehearsal, but the solo parts were sustained most efficiently by Mesdames Fidés Devries and Tremelli, and MM. Jean and Edouard de Reské, and Maurel.

Notwithstanding the unfavourable accounts given by most of the French papers, it is interesting to notice that the Italian opera in Paris is in a flourishing state, although, as our worthy Parisian contemporary, *Le Ménestrel* says, the performances have been only mediocre, and the *répertoire* almost entirely void of interest. We take from the same paper a list of the first thirty performances given, with the respective receipts: 1, "Simon Boccanegra," 20,778fr.; 2, ditto, 11,913fr.; 3, ditto, 12,908fr.; 4, ditto, 16,208fr.; 5, ditto, 10,027fr.; 6, "Marta," 13,093fr.; 7, ditto, 20,954fr.; 8, ditto, 14,834fr.; 9, ditto, 13,527fr.; 10, ditto, 18,225fr.; 11, "Simon Boccanegra," 12,515fr.; 12, ditto, 11,840fr.; 13, ditto and Ballet, 15,508fr.; 14, "Marta" and Ballet, 12,027fr.; 15, "Ernani," 16,811fr.; 16, ditto, 9,780fr.; 17, ditto, 11,927fr.; 18, ditto, 15,925fr.; 19, "I Puritani," 11,553fr.; 20, ditto, 12,079fr.; 21, ditto, 16,128fr.; 22, "Ernani," 9,623fr.; 23, ditto, 11,552fr.; 24, "I Puritani," 15,263fr.; 25, "Ernani," 11,624fr.; 26, "Hérodiade," 15,235fr.; 27, ditto, 18,270fr.; 28, ditto, 15,375fr.; 29, ditto, 18,152fr.; 30, "Ernani," 16,933fr. This shows a total of 431,000 frs. for thirty performances, an average of 14,866 frs. each, a sum which ought to secure the prosperity of the institution, considering that even at the Grand Opéra the receipts are not greater. The directors of the theatre intend to propose to their shareholders an alteration of the statutes which would allow them to perform new French Operas in the original language.

The municipal council of Paris offers two prizes—one of 10,000 francs, the other of 6,000 francs—for the best compositions for soli, chorus, and orchestra. All foreigners are strictly excluded from the competition.

We hear that Stephen Heller, who has lived in France for the last thirty-five years, has received the Legion of Honour. This distinction is well deserved and cannot but be gratifying to the many friends of the composer in England.

M. Gayarre, well known to the frequenters of Covent Garden, made his first appearance in Paris on the 18th ult. in "Lucrezia Borgia," and achieved a marked success.

The famous Belgian composer, M. Gevaert, of Brussels, is said to be writing a grand opera called "Pertinax Emperor of the Orient."

M. Benjamin Godard produced his new opera "Pedro de Zalamea" at Antwerp, on January 31. A detailed account of the performance will be found in another column.

Carl Goldmark, the composer of "La Reine de Saba," is engaged on a new opera called "Attila."

The Beethoven Male Choir, one of the greatest Choral Societies of New York, has acquired from the Central Park Commission of that city permission to erect a monument to Beethoven. The same park contains already monuments to Schiller, Goethe, and Humboldt.

A biography of Donizetti is about to be published at New York. It is written by a Mr. Sottas, and will be brought out simultaneously in three languages, English, French, and Italian.

Rubinstein's Opera "Nero" was produced, on the 10th ult., at the Marie Theatre, St. Petersburg, under the direction of the composer. The chief parts were sung by members of M. Vizenini's Italian company, Mesdames Durand, Repetto, and Stahl, and Signori Silva and Cotogni. The work was enthusiastically applauded.

A Correspondent in Turin writes to us as follows:—"In your January number I see you allude to the grand Concert-room erected in the Exhibition, and will be glad to hear that orchestral concerts on a large scale, 100 performers, alternately conducted by Faccio of Milan and Fasso of Turin, will be given every Thursday, to which the admission will be free. Other cities will in turn send their orchestras, Milan for the first fortnight in May, Naples in June, &c. At the Regio we have had the 'Figlio prodigo' by Ponchielli, but it did not; though

possessing many beauties, succeed like his 'Gioconda.' It was followed by 'Aida,' the title part being interpreted by Signorina Singer, who had already sung it over 400 times. She has extraordinary low notes for a soprano, but is rather exaggerated in the use of them. Ponchielli's 'Gioconda' is being given in four towns, and Gomez's 'Salvator Rosa' in two. Out of a list of twenty-nine places the only opera of Wagner's being performed is 'Lohengrin' at Parma. There have been some fairly good orchestral Concerts and the Stefana Tempia Choral Society has given three. The last was on the 10th ult., and as it was the fiftieth Concert given since the foundation, Maestro Roberti thought well to repeat the programme of the first—Marcello's "18th Psalm," Danzi's "Salve Regina," Mozart's "Ave Verum," Palestrina's "Pleni sunt cœli," Cherubini's "Dormi, regal fanciul," and Gounod's "Presso il fume stranier." While other societies have gradually disappeared, this is in its ninth year and is still full of life. We are to have an extra opera season during the Exhibition, and Tamagno the tenor and Signorina Pantaleone, now delighting the Milanese in the 'Ugonotti,' are engaged. A monster open air Concert or contest is being arranged to be held in the handsome Piazza Vittorio Emmanuele."

We quote the following from *La Palestra Musicale* (Rome): "A short time since we had an opportunity of hearing and admiring a Trio by Mr. Cusins, Director of Music to H.M. the Queen of England. On Saturday we had the pleasure of hearing Mr. Cusins himself play the pianoforte part of his Concerto in A minor for pianoforte and orchestra, the merit of which seems to us beyond dispute. The first movement Allegro Appassionata is a true inspiration, and may be compared with the best compositions of the kind. Mr. Cusins is especially bold in the rhythm, which proves that he has studied Schumann with loving care. The subject is new and interesting, and the harmonisation shows the mastery of the orchestral Conductor, whose experienced hand knows how to use his materials in order to obtain the required sonority and effect. The second movement, Romanza, was also much appreciated, and made a most pleasing impression, above all, for its originality. The finale, Quasi Tarantella, is remarkable for its bold rhythm and novelty of character. It is a brilliant and fanciful piece, the subjects being clear, the harmonic combinations most effectively coloured, and the form elegant and correct." Speaking of the same Concert, *La Liberta* says: "Yesterday's *matinée* went off splendidly, both in respect of the number who attended it and for the merit of the performance. Messrs. Sgambati and Furino began with Mendelssohn's Sonata in D, which they rendered in their usual perfect style. Then followed Schumann's Quartet in A, by Messrs. Monachesi, Jacobani, and Furino, given with marvellous effect. Finally, Mr. Cusins performed the pianoforte part of his beautiful Trio, for which he was greatly applauded. We noticed this work when it was performed by the composer at the St. Cecilia Lyceum, but we must say that a second hearing further revealed the beauties of the composition, which may hold the place of honour in the best programmes of instrumental music. The elegant Scherzo, the melodic Andante, the imposing Finale excellently performed, ensured a splendid reception, and the sympathy of all present with the talented artist."

We have much pleasure in noting, while on the subject of English musicians abroad, that Mr. Alfred Gilbert has been elected an Honorary Member of the "Reale Accademia Sante Cecilia" of Rome. This honour has been conferred in consequence of the very favourable reception accorded to certain of Mr. Gilbert's instrumental compositions at a Concert given by him in Rome on January 24.

A new illustrated musical journal is about to be published at Barcelona called *L'Enciclopedia Musical*.

M. J. F. Colombier, the Nestor of Parisian music publishers, and for many years president of their corporation, died at Paris on January 19, at the age of seventy-four.

Auguste Franchomme, the celebrated violoncello virtuoso and composer, lately died at Paris, where he had been for a long time past Professor at the Conservatoire, at the age of seventy-six.

Josephine Gallmeyer, the most popular of the Viennese singers in operettas and comic operas, died on the 3rd ult., at Vienna.

## CORRESPONDENCE.

## "BAPTIE'S BIOGRAPHY OF MUSICIANS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As "R. Y." has not only impugned the accuracy of my statement in your January number, but has appealed to the St. Patrick's registry in support of his own, I think I may venture to ask you to suspend the *clôture* on this occasion in favour of the following extracts from the Chapter minutes, which have just been furnished to me by the courtesy of the Registrar of the Cathedral.

May 28, 1852. The Dean acquainted the Chapter that he had appointed Dr. Stewart, *organist*, to play at afternoon service, and that he had appointed Mr. William Murphy to play the organ at morning service, and have the instruction of the choir boys as music master.

June 12, 1861. The Dean also informed the Chapter that he had appointed Mr. George Gray, late half Vicar Choral, to the full Vicar Choralship, which had become vacant by the death of Mr. Robert Jager, and that he had nominated Dr. Robert Stewart, *organist*, to the half vicarage vacated by Mr. Gray, he relinquishing the salary heretofore paid him as *organist*.

This, I think, disposes of the question as regards the interval between 1852 and 1861. "R. Y.'s" remarks apply solely to the time that has elapsed since the latter date. The post of organist in the two Dublin Cathedrals has been frequently held by the same person, who took the duty at Christ Church in the morning and at St. Patrick's in the afternoon, those being the high services in the Cathedrals respectively. The other services were taken by some one else engaged to "play the organ," and in Thom's Directory, previous to 1862, Mr. Murphy is rightly described as "Assistant Organist and Master of the Boys."

I am afraid that the remark with which "R. Y." commenced his letter to you in January is not altogether inapplicable to himself; and I may perhaps now add that all I have stated on the subject, and a good deal more, is within my own personal knowledge.—Yours faithfully,  
G. A. C.

## THE "GLORIA TIBI" AND "GRATIAS TIBI."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In answer to the questions as to the "Gloria Tibi" and "Gratias Tibi" before and after the Gospel, raised by your correspondent "J. F. A.," I have consulted the works of one or two authorities upon the matter with the following results:—

The Rev. Dr. Blunt, editor of the "Annotated Prayer Book," says that the "Gloria" has been handed down to us from the Ancient Church (Rupert of Deutz writes of it in the 12th century), and has been retained with a firmer hold than most ritual traditions by subsequent generations. Dr. Blunt says nothing about the "Thanks."

The Rev. A. Williams, in his work "The Liturgical Reason Why," says that the custom of saying "Thanks be to God for his Holy Gospel" is as old as the time of St. Chrysostom. This statement is borne out by the fact that its use is enjoined in the Gallican Liturgy, this Liturgy being derived from the Liturgy of St. John. Dr. Blunt informs us that the Liturgy of St. John was the original of that which was used in Spain, France, and England during the earlier ages of Christianity, being conveyed from Ephesus by missionaries at a period very near to that of the Apostles themselves. I think, therefore, we may apply the same reason for the retention of the "Thanks" as Dr. Blunt has applied to the "Gloria."

As regards the scarcity of Anthems for the Festivals of the Blessed Virgin, it is a subject which I have often thought upon, and have attributed it to the fact of the great lack of honour shown to our Blessed Lady in the Anglican Church. I trust, however, that with our increasing Church life this apathy will not be allowed to continue, but that fitting Anthems will be written and widely sung in honour of her whom all generations shall call Blessed.

JOHN E. STROULGER.

## TO CORRESPONDENTS.

\* \* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

C. E. ROWLEY.—The system of noting time signatures suggested by our correspondent has been frequently proposed.

HINDA MOSELY.—The "Marschallaise" is introduced into Schumann's song "Zwei Grenadiere" by way of effect. The air was composed many years earlier.

A. M. G.—Novello, Ewer and Co.'s Circulating Music Library, 1, Berners Street, W.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHFORD.—The members of the Amateur Orchestral Society, under the patronage of the Duke and Duchess of Edinburgh, gave their second popular Concert in the Corn Exchange, on Wednesday, the 13th ult., Dr. Wilks conducting. The solos by Messrs. Scott (violin) and Thorne (clarinet) were admirably performed. The overtures by the band were given in good style. Dr. Wilks accompanied the solos with his usual ability, and also played in a trio and quintet. The glees were well rendered by the Church Choir Glee Party.

BALDERSBY.—The first Concert of the newly formed St. James's Musical Society was given at St. James's Schoolroom, on the 19th ult., under the able conductorship of Mr. C. A. Payne, with much success. The principal vocalists were Miss Payne, Miss Blanchard, Mrs. Blakeborough, Mrs. Pierson, the Misses E. and M. Ellis, Miss Bean, Messrs. Hurst, Ellis, and Ward, and the Rev. E. A. Tugman. A violin solo by Miss Lane was enthusiastically encored; and pianoforte pieces were well rendered by Miss Brownlow and the Misses Payne. The Society, under the patronage of the Viscountess Downe, and most influentially supported, is already exercising a highly beneficial influence, the choral music in the Concert under notice being entirely sung by vocalists from the neighbouring villages, who evidently throw their whole heart into the work.

BATTLE.—On Tuesday evening, the 5th ult., Miss Annie Tate, R.A.M., and Miss E. Avery gave a Ballad Concert at the Drill Hall, under distinguished patronage, assisted by Mr. Edward Harper; solo harp, Mr. Edwin Smith, and solo piano, Miss Ella Payne. The Concert was a great success.

BELFAST.—The members of the Philharmonic Society gave an excellent rendering of Gade's Cantata *The Erl-King's Daughter*, in the Ulster Hall, on the 15th ult. The solo vocalists were Mrs. L. Mantell, Miss Burne, and Mr. George Benson. The second part of the programme was miscellaneous, including violoncello solos by Herr Elaner, and organ solos by Mr. J. Shillington. The pianoforte accompaniments were played by Herr Werner, and Herr Beyschlag conducted.

BRENTWOOD.—The members of the Vocal and Instrumental Society gave a successful performance of Louis N. Parker's Idyll "Silvia," with full orchestral accompaniment, on Thursday, the 7th ult., under the conductorship of Mr. J. W. Carr. The soloists were Miss James, Miss Wainwright, Mr. White, and the Rev. F. Fanning. The house was crowded, and the applause frequent.

BURNHAM.—The members of the Choral Society gave two successful Concerts in the National Schools, on Saturday afternoon, the 2nd ult., and Monday evening, the 4th. A miscellaneous programme was well rendered, the singing of the Society being worthy of praise. The solo vocalists were Mrs. Banting, Miss Ivey, Mr. Balston, Dr. Wilmot, and Mr. A. Joll. Mrs. Wilmot presided at the pianoforte and Mr. A. Joll conducted.

BURY.—The Musical Society, which has been almost in abeyance for several years, through the want of a suitable Conductor, has at last revived, under the baton of Mr. J. C. Whitehead, F.C.O., late of Durham, now Organist and Choirmaster of the Bury Parish Church. The second Concert of the season was given in the Athenæum, on Wednesday, the 13th ult., when Haydn's *Seasons* was performed. The principal vocalists engaged were Miss Henrietta Tomlinson, Mr. D. Whitehead, and Mr. J. Nutton. Mr. J. C. Whitehead conducted, and Mr. J. R. Openshaw led the band, which numbered over fifty instruments.

CANTERBURY.—The members of the St. Lawrence Musical Society gave an Invitation Concert at the Oddfellows' Hall, on Wednesday evening, the 6th ult., when a miscellaneous programme was well rendered. The solo vocalists were Miss Ada South, R.A.M., Mr. J. Plant, and Mr. F. Powell. The instrumental selections were well played by the band, and Mr. Gann's violin solo was a feature of the evening. Mr. Teach White conducted.

CHELLENHAM.—Gounod's *Redemption* was given, for the first time here, on the 11th ult., by the Choral and Orchestral Society, under the direction of Mr. J. A. Matthews. The work produced a profound impression on the large audience, who showed their appreciation of the solemnity of the theme by abstaining entirely from applause. The

soloists were Mrs. Hutchinson, Miss Hilda Wilson, Mr. Harper Kearton, and Mr. W. H. Brereton. The Choir numbered about 100 voices, and rendered the choruses very effectively. Mr. Mathews conducted, and the band was led by Mr. E. G. Woodward.—Herr August Lortzing's Class Concert, on the 12th ult., was very successful, an excellent performance of Mr. J. L. Roedel's Cantata *Westward ho!* being given, the composer presiding at the pianoforte, and Dr. A. E. Dyer at the harmonium. The solos were sung by Mr. F. Daubeny and Mrs. Winson. In the second part, the Minnesingers, also under Herr Lortzing's direction, sang several part-songs. The performance throughout reflected great credit on Herr Lortzing as a Conductor.

COVENTRY.—Special services were held at Vine Street Chapel, on Sunday, the 10th ult., on the occasion of the opening of an organ recently erected therein. The instrument, which was formerly in the Corn Exchange, has been entirely rebuilt and considerably enlarged by Mr. H. W. Hewitt, of Leicester. Mr. F. R. Betts, the Organist, fully displayed the power and excellent tone of the instrument.

CRAWLEY.—A successful Concert was given at the Assembly Rooms on Thursday, January 31. The solo vocalists were Miss Nancy Woodhatch, Miss Jeanie Ross, Mr. Edward Hall, and Mr. G. Marten Barling; solo violinist, Miss Alice Irving; accompanist, Mr. Arthur Dorey.

CROYDON.—A sacred Concert was given in Christ Church, Addiscombe, entitled "An evening with Mendelssohn," on Wednesday, the 13th ult. The programme consisted of *Lauda Sion*, *The Ninety-fifth Psalm* ("Come, let us sing"), and selections from the oratorios *S. Paul* and *Elijah*. The principal vocalists in the first-named work were Misses Frisch and D. Howard, Messrs. Edwin Leslie and H. M. Carter, who gave a most impressive rendering of the quartet "Ye who from His ways have turned." The soprano solos were sung with great refinement by Miss Frisch. Mr. C. D. Waite sang the tenor solos in the Psalm, the duet "In his hands," being well delivered by Miss Frisch and Miss Howard. The selections were "Jerusalem" (S. Paul) by Miss Frisch, "Woe unto them" (*Elijah*), finely sung by Miss Howard, and "It is enough" (*Elijah*), Mr. F. Wiltshire. The Church Choir, considerably augmented for the occasion, sang with spirit throughout. Mr. Sharland, of Bromley, and Mr. W. J. Smith presided respectively at the organ and pianoforte, and Mr. Edwin Leslie, the Choirmaster, conducted.—The first of a series of Classical Concerts, under the direction of Mr. L. De Clercq, was given in the Addiscombe Hall, on the 14th ult. The instrumental part of the programme contained Quintet for pianoforte and strings (Hummel); Trio, Op. 70, 2 (Beethoven), for pianoforte, violin, and violoncello; String Quartet, No. 2, in G minor (Spohr); and a Sextet for pianoforte, flute, and strings (De Beriot), all of which were well rendered by Miss Johnson, Miss Fagg, and Messrs. Lintott, Best, Wildman, Sydney-Leppard, Everist, and De Clercq. Miss Clara Field also contributed a pianoforte solo. The vocalists were Miss A. Woods, Mrs. Silverthorne, and Mr. Bicknell Young. Mr. Sydney-Leppard was a very able accompanist.

DERBY.—A Concert in aid of the Railway Servants' Orphanage was given, on the 19th ult., in the Drill Hall. The solo vocalists were Miss Beattie Holt, R.A.M., Miss A. Davies, Miss L. Brentnall, Mr. W. Mockridge, and Mr. Frank May, R.A.M., all of whom were well received. Some choral pieces were effectively rendered by the children of the Orphanage, and instrumental selections by the Midland Railway Reed Band, under the direction of Mr. G. Belfield, were features of the evening. Mr. W. G. Parkinson, Organist of St. Chad's, accompanied.

DUBLIN.—At the Second Concert, for the present season, of the University Choral Society, which took place on the 16th ult., Handel's *Jephtha* was performed. The principal solos were well sung by Miss Mullen, Mrs. Scott, and Mr. Bapty, the smaller parts being entrusted to amateurs who were very efficient. The choruses were excellently rendered. The Professor of Music conducted.—On the 18th ult., Miss Adelaide Mullen gave her Annual Concert in the Antient Concert Room, before a large audience. Miss Mullen was assisted by Mrs. Scott-Fennell, Mr. Henry Beaumont, Mr. Jones, Dr. King-Mullen, and Signor Esposito; Conductors, Signor Caracciolo and Mr. Patton. The Concert in every respect was most successful.

ECCLES, NEAR MANCHESTER.—On Monday evening, the 4th ult., the members of the District Vocal Union, under the Conductorship of Mr. R. Froude Coules, F.C.O., Organist to the Earl of Mulgrave, gave an open evening at the Town Hall. The programme was an attractive one, including Dr. Stainer's Cantata *St. Mary Magdalen*, and a miscellaneous selection of glees, part-songs, &c. The solos in the Cantata and songs in the second part, &c., were contributed by members of the Society, and rendered with good effect. The choruses were given with precision and due regard to light and shade, and the glee and part-songs were an attractive feature of the Concert. Mr. Coules played two pianoforte solos, and was much applauded. There was a large and appreciative audience. The District Vocal Union has only been established twelve months, and has now developed into one of the largest amateur musical Societies in the suburbs of Manchester. At the next open evening Mackenzie's Cantata *The Bride*, Jensen's Cantata *The Feast of Aonis*, and a part-song by the Director will be given.

FROME.—Mr. W. Haydn Cox (Organist of Clifton Parish Church, Bristol) gave a Concert, at the Mechanics' Hall, on Tuesday, January 29. The principal performers were Madame Grace Godolphin, Mr. Henry Morgan, and Mr. Sheaby, vocalists; instrumentalists, Miss Laura Cox (piano), Mr. W. Haydn Cox (piano, and harp Eolian concert organ), and Mr. W. E. Cox (violin). The Concert was much appreciated.

GLOUCESTER.—The Second Concert of the Choral Society for this season was given in the Shire Hall, on the 19th ult., before a large audience. The works performed were Rossini's *Stabat Mater* and Mendelssohn's *Lobgesang*, with full orchestral accompaniments. The principal singers were Miss Anna Williams, Miss Eleanor Rees, Miss Ellicott, Mr. W. J. Winch, and Mr. T. Brandon. Mr. Winch—who has recently come from America, and already made his mark as an

exceptionally fine tenor in London—created a highly favourable impression, his excellent voice and cultivated style eliciting genuine applause, especially in the well-known passage "Watchman, will the night soon pass?" and Miss Rees must also be awarded warm praise for her rendering of the music allotted to her. The chorus singing was extremely good throughout; the band, led by Mr. E. G. Woodward, was thoroughly efficient; and Mr. C. L. Williams conducted with his accustomed skill and precision.

**GUELPH, CANADA.**—A very good example of what can be done in a small city when its musical forces are well organised was recently shown here. In October last some of the music-loving people thought they could emulate the Choral Societies of Toronto by securing the services of an efficient Conductor from that city. Mr. Edward Fisher, Conductor of the Toronto Choral Society, organised the Guelph Choral Union, and under his able leadership the Society made its first public appearance on Thursday evening, January 17, with a chorus of a hundred voices and a full orchestra. The first part of the programme consisted of Rossini's *Stabat Mater*, the solo parts being sung by Miss Strong, Boston; Mr. Jenkins, Buffalo; and Mr. Warrington, Toronto; with the following excellent local talent: Misses Coffee, Miller, Hastings, Nellie Foster, Fielding, Carrie and Clara Stevenson, and Mr. Higham. The second part of the programme was miscellaneous, consisting of solos by the above-mentioned artists, a well-rendered pianoforte selection by Miss Grant, a violin solo by Mr. Jacobsen, Toronto, the leader of the orchestra, and a chorus and trio, "The heavens are telling," from *The Creation*. Every number was most successfully given and received enthusiastic applause.

**HAWWELL.**—On the 18th ult. a most successful Concert was given in the Lecture Hall, before a large audience. The principal vocalists were Madame Alladice and Mr. Francois Choveaux, and the pianists the Misses Mudge and T. E. Choveaux.

**HARTFURY.**—A successful Concert was given in the schoolroom, on Tuesday, the 12th ult. The principal vocalists were Mrs. Alfred Morris, Miss Gordon Canning, Miss Harvey, Miss Swinden, Mr. F. Evans, and Mr. Abraham Thomas, all of whom were well received. The programme included selections from Sterndale Bennett's *May Queen*.

**HASTINGS.**—A performance of Mendelssohn's *Elijah* was given at Christ Church, on Thursday evening, the 7th ult., in aid of the Organ Fund. The choruses were excellently rendered by Mr. Gosa Custard's choir, the solos and quartets being taken by Miss Julia Jones, Miss Dones, Mr. Kenningham, and Mr. Kempton. Miss Dones was heard to great advantage in "O rest in the Lord," and the part of the Prophet was finely sung by Mr. Kempton. Mr. Custard presided at the organ, and Mr. Marcus conducted.

**HULL.**—A Concert, in aid of the Widows' and Orphans' Fund, in connection with the Hull District of the United Ancient Order of Druids, was given on the 4th ult. The vocalists were Miss Holt, Miss C. Pocock, Master S. Hewson, Mr. C. Blagbro, and Mr. Frank May. Mr. F. J. Harper conducted, and contributed pianoforte solos. The Concert in every respect was successful.

**KILMARNOCK.**—The new organ erected in Winton Place E.U. Church by Messrs. James Conacher and Sons, of Huddersfield, was opened, on the 15th ult., by Dr. A. L. Peace, of Glasgow, before a large audience. The instrument is in the Gothic style, in a handsome case of pitch pine, with two fronts of richly illuminated pipes facing south and east. It has three manuals and pedal, 32 stops, and three composition pedals to great and swell organ respectively. The full power of the organ is of rich, round tone, while the more delicate stops are voiced with a skill highly creditable to the builder.

**KNARESBORO'.**—Miss Fannie Sellers gave her annual Concert in the Town Hall, on Wednesday, the 6th ult. The Concert-giver was very successful in her selections, which included "Softly sighs." The other solo vocalists were Miss Emma Dixon, Mr. E. Dunkerton, and Mr. Hemingway, all of whom gave great satisfaction. Madame Alice Reis (solo violin) and Mr. A. W. Gilling (solo pianoforte), by their artistic playing, added much to the success of the Concert. There was a large audience.

**LARGS.**—The first Concert of the Choral Union was given on Tuesday, January 29, in the Artillery Hall, before a large audience. The programme consisted of selections from Handel, Stainer, Gounod, Stevens, Weber, Pearsall, &c., which were sung with precision and taste. The soloists were Miss J. Wilson, Mr. Robert Beck, and Mr. A. Adams. Miss J. W. Paterson rendered efficient aid as accompanist, and Mr. John McCallum conducted.

**LAUNCESTON.**—On Wednesday, January 30, Mr. Dalby gave a Concert of Vocal and Instrumental music. The artists engaged were Miss Frispi, Miss Ameris, Mr. Traherne, and Mr. Cecil, vocalists; Miss Hickling, violinist; Madame Viard-Louis, solo pianist; and Madame Gould, accompanist. The programme was of a high character, including selections from the works of Mendelssohn, Beethoven, Liszt, Tartini, Papi, Verdi, Sullivan, Pissuti, and Bishop, all of which were admirably rendered. The audience was large and appreciative, and several pieces were encored. The Concert was in every respect a marked success.

**LICHFIELD.**—The work of reconstruction of the Cathedral organ is progressing under the skilled care of Messrs. Hill and Son, of London. Workmen are making arrangements immediately outside the organ chamber for the reception of the gas engine which is to be the future motive power. Messrs. Hill will use the pipes of the old organ, but they will furnish the instrument with an entirely new construction upon the best principles. The blowing apparatus will consist of feeders, acted upon by the engine known as Otto's gas engine, an engine which is in use in St. Paul's Cathedral, Westminster Abbey, and other large buildings, and is found to work admirably. The organist will sit at a detached console at the back of the choir stalls, and with the north choir aisle between him and the organ, the entire communication between the player and the organ being effected by means of tubular pneumatic action. The organ, which it is hoped will be ready for use before Easter, will be furnished with a great addition of stops, and promises to be one of the most complete instruments in the kingdom.

**LLANELLY.**—Mr. Arthur W. Swindell gave an Organ Recital at All Saints' Church, on the 5th ult., before a large audience. The programme was well selected, and the playing of Mr. Swindell was highly appreciated, especially in Bach's Prelude and Fugue in B flat, and in an interesting improvisation towards the end of the Recital. Vocal solos were rendered with much effect by Mrs. Hugh Waddle, Miss Kate Williams, and Mr. Pritchard. Mendelssohn's Chorus "He watching over Israel" was carefully sung by the choir of the church.

**MAIDENHEAD.**—The second Concert of the season was given by the Philharmonic Society, at the Town Hall, on Tuesday evening, the 19th ult. The first part consisted of Mendelssohn's *Lauda Sion*, and the second of a miscellaneous selection. The principal vocalists were Madame Clara West, Miss Lottie West, Mr. Siggers, and Mr. D. Sutton Shenley: solo violoncello, Mr. W. C. Hann; solo pianoforte, Mr. J. G. Wrigley; Conductor, Mr. J. G. Wrigley, Mus. Bac., &c.

**MONTROSE.**—On Tuesday, the 5th ult., the Harmonic Union gave a Concert to the honorary members and friends in the Guildhall, which was crowded. The programme was well selected and, under the leadership of Mr. C. B. Taylor, was rendered with precision and taste. Miss Taylor presided at the pianoforte.

**NEWHAM-ON-SEVERN.**—A Concert was given on Thursday evening, the 14th ult., the artists being the Misses Mabel and Lottie Woods, Simmonds, King, Annie Morgan, Messrs. C. Smale, E. White, H. Morse, C. King, F. Simmonds, W. Morgan, and J. Morgan. The items most favourably received were two violin solos, well played by Miss Mabel Woods, and songs by Miss A. Morgan and Mr. W. Morgan. Miss Hulin and Miss W. H. Morgan assisted as accompanists.

**OXFORD.**—On Monday, the 18th ult., the Oxford University College Servants' Society held their annual Concert in the Town Hall, which was crowded. A number of ladies and gentlemen kindly gave their services. The Concert, which was under the direction of Dr. Roberts (Magdalen), who also presided at the pianoforte, was very successful, more than £40 being handed over to the Society.

**PENICUIK.**—On Saturday, the 9th ult., Mr. Mangelsdorff gave another of his popular Concerts in the Town Hall. The performances of a string band (the Masters Mangelsdorff) were amongst the principal attractions of the evening. The vocalists were Miss L. Weir and Miss E. Affeck, both of whom were well received.

**POLRUAN, CORNWALL.**—An organ was opened at the United Methodist Free Church on January 25, when Mr. Howlett, A. Mus., T.C.L., gave a Recital from the works of Beethoven, Wely, Rossini, Thomas, Mendelssohn, and Bach. Messrs. Kinsman, Smith, and Daley sang effectively Bennett's Quartet "God is a Spirit" and Novello's Anthem "Call to remembrance," Mr. Smith taking the solo.

**RIPLEY.**—On Tuesday evening, the 12th ult., a performance of *Sansou* was given in the Public Hall. The vocalists were Mrs. A. J. Sutton, Miss Talbot, and Mr. Dunkerton. The local orchestra was strengthened by several performers from Nottingham, including Mr. Hodgkinson, leader of the band, and Mr. A. Redgate, solo trumpeter. Mr. W. G. Taylor, Musical Director of the Union, conducted. Mrs. Sutton sang in an artistic manner, her rendering of "Let the bright Seraphim" being much applauded. Mr. Dunkerton, who made his first appearance in Ripley, was also well received. The choruses were sung with steadiness and precision.

**RICHMOND, YORKSHIRE.**—The members of the Choral Society gave their second Concert of the season at the Assembly Rooms, on the 5th ult. The solo vocalists were Miss E. Norton, Madame Evans-Warwick, Mr. Macdonald, and Mr. McCall. The band, under the leadership of Mr. Dawson, of Leeds, consisted of local amateurs. Mr. Woodthorpe Browne presided at the harmonium, and Mr. Jas. Callow, who merits great praise for the thorough manner in which the members had been trained, conducted. The choruses were rendered in excellent style. The Concert was a thorough success.

**RUSHDEN.**—On Wednesday, the 13th ult., Mr. J. E. Smith gave his ninth annual Concert in the New Hall, before a large and appreciative audience. The programme was well selected and admirably rendered. The vocalists were Miss Frances Hipwell (who was highly successful in all her songs), Mrs. Kingston, Mr. H. King, and Mr. Kingston. Madame Hélène de Lisle played well, and was encored in each of her violin solos. The pianoforte playing of Master A. Clarke evinced a proficiency seldom met with in one so young. Miss Woodward also contributed pianoforte solos with effect.

**ST. ANDREWS, N.B.**—A Soirée was given on Tuesday evening, January 29, in the Town Hall, by the Musical Association, in connection with the Martyrs' Free Church Bible Class, when the *Cantata Nativity* was performed, and a few secular pieces, under the conductorship of Mr. Sutherland, the Precentor. Considering the very short time the *Cantata* had been rehearsed, it was very fairly rendered.

**ST. ASAPH.**—A very successful performance of Dr. Stainer's *Daughter of Jairus* took place at a special service held in the Cathedral, on January 29, by the Choral Societies of St. Asaph, Abergele, Denbigh, and Ruthin, assisted by the Cathedral Choir numbering over 100 voices. The solo parts were most effectively rendered by Miss Minnie Jones, and Messrs. Partington and Powell, lay clerks. There was a crowded congregation. The work was ably rendered under the direction of Mr. F. C. Watkins, Conductor of the above Societies; and Mr. Mayrick Roberts presided at the organ with marked ability.

**SHREWSBURY.**—On Thursday, January 31, a special performance of *The Messiah* was given in the Music Hall by the members of the Harmonic Society. The solo vocalists were Miss Clara Samuelli, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. W. H. Brereton, all of whom were highly appreciated. The choruses were sung with great clearness and precision, and well merited the high encomiums which were freely given. The band was composed of picked members of the Birmingham Festival Society and other orchestras. The trumpet obbligato was played by Mr. Robinson. Mr. H. Byolin presided at the organ, and the performance was under the direction of Mr. Lea, the Honorary Conductor of the Society.

**SUNBURY-ON-THAMES.**—The members of the Choral Society gave their first Concert at the St. Saviour's Institute, on January 31, to a large and appreciative audience. The solo vocalists were Miss Florence Marshall, Miss Candler, Mr. E. G. Bishop, Mr. G. Pollexfen, and Mr. H. Buggs, all of whom were very efficient. Miss Princeps contributed two pianoforte solos, and Mr. D. Knott conducted with care and ability.

**SWINDON.**—An excellent Concert was given on Wednesday evening, the 6th ult., in the Corn Exchange, by the Members of the Harmonic Society. The principal artists were Miss A. Townsend, Mrs. Harrison Smith, Mr. Tudor Jones, and Mr. W. M. Ellenor. The choruses and glees were well sustained throughout. The accompanists were Mr. G. Whitehead and Miss Nelly Sykes. Mr. G. Whitehead conducted.

**TIPTON.**—On the 11th ult. a very successful performance of Haydn's *Creation* was given by the members of the Burnt Tree Choral Society, under the conductorship of Mr. Alexander Smith. The band and chorus numbered one hundred and twenty. The solo parts were well sung by Mr. and Mrs. Ford and Mr. W. H. Smith.

**WATFORD.**—An Organ Recital was given in St. Andrew's Church, on Monday evening, the 11th ult., by Dr. C. J. Frost, Organist of Christ Church, Newgate Street, E.C. The programme was well selected.

**WELSHPOOL.**—Mr. Harry Baines gave his annual Ballad Concert in the Assembly Room, on Thursday, January 26, under distinguished patronage. The artists were Miss Bessie Holt, R.A.M., Miss Howard Dutton, Mr. E. Kemp, and Mr. Fred Gordon (vocalists), and Miss Maud Pearce (violin), all of whom were highly appreciated. Mr. G. H. Bell played two pianoforte solos, and also acted as accompanist.

**WEST HARTLEPOOL.**—On Tuesday, the 5th ult., the choir of the Parish Church presented Mr. James Henry Lewis, their Organist, with a handsome marble timepiece, bearing the following inscription: "In kindly recognition of his talents, and as a token of love and respect on his leaving the town." The congregation of the church gave a pair of bronze equestrian statuettes, bearing the following inscription: "In recognition of his long and efficient services and untiring zeal in the furtherance of the art of music."

**WITHAM.**—The first Concert of the Literary Institution Choral Class was given at the Public Hall, on the 5th ult., under the conductorship of Mr. N. Howlett. The room was crowded by a large and appreciative audience. The vocalists were Miss M. J. Williams, R.A.M., Miss Garrett, Mr. F. Brown, and Mr. R. Barwell. The choir consisted of upwards of fifty voices. Miss Williams's songs were highly appreciated, several being redemanded. The band and chorus showed that great pains had been taken with them by Mr. Howlett, who is to be congratulated upon the success of the Concert.

**WOLVERHAMPTON.**—The third Concert for the present season of the Festival Choral Society, was given in the Agricultural Hall, on the 15th ult., before a large and appreciative audience. The artists were Miss Clements and Madame Patey, vocalists; Madame Norman Nêurda, solo violin; Mr. Charles Hallé, solo pianoforte; and M. Vieuxtemps, solo violoncello; accompanist, Mr. T. Roper, F.C.O.; Conductor, Dr. Swinnerton Heap. The part-songs were admirably given by the Choir, consisting of 250 voices.

**WORCESTER.**—Mr. Spark gave his third and last Concert of the season at the Public Hall on the 4th ult. The programme included instrumental and vocal music of the highest order, which was excellently rendered. The vocalists were Miss Clara Samuel, Miss Damian, Mr. Henry Guy, and Signor Foli. The instrumentalists, Mons. Hollman (violin-cello) and Signor Bisaccia (pianoforte), were received with the greatest favour.

**ORGAN APPOINTMENTS.**—Mr. Horace Last, Organist and Choirmaster to All Saints' Church, Branksome Park, Bournemouth.—Mr. James Henry Lewis, Organist and Choirmaster to St. Stephen's, Tunbridge Wells.—Mr. B. Warren, Organist and Choirmaster to the Parish Church, Stoke-next-Guildford.—Mr. Warren Tear, to St. Mark's, Notting Hill.—Mr. S. Filmer Rook, Organist and Choirmaster to Trinity Presbyterian Church, Streatham Hill.

**CHOIR APPOINTMENTS.**—Mr. Walter B. Crowest (Alto) to St. Mary's, Aldermanbury, City.—Mr. Haydn Grover (Alto) to the Inner Temple Choir.—Mr. John A. Thomas (Principal Tenor) to St. Peter's Collegiate Church, Wolverhampton.—Mr. Warwick W. Bartlett (Alto), to St. Barnabas, Kensington.

## DEATHS.

On the 10th ult., at 62, Turnpike Lane, Hornsey, JAMES FARQUHARSON WALLEN, Organist of St. Albans, Holborn, aged 24.

On the 19th ult., at Dalston, HENRY ALLSOP IVORY, late of Wood Green, aged 63.

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**HOLBORN TOWN HALL.**—Mr. J. T. Hutchinson's ANNUAL CONCERT, April 30. "The Lady of the Lake," by Sir G. A. MACFARREN (third time at these Concerts). Miss Margaret Cockburn, R.A.M., Miss Damian, Mr. Henry Taylor, Mr. Theodore Distin, and Mr. J. T. Hutchinson. Organ, Mr. E. H. Turpin; Pianoforte, Mr. Turle Lee. Chorus of 70 selected voices. Tickets 5s., 3s., 2s., 1s. Communications to Mr. J. T. Hutchinson, 56, Doughty Street, Mecklenburgh Square.

**THE SOCIETY OF ARTS' PRACTICAL EXAMINATIONS IN MUSIC** will commence in London on June 9. Full particulars may be had on application to the Secretary.

H. TRUEMAN WOOD, Secretary.

Society's House, Adelphi, London, W.C.

**BOROUGH of BLACKPOOL.**—The Advertising Committee invite offers for the services of Two PUBLIC BANDS during June next. The Committee intend to supplement the sums the Band may otherwise obtain by a contribution not exceeding £20 per week to each Band.

Particulars, endorsed "Music," comprising number of performers and description of instruments, to be sent to the undersigned before WEDNESDAY, April 9, 1884.

The Committee do not bind themselves to accept any offer.

June next will inaugurate the summer season at this popular seaside resort; the summer train and steamboat services are proposed to be commenced on the 1st, and special attractions will be provided at the two Piers and numerous places of entertainment.

By Order,

T. LOFTOS, Town Clerk.

Blackpool, March 18, 1884.

**THE ORGAN** at the Church of St. George the Martyr, Queen Square, W.C., will be RE-OPENED, after extensive alterations and enlargement by Mr. C. S. Robson, at a Special Service on Wednesday, April 23, at eight p.m. Mr. E. H. Turpin, Hon. Sec. College of Organists, will preside on the occasion.

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Engagements in March and April: March 6, Grimby; 19, Upton; April 4, Leek; 5, Lincoln; 7, ditto; 17, Alford; 18, Rotherham; 21, Barton; 22, Aylsham; 23, ditto; 20, Scunthorpe. Address, Point House, Brigg, Lincolnshire, and 7, Bedford Place, Russell Square, London.

**MADAME ADELINE PAGET (Soprano).**

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**MR. ARTHUR CASTINGS (Tenor), Hereford**

Cathedral. Engaged: March 25, Long Eaton, Ballads; April 17, Ross, "Christ and His Soldiers"; May 1, Hereford, Ballads; May 5, Kington, "Creation"; May 6, Ross, "Eli"; May 15, Brecon, "Creation" at Morning and Ballads at Evening Concert; other engagements pending. For vacant dates, &c., address, Cathedral, Hereford.

**MR. A. W. HOLBERRY-HAGYARD (Tenor).**

Engaged: March 25, Banbury ("Creation"); 28, Newmarket ("Ancient Mariner"); April 11, Norwich ("Messiah"); 15, Felixstowe ("May Queen"); 18, Malton ("Stabat Mater"); 21, High Wycombe ("Walpurgis Night"); 22, Aylsham (Ballads); 23, Maidenhead ("Creation"); 29, Bishops Stortford ("St. Mary Magdalen"). For terms, address, Trinity College, Cambridge.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1884.

ANTON DVOŘÁK.

BY JOSEPH BENNETT.

THREE years ago I wrote two articles in this journal upon "The Music of Anton Dvorák" pointing out the originality of its spirit, the character of its themes and its structural features. The second of the notices finished thus: "In conclusion, has it not appeared from the rapid and superficial examination now ended that Dvorák is a well-ordered composer, though imaginative and bold. He is not one of those who ride Pegasus without a bridle, and allow the winged horse to fly whither he will in the realms of space. On the contrary, Dvorák, while not the slave of rule and method, submits to the laws of his art which have come down to him sanctified by the allegiance of all the great sons of music. To such men—progressive yet conservative—we must look, and for their long continuance and increasing we should hope and pray." These words, written in the semi-obscurity of 1881, may stand in the fuller light of 1884. Three years have added much to public knowledge of the Bohemian composer, but they have confirmed rather than changed the first impressions created by his music. Apart from the national characteristics more or less distinctive of all he does, amateurs see in him, with the clearness of conviction, the spirit of the time present, guided by the wisdom of the past, and they recognise in his works an exercise of the freedom which, though limited by traditions, gives ample room for individual development. Now that Wagner is dead, no more interesting figure than Dvorák remains for the contemplation of music-lovers, while the Bohemian's claims to attention rest upon a basis so different from those of the German as to stand quite apart. Some words about the man and his pretensions will not, at the moment, be thought inopportune.

Dvorák has passed through the best training which the professor of such an art as music can possibly have. A composer, if he be a composer indeed, speaks from his experience of life, and the more intense and varied that experience the more he has to tell us of a sort worth heeding. Fitting it is, no doubt, that there should be Mendelssohns in the ranks of our art—those on whose path the sun has never ceased to shine, and who reflect their own brightness and cheerfulness upon the page across which their pen travels. Yet even these favoured ones touch us most profoundly when, by some rare chance, they cry out of the depths. Witness the Quartet in E minor of him who was truly named Felix. Plunged in grief for the loss of his favourite sister, and with some presentiment, it may be, of his own approaching dissolution, Mendelssohn wrote a work which will ever endure as a recognised expression of poignant sorrow. But it is best for music when some divinely gifted singer, like Beethoven, or Schubert, or Schumann, lives a life of heavy burdens, sore discouragements, and weary trials. This is the true school for one who has to speak from heart to heart, and, from the fulness of his own experience, to touch the chords of feeling in others. And this is the adversity which, "like the toad, ugly and venomous, wears yet a precious jewel in its head." Through such a school Dvorák has passed, so long looking into the face of adversity that few know its lineaments better than he.

What reasonable prospect of musical eminence had this son of a struggling Bohemian innkeeper? There seemed to be nothing before him but the life of a rustic fiddler, who plays for the amusement of dancing peasants. He discharged this lowly function as a necessary part of business, for the Bohemians of the humbler orders is given to energetic terpsichorean exercises. Every Sunday afternoon, "in the season of the year," as the old poaching song has it, the Czechish youths and maidens resort to the dance; mostly favouring the national forms of that art, though the progress of what we call culture is, in Bohemia as elsewhere, reducing manners and customs of every kind to the dead level of a European uniformity. Young Dvorák helped his father to supply music for the frequenters of the village inn, and thus spent impressionable years in close association with much that was distinctive of his people. The influence of these early surroundings may be traced on the pages of nearly every work he has written. When he approached serious artistic labour he did so steeped to the lips in folk-music. He had lived his life upon the wild yet strangely fascinating dance forms represented, in a glorified way, by the "Furiant" of his symphony, and upon characteristic popular melodies, such as those that charm in his Moravian and Gipsy songs. A Bohemian musician he was, and a Bohemian musician he remains, chiefly as the result of strong devotion to his country, and love for whatever is an element in her distinctive life. Composers are rarely men of this stamp. They early learn the advantages of cosmopolitanism, and hasten to speak the conventional language of civilisation, thus losing touch of the people to which they belong, and deriving no benefit from the vitality and power of popular art. Circumstances prevented Dvorák from making such a mistake; to the aid of circumstances came patriotic feeling, and now we recognise him as speaking with the freshness and force of those who draw their inspiration directly from nature. In this there is true cause for congratulation. All art needs to obtain strength by contact with the source whence its vigorous, original elements come, and, perhaps, the art of music most of all, because it is most easily weakened and conventionalised in the process of culture. Not only so, but its origin is essentially popular; while, owing to intimate connection with human feeling as acted upon by the diverse conditions of life, its manifestations are wonderfully varied. When, therefore, a composer emerges from the mass of a people endowed largely with an individual musical expression, intelligent men recognise a "God-send," bringing not only force and fancy, but new resources and fresh forms of utterance. It would be a serious thing for music were such recruits not forthcoming from time to time. The art, like some florists' flowers, would suffer from an excess of culture, and, losing its natural charm, descend to the level of a curiosity. Do we not see this very process going on in Germany at the present day? May we not recognise its outcome in the exaggerated and sensational developments which are taking the place of classic beauty and grace? It was only in the decadence of Greek art that sculptors began to tint their statues and degrade the ideal into a semblance of realism. Having all these things before me, I cannot but rejoice over the appearance in the musical arena of new and, comparatively speaking, virgin nationalities. There is hope in them. They are like the untouched soil of the prairies; sometimes a little rough and rank, but needing only to be "tickled with a hoe" in order to "laugh with a harvest." Especially does hope attend the advent of the great Sclavonic race—one which nobody can accuse of being played out either in politics, literature,

or art. A people of deep sentiment and keen feeling, with an individual way of looking at life, and inheriting musical traditions of a definite and distinctive character, they seem to be the possessors of the future.

When Dvorák, emerging from his lowly village life, went to Prague to pick up what he could of musical education, circumstances were still kindly adverse. In other words, he had, for the most part, to educate himself, and this he did by studying the scores of the great German masters in order to wrest from them the secret of their technical excellence and perfection of form. His works show with what assiduity this labour was carried on; also, how successfully he managed to keep alive his own spirit while pondering the "letter" of others. If Dvorák occasionally suggests to us Beethoven, it is only by some resemblance of structure or detail of form. The inner life of his music remains quite distinct, not to be confounded with anything else. We owe this, perhaps, to an isolation which left him to follow his natural bent undisturbed. Poor and unfriended, he dwelt alone, poring over his scores in the intervals of musical drudgery so scantily remunerated that it is a marvel how he kept body and soul together. This was hard training, but, we repeat, it was healthy. "Every man," says an ingenious writer, "has two educations—that which is given to him and that which he gives himself. Of the two kinds the latter is by far the most valuable. Indeed, all that is most worthy in a man he must work out and conquer for himself. It is this that constitutes our real and best nourishment. What we are merely taught, seldom nourishes the mind like that which we teach ourselves." All experience and observation of life go to prove this, and we need not, therefore, pity the years of Dvorák's poverty and hardships. They disciplined him; they drove him back upon himself with a lesson of self-reliance, and a mission to find in his own resources the materials with which to build up a distinguished life. Many men would have despaired, given up the struggle, and never redeemed their names from obscurity. But such men are they in whom the unquenchable spirit of genius does not dwell. Like Schubert under similar conditions, Dvorák was bound to live out his musical life. An essential and absolute dependence upon circumstances could never shape itself into an idea in the mind of either of these composers. Their way was dark, and their career, to all seeming, without prospect, but they had no thought of sitting down and waiting for light. They worked on, guided by the sure instinct that sees farther than the eye of sense, and better than the vision of imagination.

During this disciplinary period of Dvorák's career he composed music incessantly. There was not the smallest hope of hearing his works performed. At first so great was his poverty that he could not even furnish his lodging with a pianoforte; so complete his isolation that nothing but the humblest musical tasks afforded him the means of earning a scanty living. Thus the composer existed, with no more than slow change for the better till 1878, when, driven to seek a grant from funds devoted to the help of poor artists, his music came as a revelation to Ambros, Herbeck, and Brahms, and, through them, to an astonished public. It may be that Dvorák is himself partly responsible for the hard fate which pursued him till he had reached middle life. Had he been merely a musician, with no thought or feeling outside his art, he would probably have drifted away into some German town and been absorbed into the huge mass of Teutonic musicianship. But, sprung from the Bohemian people,

brought up amongst them, and remaining of them heart and soul, he acted the part of a good Czech, stayed at home and joined in the struggle of Slav against German always raging in Prague, and destined, sooner or later, to wrap Eastern Europe in flames. "The march of empire is for ever westward." So it assuredly has been from the beginning of history, and there are no evidences of cessation. At all points along the line where Slav and Teuton meet there is friction, but who can wonder if the Bohemians, in the very capital of their country, chafe under the supremacy of the rival race. Even Austrian Germans, with the politeness to which their northern *confrères* are strangers, cannot conciliate the offended Czechs. To be a good Czech is to be a good hater of the Germans. Dvorák is a good Czech. This fact explains much that would otherwise be obscure. In presence of it we cease to wonder that the master was first known through the medium of national music—through Sclavonian rhapsodies, dances, songs, and operettas written in the native tongue for a Bohemian theatre. The musical public are, of course, concerned with this only so far as it confirmed the national tendencies of Dvorák's art, and kept him from falling into the stream of German music-making. It is certain, however, that he had a narrow escape. At one time even our ardent Czech caught the infection arising from the most aggressive and characteristic development of Teutonic art. That is to say, he was almost persuaded to adopt the faith and practice of Wagnerism. There can be no question about this curious fact. I have it out of his own mouth. Happily Dvorák paused in time, as was to be expected from the rude and vigorous nature of his training. *Apropos*, let me quote here some remarkably pregnant observations of Goethe, upon which I casually lighted the other day: "It is our ambiguous, dissipating education," says the Sage of Weimar, "that makes men uncertain; it awakens wishes when it should be animating tendencies; instead of forwarding our real capacities, it turns our efforts towards objects which are frequently discordant with the mind that aims at them. I augur better of a child, a youth who is wandering astray in a path of his own, than of many who are walking aright upon paths which are not theirs. If the former, either by themselves or by the guidance of others, ever find the right path which suits their nature, they will never leave it; while the latter are in danger every moment of shaking off a foreign yoke and abandoning themselves to unrestricted license." The application of these keenly discriminative words to the case of Dvorák is not difficult. He certainly had no "ambiguous, dissipating education," but one which, guided by natural promptings, animated his tendencies and forwarded his real capacities. Hence, though he felt the temptation of Wagnerism, he passed the ordeal unharmed. Had he been trained according to "the schools," the chances are that he would have succumbed and perished, as all those perished whom Klingsor's "garden of girls" seduced.

Looking at the characteristics of Dvorák's music, one is struck by the prevalence of those which are more or less of a national cast. This remark holds good even when we take from the field of view all compositions avowedly national. In point of fact, works quite free from the Slav tinge are a very small minority in Dvorák's list. A little further on I shall have occasion to show this more fully; meanwhile, let me state with explicitness what I conceive to be the leading features of the Bohemian musician's method and style. These are, first, an abundant flow of fresh and characteristic tune; second, remarkable facility in varying and developing *motives*; third,

an almost excessive freedom in the employment of modulations and transitions without reference to key relationship; fourth, a luxuriant fancy, for the manifestation of which novel and striking rhythmic devices are largely employed; fifth, picturesque use of orchestral colour; sixth, strong contrast of moods. These, I think, cover well-nigh all the ground over which the student of Dvorák needs to extend his investigations. Let me remark upon each, more by way of suggesting matter for thought, than for the purpose of exhaustive handling.

I. The "abundant flow of fresh and characteristic tune" I take to be a fact which no one will question. In what consists its freshness and characterisation? Precisely in the national tinge to which reference has before been made. The spirit of the composer is thoroughly possessed by the genius of his people's art. He thinks its thoughts, and employs its accents; not always avowedly, of course, but ever so as to betray the origin of his thematic ideas, or, at any rate, the special nature of the channel through which they run. It is this which gives to Dvorák's melodies their peculiar piquancy and freshness of flavour. We recognise a departure from the conventional utterance of musical society, and, at a time when the world is fast becoming monotonous, the sensation is not only novel but agreeable. Here I touch the broad question of Slavonic melody, but have no time to enter upon it. The reader, if he be tempted to follow up the matter, can easily do this for himself by studying Wenzig's "Slawische Volkslieder, übersetzt" (Halle, 1830) — a little work full of information on this most interesting theme.

II. "Remarkable facility in varying and developing *motives*." This feature is remarkable in very truth, and for examples of it the reader may turn to the "Stabat Mater," nearly every movement of which is constructed out of a few bars of tune. Or he may refer to the illustrations given in my two articles on "The Music of Anton Dvorák"—*vide* THE MUSICAL TIMES for 1881, pages 165, 236. It there appears how the composer—thematically the most economical of musicians—takes his melodies to pieces and uses up every fragment, making each the germ of fresh details. Here, again, the early training of Dvorák has stood him in good stead. "What!" it may be asked, "does national music include the careful development of themes?" Most certainly it does, and I fortify myself by the evidence of the late Carl Engel, who says (*vide* "Introduction to the Study of National Music," page 105), "My object is to draw attention to the noticeable fact that the prevalence and development of a certain *motive* is just what we continually meet with in national music. Only its treatment here, as might be expected, is far less complicated than in the elaborate compositions of our great masters. In dance tunes an entire period is sometimes constructed from one or two *motives* only. Evidences in proof of the above observation will offer themselves continually to the student in analysing national tunes. It would, therefore, appear that the usual device of developing the *motives* derived from the theme in an elaborate composition is by no means so arbitrary and artificial a contrivance as some of our present composers maintain it to be, if we may judge from the disregard shown to it in their productions; but that it emanates from a natural and healthy taste for what is beautiful in art." I may add to the foregoing that the national music of the peoples of Eastern Europe is just that in which a fondness for varied treatment of *motives* most shows itself.

III. "Almost excessive freedom in modulation and transition, without reference to key relationship." "Down with the tyranny of the tone-families!" exclaimed Wagner, the revolutionist. Dvorák never echoed the cry, because he never experienced the provocation. He was, to this extent, cradled in the lap of liberty, and his fashion of roaming at will among the tonalities simply means the exercise of a privilege to which he was born. It must be granted that he avails himself of his privilege to the full, and the official analysts of his music never weary in showing us how he goes from key to key on a course apparently as erratic as that of a butterfly among flowers. The pages of his scores look like a study in "accidentals." Of this, however, the performers are much more conscious than the hearers. I do not deny that Dvorák might restrain his tendency to abrupt key changes with advantage to the classicality of his works. Yet, somehow, this feature appears to harmonise with the general character of the music, and does not become offensive even where most pronounced.

IV. "Vigorous fancy, for the expression of which large use is made of rhythmical changes." Here we have a very striking feature in the Bohemian master's music. The strongest impression made, perhaps, is that of an almost exuberant imagination carrying the composer along in a manner the most spontaneous. Listening to Dvorák, we never feel that he has been casting about for ideas, or hesitating what to say next. The notion is, rather, that he suffers from an embarrassment of riches. This may explain the rapidity with which he works. I have his own authority for stating that the "Stabat Mater," written ten years ago, was begun and finished, even to scoring, within six weeks—a feat, in its way, quite as remarkable as Handel's composition of the "Messiah"—while the Symphony in D was completed in three weeks. These facts confirm what the character of Dvorák's music indicates—a free flow of ideas under the stimulus of an ardent and lively imagination. In the matter of technical expression, the master is largely helped by a prominent characteristic of national music in Eastern Europe—varied and mixed rhythms. He plays with these as though he loved them, and he can do with them what he likes. Let the reader take up any movement from his pen and observe what an extraordinary resource he has in rhythmic variations, and how he handles them as "to the manner born"—which, indeed, he was.

V. "Picturesque Orchestration." The orchestra is never monotonous with Dvorák, who seems to have a natural facility for making it glow with bright and changeful colour. This could only have come from careful and intelligent study of the best models. Berlioz himself might envy the Bohemian the delightful touches—a soft clash of the cymbals, a faint note from the triangle, a single *pizzicato* chord from the strings—with which he conveys to his audience a sense of beauty and a consciousness of charm.

VI. "Variety of Mood." No national "property" affords a better index to the nature of a people than their music; and if Slavonic music indicate one thing more than another, it is the sensitiveness from which spring changes of mood. Dvorák's compositions show an almost childlike play of feeling, as though the master's nature answered, like an Æolian harp, to every breath passing over its chords. Herein lies the humanness of it, as distinct from the artificiality of a mere music-maker.

I have now indicated what seem to me the features most worthy of the studious reader's attention, and there only remains to emphasise the fact that Dvorák,

albeit delighting in the unrestrained liberty of a rhapsody, finds observance of classic form quite compatible with the expression of all that in him is individual and characteristic. The thing is significant and I need not point its moral.

Dvorák's success in England affords matter for much congratulation. We have from him that which is new and not mischievous, that which is a legitimate development from, and variation upon, true art models, and that which is founded, not upon an elaborately devised theory, but upon the natural expression of a people's musical nature. The more of Dvorák the better, therefore, and the indications are that a good deal of him awaits us. He has undertaken to produce a Patriotic Hymn at the Worcester Festival, next September; an important secular Cantata at the Birmingham Festival of next year; and an Oratorio at the Leeds Festival of 1886.

#### LUDWIG SPOHR.

BORN, APRIL 5, 1784.

BEFORE the present month expires the musical world will celebrate the centenary of Spohr's birth, and the fact invites a few words in justice to a composer who, living, filled a large space in music, and, "being dead, yet speaketh." Those who remember Spohr as in the flesh no longer ago than 1859, and who saw him conducting the New Philharmonic Concerts in 1853, may be surprised to hear talk of a centenary. But figures, especially when they convey facts, are stubborn things, and, on the 5th inst., a hundred years will have passed since the musician of "The Last Judgment" came to life in his grandfather's house at Brunswick. This is no place for a biography of the master, especially as little time has elapsed since a series of articles upon his career appeared in our columns. We may, however, fittingly dwell for a while on Spohr's artistic position, past and present.

The generation now living has, it is to be feared, no more than a hazy idea about the position occupied by Spohr's music in this country during many years of his life. Even Mr. Haweis, who writes books on music, talks in his latest work ("My Musical Life") of the "tardy recognition" of Spohr helping to lower Mendelssohn in public esteem. Nothing could be more inexact, for the truth is precisely the reverse. It was the recognition of Mendelssohn which aided in dethroning Spohr. We say dethroning advisedly, since the Cassel master reigned for years as a musical king, especially in the region of Oratorio. Mr. Haweis speaks of a "Mendelssohn mania." There was a Spohr mania before it; beginning with the master's first visit to this country in 1820, and continuing till the dazzling splendour of the younger composer's genius made all other luminaries dark by comparison. The works produced here by Spohr, in 1820, were admirably representative of his peculiar genius, as all must admit who know the Dramatic Concerto (played by himself), the Symphony in D minor, which he composed in this country, and the Nonetto for strings. His second visit, in 1839, gave us the Oratorio "Calvary"; on a third occasion (1842), he conducted a performance of the "Fall of Babylon," and saw almost an entire Philharmonic programme occupied by his orchestral music. In 1847 he came to England for the fourth time, and conducted his "Last Judgment," "Lord's Prayer," and Milton's Eighty-fourth Psalm, in Exeter Hall. In 1852 he brought out his "Faust" at Covent Garden Theatre, and a year later introduced, at a New Philharmonic Concert, his Symphony for two orchestras. These facts indicate the great favour with which Spohr's music was received in our country. The composer

is less esteemed now, but no one will be at a loss to comprehend the reasons of his supremacy forty years ago. He came to us speaking a new and attractive dialect. Men were fascinated by the tender and delicate beauty of his melodies, and by the richness of his harmony, both qualities being connected with a careful observance of accepted forms. They saw the old musical models in a new and charming dress, and they had not then been allowed time to discover that Spohr's talent, however fascinating, was limited in scope, and that his methods were so uniform as to be mannerisms. These things were discovered later.

When even a fair reaction begins in musical matters it is apt to become unjust, and for many years Spohr remained as unduly abased as, perhaps, he was, in the first instance, unduly exalted. The great catalogue of his works, numbering more than 150 compositions, was put on the shelf when Mendelssohn came. Of his symphonies we heard only "The Power of Sound," of his oratorios only "The Last Judgment;" of his concertos, the Adagio (No. 9), and the "Dramatic," introduced as the battle-horse of aspiring violinists; of his cantatas, only "God, Thou art great"; of his songs, only "Rose, softly blooming." Granted that these were each representative, the representation was clearly not enough for justice to a prolific and highly gifted master. There are some present signs that the force of reaction has spent itself, and that the pendulum is swinging forward again—a fact it is pleasant to record in view of the approaching anniversary. True, we may never hope to see this master on his old and exalted pedestal, but the patient, inexorable justice of events will give him a rightful place, and that is undeniably one higher and more conspicuous than any he has filled of late years. His luscious music—which, indeed, suffers because of beauty in measure so abundant as to be cloying—may please more and more as a relief from the excitement, noise, and cacophony that distinguish the school of "sturm und drang." In any case it can do nothing but good, "exhibited" in the moderate quantities which prudence suggests, having regard to its decided mannerisms.

When these words are read, one of Spohr's most important compositions will have been performed for the first time in England. We refer, of course, to the Mass in C, for five solo voices and double chorus, introduced by Henry Leslie's Choir on the 27th ult., and now published by Messrs. Novello and Co. The character of this work will be discussed in its proper place, but we may here express a hope that its beauty and masterfulness will direct attention to other religious compositions from the same pen. Spohr wrote only one Mass, but in his catalogue we find a setting of the Psalm 128, one of Milton's Psalm 84 (performed in Exeter Hall thirty years ago, as already stated), and one of Psalm 24. Surely also the "Calvary" is worth attention; especially as objections once successfully raised against its performance would not now have much weight. The Germans, we hear, are preparing to celebrate the Spohr centenary in a fitting spirit and manner. With us there will be no festivities, save, indeed, at the German Athenæum, where a musical entertainment will be given, having as its chief feature one of Spohr's double quartets, the first violin in which will be played by Herr Joachim. As regards purely English recognition of the master, the performance of his Mass and the results likely to flow therefrom cannot fail to be practically valuable. Nor should it be forgotten that an English firm (Messrs. Novello and Co.) was the first to publish the full scores of "Calvary" and the "Last Judgment" in any country.

## HANDEL'S ORCHESTRATION.

By EBENEZER PROUT.

*(Continued from page 141.)*

IN my previous papers I have dealt exclusively with Handel's compositions for the stage; and my readers will have noticed the great difference which exists as to the orchestration between some of the operas and others. Similar differences will be found in the oratorios and other choral works now to be spoken of; and it is as impossible to give reasons for the variety in the one case as in the other. There must surely have been some special cause why, for example, "Saul" and "Israel in Egypt" abound in effects of instrumental colouring, while the oratorio which comes next in order, the "Messiah," is in this respect among the least interesting of the series. It is impossible at this distance of time to tell why this should be, but the fact remains, and it is curious enough to be worth noting.

In order not to go twice over the same ground, and to trace as far as possible the gradual development, if it may be so considered, of Handel's orchestration, I propose to take the whole of the remaining vocal works, sacred and secular, as far as possible in chronological order, concluding my articles with a few remarks on Handel's instrumental compositions. I have just spoken of the "gradual development, if it may be so considered, of Handel's orchestra." I inserted the qualifying clause because, though Handel in his later works often writes for a larger orchestra than he employs in his earlier years, yet, as regards colour and contrast of tone, some of his first compositions are fully as remarkable as any which he wrote in the period of his maturity.

The first choral work of Handel was the small "Passion according to St. John" (1704), the instrumentation of which contains nothing requiring notice, excepting the earliest employment by the composer of one of his favourite effects (p. 16 of the score)—two flutes in octaves with the violins, the latter instruments being here doubled by the oboes in unison. In the collection of Latin Church Music (Part 38 of the German Handel Society's Edition), most of which was written at Rome about 1707, we find in the "Salve Regina" one of the few examples in the composer's works of a song with a florid organ obbligato. The organ part is mostly in semiquaver passages, sometimes alternating with and sometimes accompanying the strings. The concluding movement of the same work shows the organ used in chords.

Handel's only two Italian oratorios, "La Resurrezione" and "Il Trionfo del Tempo ed el Disinganno," both composed at Rome in 1708, are remarkable, especially the former, for the variety of their orchestral effects. In "La Resurrezione" we find at p. 6 a song, "Disserratevi, oh porte d'averno," with a rich accompaniment for strings, two oboes, and two trumpets; while the very next number has six-part harmony for strings, the violins being divided into four. Both these pieces were introduced, with some modifications, nearly forty years later, into "Alexander Balus." On p. 17 we meet with a recitative, accompanied only by two flutes and a viola da gamba; the lowest line is marked "senza continuo"; but the bass is figured throughout, proving that the viola da gamba had to play the harmony, as the violoncello frequently does now-a-days, in the accompaniment of recitatives. The song which follows is scored for two flutes, "violini sordi"—an expression also found as "sordi" in "Agrippina," which is evidently equivalent to "con sordini"—a viola da gamba, and basses, mostly without harpsichord. In the first

half of the song, the viola da gamba part is written out on two staves, with frequent "double-stopping," the second half is accompanied, like the recitative, with the flutes and a figured gamba part only. The song "Naufragando vâ per l'onde" (p. 33) adds one more to the numerous proofs already adduced of the large number of oboes used in the orchestra. The opening symphony commences with two oboes in thirds, marked "solo"; and at the third bar we have the indication "tutti oboi," the "soli" and "tutti" in the oboe parts alternating throughout the number. There must evidently have been at least two oboes to each part. In the second part of the same song we find the voice accompanied by "archiliuto solo." Only an unfigured bass is marked; but it is probable that the harmony was played on the instrument. At p. 36 is a song curiously accompanied by a trio consisting of flute, viola da gamba, and teorba, while the whole of the violins and basses in octaves have from time to time passages of descending scales. It is impossible for the imagination to realise fully the effect of these combinations of instruments, some of which are now obsolete; but we can see from this score how early in his career Handel occupied himself with the invention of striking orchestral contrasts. One more curiosity of orchestration remains to be noticed in this work. The song "Per me già di morire" (p. 53) has in the accompaniment, besides the strings and harpsichord, a solo violin, a solo viola da gamba, and a part for "tutti flauti e un oboe sordo"—all the flutes and one muted oboe in unison—a curious combination of tone, which I have not found in any other of Handel's scores. "Il Trionfo del Tempo" contains less on which it is necessary to dwell. In this score we frequently find solo passages for the violin, and much prominence is also given to the oboe. The most remarkable numbers, as regards instrumentation, are the Sonata (p. 33) and the following song (p. 39), both with organ obbligato. In the former we find some curious passages of semiquavers for solo violin and organ, and solo violoncello and organ, in thirds. The organ part is mostly written out in full; but in the second part of the song there is a passage where only the bass of the organ part is given, while the right hand part has the indication "arpeggiando per tutti"—the exact form of arpeggio being left to the player.

The works which come next under notice—the Te Deum and Jubilate written for the Peace of Utrecht in 1713—have but few points requiring mention. The double chorus "Day by day" furnishes an early example of the antiphonal effects in which Handel delighted; the first choir being accompanied by the whole mass of oboes and bassoons, and the second by the strings and trumpets. The opening symphony of this chorus is one of those florid duets for two trumpets to which the composer was partial, and of which that to be found in the well known "To thee, Cherubin," in the Dettingen Te Deum, is perhaps the most familiar example. The commencement of the "Jubilate" also contains several florid passages for the trumpet.

I pass over the "Passion of Christ" (1717), because most of it was used later (in "Esther" and "Deborah"), and the points I had noted will be dealt with in speaking of those works; and next come to the series of anthems written for the Duke of Chandos, between 1718 and 1720, and generally known as the "Chandos Anthems." Here we see Handel at work on a new field. All these compositions are for a small orchestra—generally two violins, no violas, violoncello, contrabasso, one oboe, one bassoon, and organ; two of them contain parts for two flutes; and in the Te Deum written for the Duke of Chandos we

find in one movement a trumpet. But for the most part Handel in these works relies rather on choral than on orchestral effects. As these anthems were intended for church use, the organ was employed in the solos, instead of the harpsichord, which, as will be seen later, Handel mostly used in his oratorios to fill up the harmony. In the opening chorus of the anthem "As pants the hart" we find a somewhat rare example of the violoncellos and double-basses having separate parts. Handel's orchestra, as I have said, had no violas; he wants four-part harmony from the strings; he therefore gives the third part to the violoncellos, and reinforces the double-bass, which has the lowest part, by the bassoon in the eight-foot octave—an anticipation of a common effect in modern scores. The opening of the song "Tears are my daily food," in the same anthem, gives us an expressive duet for oboe and bassoon, accompanied by the organ only. In the duet "The heavens are thine," from the anthem "My song shall be always," a new combination will be found. Here there is a three-part harmony; the upper part is for all the violins in unison, the middle for violoncello and bassoon in unison, and the lowest for the double-bass and the organ, the latter, of course, giving the eight-foot octave. A somewhat similar effect is found in the anthem "Let God arise." The song "Like as the smoke" has the same accompaniment just described, with the addition of an oboe solo as a fourth part to the harmony. Excepting for a few bars the violoncello and bassoon are independent of the double-bass and organ throughout the whole piece.

Like the Chandos Anthems, "Acis and Galatea" is written for a small orchestra, there being no violas, and oboes and flutes being the only wind instruments employed. It is probable that a bassoon doubled the bass part, though (as in many other of Handel's scores) this is not expressly indicated. The well-known overture is interesting from the fact that in the greater part of it we have entirely independent parts for two oboes, which with the violins and basses make four-part harmony, the violins and oboes crossing one another continually. In the opening symphony of "O the pleasures of the plains" we see an anticipation of one of Mozart's favourite effects—the doubling of the violins by the oboes in the octave above. In the score of "Hush, ye pretty warbling choir," we find the piccolo, which we have already met with in "Rinaldo," "Ricardo," and "Alcina." The present is the proper place to enter a protest against the senseless custom of using the piccolo in "O, ruddier than the cherry." The flute is expressly marked in the score; and Handel would hardly have been so foolish, after *Polyphemus* has sung—

Bring me a hundred reeds of decent growth,  
To make a pipe for my capacious mouth,

as to represent the "pipe for my capacious mouth" by the tiniest instrument in the orchestra. It is simply nonsense; it ruins the effect Handel intended, and is, I suppose, one of the many blessings for which we have to thank unconscientious conductors.

"Esther," Handel's first English oratorio, is also the most important of the works written for the Duke of Chandos. It was remodelled twelve years later for public performance, and both versions of the score are published in the German Handel Society's edition. Of the first performance of the work, hardly anything is known. It is evident, however, from the score that special musical resources were brought to Cannons for the occasion, as we find in the air "Jehovah, crowned with glory," and in the chorus "He comes to end our woes," parts for horns, which instruments are used nowhere else in the music written for the Duke of Chandos. We further find in

the soprano air "Praise the Lord with cheerful noise" a harp—one of the few examples in the oratorios of the employment of this instrument. A symphony for the harp is found in Arnold's edition of the score of "Saul"; but this was added by the publishers, and, according to Dr. Chrysander, was not written by Handel at all. The song now under notice is very curiously accompanied. Besides the harp there are violins (mostly in unison) *con sordini*, and violas and violoncellos in unison without double-basses. The cembalo was doubtless also used; because where this is not the case Handel indicates its non-employment. Of this we have an example in the same oratorio. The song "Tune your harps" is accompanied by an oboe solo, first and second violins and basses, all of which are *pizzicato* throughout; while the bass line is expressly marked "*senza cembalo*." One more point must be noted in this volume—the delicious and quite modern use in the song "O beauteous queen" of two bassoons in thirds doubling the violins in the lower octave.

Though somewhat out of its regular order, it will be more convenient to take the later version of "Esther"—that of 1732—next. Here we not only find several numbers of the first version, but a large proportion of absolutely new matter. Handel had gained twelve years' experience; he had also written the Coronation Anthems, in which he had to combine a large orchestra with the choral masses. We find consequently the scoring of this second version of "Esther" much fuller than that of the first. The difference is particularly noticeable in the final chorus, "The Lord our enemy hath slain." In the first setting the only wind instruments used were one oboe and one trumpet; but the second version contains two oboes and bassoons, three trumpets and drums. But the most remarkable piece of scoring in the oratorio, and one of the most striking in all Handel's works, is to be found in the first solo, "Breathe soft, ye winds." In the opening symphony of the song the orchestra is treated antiphonally; a group of wind instruments, consisting of two flutes, two oboes, and two bassoons, and supported by the violoncellos, double-basses, and organ, is answered by the violins divided into five parts, the violas, the cembalo, teorba, and harp. Such a passage as this proves that Handel's frequently thin orchestration was the result of system. Modern composers often lavish their resources, and use every instrument in nearly all the numbers of their scores. Handel worked on a different plan, and reserved his masses of tone for special effects.

Of Handel's use and non-use of the organ in the accompaniment of his solos, I shall have to speak in some detail when I come to examine the score of "Saul"; but there are two numbers in the second version of "Esther" which bear so strongly on this that they should be referred to here. Haman's song, "How art thou fallen," is marked on the bass line "Organo, *tasto solo*"—*i.e.*, the bass of the organ without chords strengthens the violoncellos and double-basses. The following piece—the duet "I'll proclaim the wondrous story"—is expressly marked "*senza organo*"; but on the entry of the first voice we find "Cembalo I. con li Bassi"; when the second voice enters we see "Cembalo II. con li Bassi"; and in the *ensemble* "Cembalo I. II. con li Bassi." Obviously, the two harpsichords were used to fill up the harmonies, as the voices are accompanied by the instruments in unison throughout. Another proof of the method adopted by Handel is found on the very next page of the score, at the commencement of the final chorus. After the first phrase, *tutti*, a florid soprano solo commences, accompanied only by a figured bass. Here Handel has written "Cemb. col Basso"—*not* "Organo col Basso"; and the figures



prove that the harpsichord had to fill up the chords. Only those who are either incompetent to form a judgment on the subject or determined to abide by their own preconceived notions can maintain, in the face of the evidence furnished by the new edition of Handel, that the composer habitually used the organ, and not the harpsichord, to fill up the harmony of the songs in his oratorios.

The short *Te Deum* in A, which Arnold states to have been composed for the Duke of Chandos, but which, according to Dr. Chrysander was really written for the Chapel Royal, is interesting from the prevalence of passages of duet for oboe and bassoon; but it contains one number requiring special notice. This is the song for alto, "When Thou tookest upon Thee," accompanied by strings, one flute, and one bassoon. The curious point is that Handel uses the two wind instruments to accompany the voice in precisely the same manner in which Mozart employed them when sixty years later he wrote the additional accompaniments to the "Messiah." In "How beautiful are the feet," Mozart's flute and bassoon parts are quite similar in character to those which Handel has written here.

The Coronation Anthems (1727) need not detain us. It is only necessary to remark that in these works Handel had for the first time the opportunity of employing a large orchestra in combination with his chorus. In "Zadok the priest," for example, the score contains parts for two oboes, two bassoons, three trumpets, drums, *three* violins, viola, violoncello, double-bass, and organ. The other anthems, excepting "Let thine hand be strengthened," which has no brass or drums, are similarly scored.

"Deborah" (1733) is one of the most interesting and suggestive of all Handel's scores; it would, indeed, be easy to write an entire article on this volume alone. It was the first oratorio written with a view to public performance, though (as already mentioned) Handel had remodelled "Esther" with the same object. In "Deborah" we find a fuller orchestra than we have yet met with. In the second movement of the overture we see harmony in eight real parts—for two violins, two violas, basses, two oboes, and bassoons, the wind instruments not, as is so often the case, doubling the strings, but having independent parts filling up the harmony. The work, moreover, furnishes more than one positive proof as to the large number of oboes and bassoons used in Handel's orchestra. On p. 3 we find the two oboe parts marked first *soli* and then *tutti*. In the song "Choirs of angels" we see at p. 74 a passage indicated "Hautb. primi," in the plural, showing that there must have been at least two first oboes, therefore not fewer than four in all. The last movement of the overture furnishes strong presumptive evidence in the same direction. It is written upon a ground bass; the whole of the strings play in unison and octaves throughout, while the counterpoint is given to two oboe parts. I have heard the oratorio more than once at the Sacred Harmonic Society's concerts; and the effect of this movement was simply *nil*. The oboes were scarcely audible against the mass of strings; but imagine the parts played by several of the old oboes with their broad nasal tone, so different from the thread of sound produced by the modern instrument, and it will be seen at once that a very different effect will be produced. Proof of the employment of several bassoons is seen in the indication "bassons ripieni" to be found in some of the choruses (pp. 8, 93, 127, 130). It is perhaps superfluous to remind my readers that the "ripieni" instruments were those used for filling up, as the name implies—*i.e.*, not the principals. From the use of the plural there must have been at least two of these bassoons,

and, therefore, at least two principal ones, four in all. That Handel had a large band of strings is evident from the division of the violoncellos, in several parts of this work. The score of the opening chorus, "Immortal Lord," shows us the full extent of Handel's resources. We have here parts for three trumpets, three horns, which play with the trumpets, or, to speak more accurately, in the octave below, drums, two oboes, bassoon, first and second violins, viola, eight voice parts, and at the bottom of the score three bass lines, the first marked "violoncelli ripieni," the second "contrabassi e bassons ripieni," and the third "organi (in the plural), violoncelli, contrabassi e cembali." We find here not only that there were two harpsichords, which we have already noticed in the score of "Poro" and of the later "Esther," but two organs. That the plural form is not a mere slip of the pen on the composer's part appears from p. 29, of the same chorus, where we meet with "organi soli." The use of several oboes may also be clearly inferred from the passage for those instruments in thirds in the same chorus at the words "Whose conduct may our cause maintain." If played only by one instrument to each part it is absolutely inaudible against the full orchestra; but it would come out clearly enough as the composer intended it. The organ is occasionally used in the songs in "Deborah." We find it in combination with the oboes in "Choirs of angels" and with the flutes in "Tears such as tender fathers shed," while the song "In the battle fame pursuing" has an important organ obbligato, in which the florid figure for the right hand is doubled by the flute in unison. In most cases, however, as in other oratorios, the songs are accompanied by the harpsichord, *senza organo* being in a few cases expressly marked. A few more numbers in "Deborah" remain to be noticed. The beautiful air "In Jehovah's awful sight" (p. 112), borrowed from the "Passion of Christ," has a rich accompaniment of six-part harmony for strings and two bassoons with a very expressive oboe obbligato; while in the chorus "Now the proud insulting foe" we see a modern effect in the contrast of strings and wind, the former being answered by a quartet of two oboes and two horns. At the close of the chorus "Doleful tidings" we find an organ solo, marked again "organi soli (in the plural) e piano." In a somewhat similar situation in "Saul" Handel used the same effect again, at the end of the chorus "Mourn, Israel, mourn."

Though less rich in material for comment than "Deborah," the next work to be noticed, "Athalia" (1733), presents more than one point for remark. In the overture, which Handel calls "Sinfonia," probably because it is not in the usual fugued form, we find four violin parts instead of two. The opening song, "Blooming virgins," is accompanied by "violoncello e cembalo solo"—the composer's simplest form of scoring. The bass song "When storms the proud" is one of Handel's richly orchestrated numbers, great effect being obtained by the contrast of the oboes and bassoons with the strings. The air "Softest sounds no more can ease me" has a very fine flute obbligato, and is further noteworthy from the employment (rather rare with Handel) of the basses *pizzicati* throughout the song till the concluding symphony. The beautiful air "Gentle airs, melodious strains," one of Handel's most lovely melodies, has a violoncello obbligato, and the bass line is marked "contrabasso, cembalo, e archiliuto." How will those who clamour for Handel's works as he wrote them propose to perform this song? In the opening symphony of the chorus "The clouded scene begins to clear" we find the indication in the organ part "left hand loud, right hand soft," proving that the instrument used at the performances had either two manuals or stops

drawing in halves. Lastly, in the song "Jerusalem, thou shalt no more," will be seen an interesting employment of the bassoons to add an independent middle part to the harmony of the strings.

Handel's next choral work, "Parnasso in Festa" (1734), was largely, though not entirely, taken from "Athalia." There is but little to say about the score. On p. 56 the song "Nel spiegar" ("Through the land," in "Athalia") bears the indication "Flauto ou Trav. 1, 2," showing that the old "Flûte-à-bec" was not yet entirely disused. We have already seen other proofs of this in the scores of "Tamerlano" and "Rodelinda." But the most curious thing in the orchestration of the "Parnasso in Festa" is the opening chorus of the second part. This is the first chorus of "Athalia," "The rising world," with fresh words and the addition of a part for the drums. The key of the piece is G minor. No trumpets are used, and the drums appear quite superfluous. This is the only instance I have found in all Handel's works of a drum part written in G and D.

(To be continued.)

## THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XIV.—MEYERBEER (continued from page 138).

IN view of the splendid triumph which "Les Huguenots" secured for the composer of "Robert le Diable," attention may fitly be drawn to some passages in a letter written by Meyerbeer as far back as 1823. At that time the master was following up his Italian successes, and, after his shrewd manner, looking out for artists best able to further the end he had in view. Thus he crossed the path of Levasseur, who was himself "preluding" in Italy. Meyerbeer at once discerned the French singer's capacity, and the letter now in question is chiefly taken up with remarks concerning a prospective engagement. This disposed of, Meyerbeer goes on to say:—

"I am much flattered by that passage of your letter in which you speak of the favourable opinion the Director of the French Opéra is good enough to entertain regarding my feeble talents. You ask if writing for the French stage would have, for me, no attractions. I assure you that I should more glory in the power and honour of composing for the French Opéra than for all the Italian theatres—to the chief of which I have already given works. Where, save in Paris, shall one find the immense resources which the French Opéra offers to an artist who desires to write really dramatic music? Here, one absolutely lacks operatic poems, and the public care for only one kind of music. At Paris, there are excellent poems, and I know that your public receive all kinds of music without distinction, so long as genius presents them. Hence, a field for the composer much vaster than in Italy. Perhaps you ask why, if I think thus, I have not sought to write for Paris. The fact is that I am told French opera is a difficult field; that one has usually to wait many years before a hearing comes, and hence I am afraid. I must say, also, that I have been drawn away from this point in Italy, where I am at present much sought after; although, I confess, this is more owing to the excessive indulgence of the public than to my small talent."

These remarks are of interest, not only because they show at what an early period Meyerbeer had in view the scene of his greatest triumphs, but because they were addressed to one of the artists who became closely identified with his successes, and were written under circumstances pointing to the careful way in which the master took precautions against failure.

His dread of *fiasco* was almost a monomania, and we shall see by and by how many years he kept "L'Africaine" in his desk because no artist satisfied the conditions of executive efficiency imposed by great, if not exaggerated, prudence. Meyerbeer was certainly most fortunate at the Grand Opéra in the matter of his interpreters. He could not have been better suited had he bribed Nature and Art to do their very best on his behalf. Habeneck presided in the orchestra—Habeneck, the fortunate chief who produced "Le Comte Ory" and "Guillaume Tell" for Rossini, "Masaniello" for Auber, "Robert" and "Les Huguenots" for Meyerbeer, and "La Juive" for Halevy. Upon the stage were Mdle. Falcon, Nourrit, and Levasseur; the trio of whom Meyerbeer was wont to say, "we shall never see the like again"; while in the Director the master found one who appreciated his vast designs and spared neither cost nor trouble to work them out. Never did an opera appear under better auspices than "Les Huguenots." It was "born in the purple," and fate and circumstances stood around its cradle wreathed in smiles. We need not refute the idea that happy conditions alone explain its success. "Les Huguenots" lives now, fifty years, or nearly, after its production, but we who, with English eyes, witness it as given on an Italian stage can form no notion of the charm it had for Frenchmen in 1836. It satisfied their conception of what an opera should be. Thoroughly eclectic, it combined the variety of forms and effects which a German *pur sang* would never seek, with the largeness of style and close attention to detail such as an Italian would never give. Then its grandiose character, its originality, pomp, and passion, all shown with, so to speak, the limelight on them, charmed a people whose genius for the theatre finds expression in all they do.

Naturally, the severer school of musicians objected to Meyerbeer's gorgeous, or, as they preferred to call them, meretricious, creations, and some of its members carried resentment to absurd lengths. We already know what Mendelssohn thought of his fellow Hebrew, but here comes in an amusing anecdote narrated by Ferdinand Hiller—also a Jew:—

"Mendelssohn was often told that he was very like the composer of 'Robert,' and at first sight his figure and general appearance did perhaps give some ground for the idea, especially as they wore their hair in the same style. I sometimes teased Mendelssohn about it, to his great annoyance, and at last one morning he appeared with his hair absolutely cropt. The affair excited much amusement in our set, especially when Meyerbeer heard of it, but he took it with his usual invincible good nature and in the nicest way."

Looking at Meyerbeer's French development from a point of view diametrically opposed to that taken up by the classicists, Wagner professed to feel even a greater repulsion. He attacked Meyerbeer, as everybody knows, with exceeding bitterness—intensified, no doubt, by the fact of having received favours at his hands—and it may be fitting to give the substance of Wagner's argument at this point. In "Opern und Drama," the Bayreuth master declares the secret of Meyerbeer's music to be "effect"—using the English word, not the German "Wirkung," because he takes "effect" to mean "result without motive." He distinctly asserts that "Meyerbeer's music does, in fact, produce on those who are able to enjoy it a result without a motive." The writer then continues, in language so involved that even an accomplished German scholar like Mr. J. V. Bridgeman can hardly

make it intelligible: "This miracle was only possible for the most external kind of music, that is to say, for a power of expression which (in opera) has, from the earliest period, being endeavouring to render itself more and more unworthy of expression, and proved that it had fully attained this independence by debasing the subject of the expression—which subject alone imparted to the latter being, proportion, and justification—to such a depth of moral as well as artistic nothingness that the subject itself could only obtain being, proportion, and justification from an act of musical caprice, which act had thus itself become denuded of all real expression." The reader will hardly expect us to try and reduce to comprehensible terms this peculiarly Teutonic language. We leave it, therefore, as a nut for him to crack at leisure, and pass on to something more definite. In argument Wagner is always wordy and obscure, but in invective and vituperation he can be clear enough. Thus, there is no mistaking what he means below:—

"Had I especially to characterise Meyerbeer's capability and vocation for dramatic composition, I should, out of regard for truth, which I exert myself completely to discover, bring forward most prominently a remarkable circumstance in his works. There is such frightful hollowness, shallowness, and nullity displayed in Meyerbeer's music that we feel inclined to set down his specifically musical competency at zero—especially in comparison with that of the greater majority of contemporary composers. The fact that, in spite of this, he has achieved such great success with the operatic public of Europe must not fill us with astonishment, for this marvel is very easily explained by a glance at the said public, but purely artistic observation shall enchain and teach us."

Wagner goes on to admit that in some places Meyerbeer rises to "the pinnacle of the most undeniable and greatest artistic power." Those moments depend upon the poet and they come whenever "the poet forgets his constrained consideration for the musician; wherever, in his course of dramatic compilation, he involuntarily comes upon a moment when he can breathe in and again send forth the free refreshing human air of life, he suddenly wafts it as a source of inspiration to the musician as well, and the latter, who, after exhausting all the musical riches of his predecessors, cannot give a single gasp more of real invention, is now enabled, all at once, to discover the richest, most noble, and most soul-moving musical expression." Here Wagner attacks Meyerbeer's "poetical private secretary," Scribe, rather than Meyerbeer himself, because, it seems, Meyerbeer was capable of great things when the poet gave him a chance. Wagner goes on to cite an example which has, no doubt, already occurred to the reader's mind: "I would especially call attention to several detached passages in the well-known and painful love scene in the fourth act of the 'Huguenots,' and, above all, to the invention of the wonderful and moving melody in G flat major, with which, springing as it does like a fragrant blossom from a situation that seizes on every fibre of the human heart with delicious pain, only very few, and only the most perfect portions of, musical works can be compared." These words seem a handsome tribute to a brilliant and moving masterpiece, and Wagner professes to offer it with "most sincere joy and real enthusiasm." But he soon dissipates all the grace of his expressions by pointing out that Meyerbeer's success in the "Huguenots" duet simply proves that the "most corrupt maker of music" can, under the circumstances detailed above, be capable of real artistic creation. The author of "Opern und Drama" then goes on to say that, through an unnatural anxiety

to represent his capability in the light of boundless power, Meyerbeer "reduced the said power, which is in truth most rich, to the most beggarly poverty, in which Meyerbeer's operatic music now appears to us." It would be interesting, but beyond our province now, to enquire how far these remarks recoil upon Wagner himself, as we have him in his latest manifestations. In some respects they are unjust to Meyerbeer, whose restless striving after effect sprang from no artistic vanity. Meyerbeer, we again point out, had the suppleness of his race. His artistic conscience was not "seared as with a hot iron," because there was not enough of it to lay an iron upon, and thus, unhampered by principles like those that made his fellow-Hebrew, Mendelssohn, so fastidious, he simply shaped the exercise of his genius to circumstances. French opera demanded sensational effects of the most gorgeous and variegated character, both musical and scenic, and that demand Scribe and Meyerbeer supplied in a measure only possible to the highest talents. Had the taste of Paris declared itself for archaism on the lyric stage Meyerbeer would just as readily have gratified it, and, no doubt, with equal success.

Between the production of "Les Huguenots" (February 21, 1836) and that of "Le Prophète" (April 16, 1849), Meyerbeer composed nothing for the French stage. Several causes brought about this result. Fétis declares one to have been the progressive decline of singing power at the Grand Opéra, but others are obviously more important. Thus, the King of Prussia—he who was afterwards known by the irreverent as "Clicquot"—invited Meyerbeer to become his Chapelmaster. It is scarcely necessary to add that the offer found ready acceptance, and it must be admitted that Meyerbeer of "Les Huguenots" was a fit successor to Spontini of "La Vestale." Frederic William IV., though an indifferent king, had the tastes of an admirable dilettante. He was a literary and musical gourmandiser, and never so happy as when sitting down to a table well-loaded with artistic dainties. Almost as a matter of course, therefore, the King, struck by the Parisian success of his Hebrew subject, sought to attach him to his Court. He found Meyerbeer much more tractable than Mendelssohn, who had not the suppleness requisite for a courtier. Meyerbeer loved to be noticed by anybody—he would take pains to conciliate the smallest and most insignificant journalist—but especially did he value the smiles of the great. There was in his character something of the Orientalism that distinguished another famous Hebrew—Disraeli. He could "boo" as well as Pertinax McSycophant himself, and he regarded a bit of riband in his button-hole more than a jewel of price. So Meyerbeer flourished at the Berlin Court, becoming a prominent figure at the King's artistic and intimate reunions. "The King," says M. Blaze de Bury, "sitting at a table, amused himself by sketching architectural designs with a crayon, Tieck or Humboldt read, the ladies embroidered or picked out threads, and if the Countess Rossi (formerly Mdle. Sontag), then wife of the Sardinian Minister at Berlin, was in the humour to sing, Meyerbeer accompanied on the pianoforte." The master's life, however, was not all "cakes and ale" of this kind. A good deal of hard work entered into it, and to the period now in review especially belong a number of compositions for church use. Among them are the 91st Psalm (published with English words by Messrs. Novello and Co.), twelve Psalms for double choir, a "Stabat Mater," Miserere, and Te Deum, all of which are marked by Fétis as not printed. But Meyerbeer was in his true vocation when writing an opera for the opening of the new Royal Theatre (December 7, 1844).

A former edifice on the site of this structure had been built by Frederic the Great, and Rauch's equestrian statue of that monarch stood near it. Associations with the redoubtable warrior were therefore strong, and may have determined the subject of the book provided for Meyerbeer by Rellstab. In any case, the great Frederic was the hero of the new opera, "Ein Feldlager in Schlesien" ("A Camp in Silesia"). The composer had great hopes of success with his work. The theme appealed to national hero-worship, and Jenny Lind, then fresh from her native North, took the part of the heroine, *Vielka*. But the result did not bear out expectation. "Ein Feldlager" was, in fact, nothing but an *opéra de circonstance*, intended mainly to bring Frederic on the scene, and to display a military spectacle. The plot, therefore, was as simple as possible, and may be sketched in a few lines:—

The King, at war with Austria for the possession of Silesia, is pursued by the enemy, and takes refuge in the house of an old captain named *Saldorf*. Searched for on all sides, *Frederic* is saved by *Saldorf*, who makes his son exchange clothes with the royal fugitive. Once beyond reach of danger, the King makes liberal recompense to the devoted family.

Such is the story in outline, and we cannot be surprised that an opera of limited interest and purpose served its immediate object and no more. Meyerbeer, however, by no means allowed his music to run to waste. Much of it he afterwards introduced into "L'Etoile du Nord," notably the great military *ensemble* and the trio for voice and two flutes. By the way, *Frederic*, whom all the world knows to have been a flute-player in real life, had to perform a solo (behind the scenes) in the Berlin opera, and it was perhaps out of compliment to the instrument of his choice that Meyerbeer wrote the trio just named, oblivious of Cherubini's reply to the question, "What is worse than one flute?" It should be mentioned here that "Ein Feldlager in Schlesien" was produced, with alterations and additions, at Vienna, in 1847, Jenny Lind again acting the part of *Vielka*. This version took its name from the heroine, and, strange to say, obtained more success among the whilom enemies of Frederic than the original form of the opera enjoyed amongst his friends.

Meyerbeer's next important work of a dramatic character was the overture and incidental music to his brother Michel's five-act play, "Struensee." Michel had written this piece as far back as 1826, but it had never been performed, for reasons to be found in the nature of the subject. Struensee, as historical students know, was an ambitious and unfortunate minister of the King of Denmark, who suffered death in 1772 for his share in a palace conspiracy, the circumstances of which the royal family of Denmark did not wish to have brought under public notice. Frederick VI., the reigning monarch at Copenhagen in 1826, used all his influence, therefore, to keep the play unacted, and succeeded so well that Michel Beer died in 1831 without witnessing it on the stage. In 1846 the same powerful objection did not arise, and "Struensee" was performed in the Royal Theatre of Berlin, by command of the King of Prussia, with the addition of the music specially written for it by the author's brother. This music consisted of an overture—which every amateur knows as a grand example of the master—nine pieces to accompany the drama, and four *entr'actes*. The last are never heard in public, for reasons assuredly not found in themselves, since they are of high interest and fully developed.

To the year 1846 belongs also a "Fackeltanz" (Torch Dance), written for the marriage of the King

of Bavaria with Princess Wilhelmine of Prussia. We hardly need say that this piece is really a *Marche aux flambeaux* rather than a dance; or that Meyerbeer subsequently composed two other works of the same character—the second for the marriage of Princess Charlotte of Prussia in 1853; the third for that of Princess Anne.

In 1847, after directing the performance of his revised "Feldlager in Schlesien" at Vienna, with Jenny Lind as the heroine, Meyerbeer visited this country. So, at any rate, we are told by the writer of the article "Meyerbeer" in Grove's "Dictionary of Music." No confirmation of the statement can be found in the journals of the time. Had Meyerbeer come to England at all, he would have done so, no doubt, for the production of "Robert le Diable," and the *début* of Jenny Lind, at Her Majesty's Theatre (May 4), but he certainly was not present on that occasion, preferring to remain in Berlin. It is true, however, that his coming was announced—in Mr. Lumley's prospectus of the season, which proved to be no more trustworthy than other documents of the same character. Mr. Chorley says:—

"It was announced that M. Meyerbeer was to bring his 'Camp de Silesie' to London—that opera which he has never allowed to travel beyond the barriers of Berlin—aware, it may be fancied, of its weakness. It was undertaken that Mendelssohn should, in the same season, produce his opera of 'The Tempest.' There was, thirdly, to be a new opera by Signor Verdi. Of these three promises the last alone was performed. It may be doubted whether anything beyond the merest preliminary negotiations had been entered into with the two great German masters."

Meyerbeer continued to discharge his duties in Berlin during the rest of the year 1847.

The master, who had done Wagner some service in Paris, was of use to him in Berlin also; for there he produced "Rienzi" (1847), "after long and careful preparation," and used all his influence in favour of "Der Fliegende Holländer." We have seen how he was requited by a man who, with all his great qualities, had some which were very small indeed. A natural curiosity here prompts the question, "How did Meyerbeer feel towards Wagner in face of such ingratitude?" The materials for framing an answer are scanty. Meyerbeer was an extremely cautious man where he discerned a possibility of making enemies, and though he might feel deeply he took good care to hide his sentiments behind a smile. M. Blaze de Bury, who enjoyed the master's intimacy, declares that he could never hear the name of Wagner without a disagreeable sensation, "which he took no pains to conceal." Elsewhere we are told, on the same authority, that Wagner's name "had the effect of a dissonance," and that Meyerbeer cherished too much respect for the authority of the masters "not to detest those blustering theories invented to serve instead of learning; those absurdities deliberately put forward to attract the notice of the public, like the helmet on the head of a vendor of pencils." M. de Bury adds the terms of a conversation with Meyerbeer on this subject, but, unfortunately, he himself did nearly all the talking, Meyerbeer saying as little as possible and making that little indefinite. On the whole, there is no reason to believe that he personally resented Wagner's outrageous onslaught upon his artistic character. He possessed an invincible good nature, and hated quarrelling for its own sake as well as because it signifies bad policy; while, himself satiated with public applause, he could afford to let personal attacks pass him by like the idle wind.

We now approach the time when Meyerbeer, with "L'Africaine" partially completed, suspended labour on that work and brought out "Le Prophète."

Although "L'Africaine" was not produced till after the master's death, its composition began as far back as 1845—that is to say, it followed hard upon the production of "Les Huguenots." The idea was to write a great part for Madame Rosine Stoltz, then in the prime of her powers. Meyerbeer, as we have seen, always had a sharp eye for the advantages which come to a composer through eminent interpreters, and he greatly desired to utilise, for that end, the personal and artistic qualities of Stoltz. M. Blaze de Bury says :

"An incorrect, unequal, but essentially gifted singer, with a voice of gold and a nature of fire, Rosine Stoltz could hardly fail, by her merits and even her defects, to attract the curiosity of the master, if only for a time. One can imagine her the ideal of such a heroine (as the *Africaine*), and, while calculating the profit to his music from such a fine dramatic organisation, Meyerbeer, who never lost sight of the picturesque, naturally regarded the physical attraction of the woman, and the very special effect which a slender and beautiful person, her skin tinted to copper-colour, could not fail to produce upon the operatic public." The master, it is said, had actually finished his score, and was about to put it in hand for representation, when he determined upon altering certain parts of the libretto. This caused delay, and finally shelved the work for many a long year. Scribe refused to make the changes required; Meyerbeer insisted; Scribe waxed obstinate, and, though he at length became more tractable, the composer then found that his music had grown old-fashioned. Forthwith "L'Africaine" entered upon the era of patching and mending, which endured till shortly before Meyerbeer's death, and resulted in the rejection of sufficient music to make another opera. The master was naturally glad to put this troublous "L'Africaine" aside when Scribe sent him the book of "Le Prophète."

(To be continued.)

## LA SCALA AT MILAN

BY FILIPPO FILIPPI.

(Continued from page 143.)

THE Verdian period can be divided into two parts—before and after 1860—and the reasons for this division are obvious. Giuseppe Verdi arrived in Milan from Busseto to perfect himself in the study and practice of music, in which he had already acquired a certain proficiency. He was so far advanced in the science as to render it unnecessary to apply for an admission to the Conservatorio, nor did the Institution ever repulse him for "musical inaptitude," as it has been untruly rumoured. In 1839, when he obtained the favour of writing for La Scala his first opera, "Oberto Conte di S. Bonifacio," Verdi was very young and very poor, but gifted with much firmness of character. "Oberto," which contains the germs of genius, pleased, and the proof of this is its reproduction a year later, partly, perhaps, as a consolation for the grief felt by Verdi at the failure of his second opera, "Un ora di regno," written whilst he was suffering anguish and cruel anxieties for the health of an adored wife who died at the time.

Verdi is one of the few artists whom grief and failure reanimate. He sought diversion from his sorrows in the composition of a new opera on a grand subject, which a clever poet, Solera, had well adapted to the stage, and written in vigorous, elegant

verse. The writing of an opera is easy enough; the difficulty lies in writing it well and getting it represented. Verdi mastered the first difficulty by his genius, and to accomplish his ends he found a protector, who helped him materially, and an intelligent manager, who believed in him and benefited greatly by so doing. The first representation of "Nabucodonosor" took place on March 9, 1842. The success was fabulous, and it might be called a revelation of the same kind as "Il Pirata" at the same theatre, "Don Giovanni" at Prague, "Freischütz" at Berlin, "Robert" at Paris, "Lohengrin" at Weimar, when those operas first appeared. The names of the performers in "Nabuco" are famous in art—Signora Strepponi, who became the affectionate wife and inseparable companion of the maestro; Miraglia, tenor; Giorgio Ronconi, and Derivis. The public enthusiasm and wonder were stimulated by an abundance and novelty of ideas united to intense dramatic force and life. Pedantic critics now began to cry out that Verdi's music was too violent, that the singers would lose their voices; but all this hue and cry, which has now lasted forty and more years, has not hindered Verdi's triumphant career. This first success assured, Verdi next wrote for La Scala, "I Lombardi," which met with the same boundless enthusiasm; its interpreters, Frezzolini and Quasco, adding new lustre to the performance. "Giovanna d'Arco," given in 1845, was not quite so well received. Perhaps the subject may have had some influence on Verdi's inspiration, which, in this work seems uncertain, weakened, and incapable of exciting strong emotions. However, although Verdi must have felt the want of vitality in his opera, the coldness of the public towards him, and the indecent conduct of the press, so annoyed him that he did not dissimulate his rancour towards Milan, which caused his long absence from that city and his refusal to write anything more for La Scala; a resolution he has kept ever since. He, however, made a triumphant return to La Scala, when he came to superintend and direct "Aida" in 1872. He probably had this reproduction in view when he accepted the Khedive's offer, to write an original Egyptian opera for the Royal Theatre at Cairo. This was one of the most decisive successes ever obtained at La Scala, a success maintained during every successive reproduction, and extended to all the theatres in the world. "Aida," which I take to be the most complete affirmation and manifestation of Verdi's genius, is at the same time a proof of the fatal direction of modern art, followed by the talented maestro, who has known so well how to keep the just medium between harmony and melody, that medium craved for by Wagner in his letter to Boito.

Between "Giovanna d'Arco," by Verdi, and Petrella's first appearance at La Scala a long time passed without any new operas worthy of note. Petrella began by "L'Assedio di Leida," and immediately revealed his qualities of easy fancy and his immense defects as a musician, defects he was never able to correct. A popular, noisy chorus of soldiers made the shallow fortune of the opera, and the shallower fame of its composer, who next appeared with "Ione," in 1850. This opera shows more study, is animated by a truer dramatic spirit, is less vulgar; and, interpreted by that powerful tenor, Negrini, achieved a not unmerited success. In the third opera, "Il Duca di Scilla," Petrella returned to his natural tendencies, spoilt yet more by negligent writing. And yet there was a time when Petrella was placed by many on a par with Verdi, but it soon appeared that facility of invention alone leads to nothing if it be not united to deep study and art science.

Hitherto I have spoken only of the celebrated, or at least noted, masters, who began writing for La Scala before 1860; now, in this second part of the Verdian period, I can add my own personal remembrances. I shall therefore also consider those composers who, although fallen irremediably, have given proofs of natural talent and musical culture. This last period of twenty years has been absorbed by the young, courageous, audacious, believing apostles or imitators of Gounod and Wagner. Even in 1858, had appeared at La Scala an "Uscoco" by Petrocini, in which were gleams of the future; this young maestro gave great promise, but a brain derangement first and then premature death destroyed all hopes.

The first new opera given in 1860 was "Corrado," by Giorza, proving the inaptitude possessed by composers of dance music for writing melodrama. Immediately after followed Peri with his "Giuditta," which was well received and performed in many theatres under the auspices of the baritone Aldighieri, a magnificent *Holopherne*. But Peri did not renew the success of this first opera, for his next two and last he gave, "L'Espiazione" and "Rienzi," failed completely. Another failure in that time of dearth was Braga's "Mormile," soon to be coupled with the same composer's "Caligula." Franco Faccio seemed destined to become celebrated as a composer rather than as a leader of operas. Few musicians have shown such happy dispositions for the theatre, so much invention, such good style, fine sentiment, and, added to all, so vast a musical science. All these qualities shone luminously in the "Profughi Fiamminghi," given at La Scala in the autumn of 1863, although not to the taste of the public; but then arose the want of faith, the envy and the cabals which ended by concentrating themselves on Boito as leader of the young school. The next on the list of failures is the memorable one of Chelard's "Aquila Romane"; then, again, a timid, quiet, careful writer, who died early, Villanis, gave, in 1865, a "Bianca degli Albizzi," which also failed; nor is the list closed, for in immediate succession come a "Rebecca" by Pisani, a learned but unfortunate composer, and "Turanda," by Bazzini, in which musicians recognised the serious study and conscience of a true artist, but to which the public denied its approbation.

And now comes the glorious *fiasco* of "Mefistofele," by Boito. This great composer, to whom is opened such a wide future, had in common with all original individualities, the fate of becoming noticed as soon as he appeared in the world of letters and art, soon creating round him a mixed atmosphere of fanatical sympathies or ferocious antipathies. His strange ethereal figure, careless ways, natural modesty, united nevertheless with a knowledge of his own merits, his ideality and opposition to vulgarity of any kind, his love for novelty and originality, are all elements of a complex type which attracts all, even the many who cannot bear him. Boito's intimate admirers, who knew his "Mefistofele" note by note before he gave it at La Scala, and proclaimed it a unique, unheard-of marvel, were mostly the cause of the storm that burst so furiously on the 5th of March, 1868.

The spectators of the first representation of "Mefistofele" will certainly never forget the scene. Boito directed the orchestra, calm and smiling as though he had been smoking cigars at the café. The effect of the prologue was immense, the novelty, the ever increasing effect of the predominating phrase, the sound of the children's voices, quite bewildered the public, who broke out in a spasm of indescribable enthusiasm. Between the acts the spectators in the lobby, in the passages, admired this new music, proclaiming the advent of the long expected and long wished-for modern genius of

song. Unfortunately, as each successive act was played enthusiasm cooled down until it totally disappeared. Too lengthy scenes, too obscure and bold ideas, made the public become impatiently nervous, cruel, implacable, and soon were heard groans, whistling, indeed shouts of anger and derision, especially at the intermezzo sinfonico of the battle, and at the scene of the Emperor. The execution of the work by the artists became weak, unconnected, unnerved, and the part of *Faust*, sung by a baritone, gave a grey, opaque, monotonous colour to the opera. Boito remained impassable at his post, ever serene, in the midst of people whose paroxysm of anger approached insult, and at that post he remained for three long nights, enduring continual vociferation against his beloved work. The public seemed to be angry with itself for having believed even for a short time in the poetical and musical abilities of the new maestro. The next day he was regarded as a man who had committed a bad action, and many of his acquaintances cut him dead.

Boito, whose nature is quite different to Faccio's, did not lose courage, did not give up hope, and believed in the vitality of his work; he saw the leading error of having written *Faust's* part for a baritone, altered it to a tenor's compass, and shortened some of the boldest passages, thus reducing the opera to the just dimensions which have now raised the admiration of both hemispheres. The unjust failure of "Mefistofele" was followed, in 1869, by the genuine one of "Fieschi," by Montuoro, and immediately after by the great and merited success of "Ruy Blas," by Marchetti, a fine opera in which the sweetest inspiration, elegance of phrases and of form, are wedded to a powerful and true sense of the drama, especially in the last act. Fate was not so propitious to "Gustav Wasa," which Marchetti produced in 1875, for in it were wanting inspiration and effect, although no fault could be found with its composition.

Great hopes were raised in 1870 by Gomez when he gave his "Guarany." It is an unequal work, full of imitations of other composers, but it is of a new and true colour, in harmony with the uncivilised character of the subject. The young Brazilian maestro encountered such favour that he shortly afterwards gave "Fosca," which seemed to verify the hopes created by the author's first work, for it was more even, the instrumentation better managed, and the drama well followed out. The public of La Scala, however, did not receive Gomez's opera with much favour. And here I may make a parenthesis, and beg to relate a personal fact which might prove how little musical criticism influences or educates the public: I was present at the last rehearsal of "Fosca," which made such a good impression on me that I was imprudent enough to praise it in the *Perseveranza*, the morning paper in which I have had the honour of writing on music for twenty-six years, and I prophesied a great success. Would that I had never written such words! All the readers of my article went to the theatre in the hope, and perhaps with the firm intention, of contradicting me, for, be it remembered, the Milanese will not be dictated to in matters of art, nor will they admit of puffing in any shape or circumstance, and the opera, in spite of its many beauties, was most coldly received. Ever since I have sworn to give no more predictions of success, and I have kept my word. The last opera written by Gomez for La Scala, "Maria Tudor," failed miserably; it was wanting in nerve, inspiration, and novelty, and too elaborate and heavy to please.

I pass over the failures of "Elisabetha d'Ungharia," by Beer, a nephew of Meyerbeer, and of "Viola," by Perelli, a learned musician, gifted composer, full of



merit, but who lacks the most necessary faculty of writing for the stage.

Very fair performances of "I Pezzenti," by Canepa, in 1874, of "La Lega," by Josse, in 1876, of "Mattia Corvino," by Pinsuti, 1877, lead us to Ponchielli, of whom I will speak last.

Ponchielli and Boito are the two living composers who give the greatest hopes that Verdi is not to be the last genial and glorious representative of our music. Ponchielli has a strong individual musical and dramatic temperament; he has not so much fancy or ideality, nor is he so sympathetic as Boito, but he is a great musician, and purely a writer of operas. "I Lituani," performed at La Scala in 1874, immediately showed Ponchielli's worth. In this work his inspiration expands by force of study and reflection, and is to my mind that in which he has best drawn the drama and most truly depicted the passions which agitate it; nor do I understand why it has made no way. "Gioconda," on the contrary, is not so evenly written, but contains a fourth act which ranks with the finest pages of modern dramatic music. "Il Figliuolo prodigo," which was represented with very little success in 1881, is, musically, Ponchielli's best opera; but, dramatically, it is long, heavy, burdened with useless numbers; and derives much of its weight from the unsuitable nature of the Biblical subject which Ponchielli unfortunately chose to set to music.

(To be continued.)

#### MADAME SCHUMANN.

FRANZ LISZT has often been spoken of as the "King of pianists," and surely with equal if not greater justice the title of "Queen of pianists" might be given to the gifted lady, who by her performances during the past month, has excited such extraordinary enthusiasm. It is now over sixty years since Liszt first played in public, and more than half a century since Madame Schumann commenced her public career; but the former has long ceased to delight and astonish the musical world, while the latter is still a powerful attraction, and able to occupy a high, if not the foremost, place among the distinguished players of our day. We think we are correct in saying that no pianist ever before retained so powerful a hold upon the public mind for so long a period. When Clara Wieck first began to make a name, it was with the Concertos of Mozart and Hummel, and the bravura music of Kalkbrenner, Herz, and Pixis; Mendelssohn had not written his two pianoforte Concertos, Robert Schumann had just commenced publishing his early pianoforte works, and Chopin had only attracted notice by his celebrated "La ci darem" variations (Op. 2)—which, by the way, were first played by Clara Wieck at Leipzig, in 1832—while Raff, Brahms, Bennett, Rubinstein, and other men now famous were still children.

As the wife of the illustrious composer, Robert Schumann, Madame Schumann had, as an artist, a difficult rôle to sustain, and as his widow a still more difficult one. As the wife of one of the greatest composers since Beethoven, she might easily have been tempted to espouse with too much ardour her husband's cause; and as his widow she might have felt that the principal aim of her life was to persuade an indifferent world of the beauty, poetry, and originality of Schumann's music. Had she acted thus her conduct would have been natural and excusable, but she would not at the present moment stand so high in the world's esteem; and even then she might not have succeeded, as she certainly has done, in making Robert Schumann's music so generally loved and

admired. Madame Schumann's character, intellect, and training saved her from becoming a mere partisan: though for years she has been acknowledged unequal as an exponent of Schumann's music, yet one always hears of her wonderful interpretations of Bach, Mozart, and Beethoven. By her modesty, prudence, and talents she has gradually achieved a veritable triumph.

We are not writing an account of the rise and progress of Schumann's pianoforte music, or we should certainly feel it our duty to mention Moscheles, Liszt, Bülow, Rubinstein, and many other illustrious names, who have helped to make this music so attractive, and even popular. We are only speaking of what Madame Schumann has been able to accomplish in a quiet unostentatious way. Though not her husband's sole disciple, or the sole propagandist of his music, she is, however, one of the most remarkable; and when she speaks to us she arouses special sympathy, and commands attention as one having special influence and authority.

Years ago, in England, she performed Beethoven's Concertos and Sonatas and was universally admired. She seldom played her husband's music: few understood it; some, who ought to have known better, spoke of it as "dull, dry, and laboured"; and the public cared but little about it. However, in the course of nearly thirty years (Madame Schumann paid her first visit to England in 1856, when she played at the Philharmonic and Musical Union) she has let us hear, from time to time, various of his works; indeed, in looking back, we find that nearly all Schumann's greatest pianoforte compositions have been interpreted by her: the Davidsbündler and Carneval, the Etudes Symphoniques, the two Sonatas in F sharp and G minor, the Kreisleriana, many of the Novellen, the Nachtstücke and Waldscenen, the Pianoforte Quartet and Quintet, and last, but not least, the Concerto in A minor. There is, we believe, among musicians but one opinion now—viz., that of Schumann's music as it is rendered by the gifted pianist, the more we hear the better; for surely the time cannot be very far distant when she will retire from public life, and enjoy (let us hope for many years) the rest which she has so nobly earned; and when that time does come the public will lose the most faithful, the most earnest, and the most intelligent interpreter of Robert Schumann's pianoforte works.

Another secret of Madame Schumann's wonderful success is the great interest which she has always taken in the development and progress of music. We spoke of her in connection with Chopin; it would take us long to tell how much she has done for Mendelssohn and others; and we now find her in London playing one of Brahms's recent works. She has, therefore, been faithful to the old masters, true to her husband's art-work, and generous to the productions of men of various styles and degrees of excellence.

If we think of Emanuel Bach and Mozart, of Hummel, Mendelssohn, and a few others, we are reminded of a pure and noble style of pianoforte playing, of which perhaps Dr. F. Hiller and Madame Schumann may be considered the last representatives. We still have the privilege of hearing the latter, and the crowded hall every time she has appeared this season shows how thoroughly it has been valued. Madame Schumann needs no praise, but the ringing cheers and rapturous applause at St. James's Hall must have pleased her, even though she is able to recall the triumphs and ovations of a long past; what, however, must have specially touched her heart was the indirect homage thus paid to the memory of one who had lived and laboured in comparative

obscurity, and who passed away without receiving the honours and rewards which the musical public now seems so anxious to bestow on composers who show, it may be, only sparks from the flame of genius.

ALTHOUGH both the study and practice of music have made very rapid advance in this country, it is only within the last few years that a knowledge of the art has been of advantage to persons seeking for situations, either at private houses or public establishments, in capacities where it might reasonably be supposed that instrumental or vocal acquirements would be deemed rather an objection. We have already drawn attention to several cases in proof of our assertion; and, on perusing the daily papers, it becomes very evident that these cases are on the increase. Only a short time ago we quoted an advertisement for a waiter who must also be a good accompanist; and another for a gardener who should be able to take part in a choral practice. We have now before us an announcement that a male attendant is required at an asylum, where good wages are offered, with board, lodging, washing, and uniform; but the line at the conclusion, "Musician preferred," unquestionably shuts out the many who might be thoroughly eligible for the situation had their musical education not been neglected. The following advertisement, however, would, we think, puzzle even those who have sufficiently prepared themselves to move with the times: "Young Lady, as Pianist and Vocalist, wanted at once, to live in and assist in hotel bar." Now, without stopping to inquire what accommodation would be provided for a resident in an "hotel bar," we may reasonably suppose that if the young lady is to "assist" there as pianist and vocalist, she must form one of a group of minstrels who are perpetually discoursing sweet sounds to the loungers at the refreshment table; for there is no indication in the advertisement that her services are also required in serving the customers. So tempting an opportunity should not be lost. There are plenty of ladies in want of a situation who can sing well enough to please a not over critical audience; and the necessary instrumental instruction is now thoroughly within their reach, for we have just read an advertisement where a "pupil of Benedict" undertakes to teach the pianoforte at the pupils' own residences for sixpence a lesson.

OUR readers know that we have little faith in the various contrivances for teaching beginners the elements of music; but as we never have underrated the absolute necessity of thoroughly mastering these elements before proceeding to their practical application in performance, it may of course be concluded that we firmly believe in the advisability of conveying the requisite information in clear and concise language without the aid of any "inventions," either in cardboard, wood, or ivory, by which the simple rules are presented to the eye instead of being fixed in the mind by oral instruction. The first instalment of a work by Mr. James Mitchell, which has recently been forwarded to us, seems forcibly to illustrate the truth of our theory. The writer says that the work is especially designed to smooth the difficulties which generally perplex young students, and to "point out a plain, practical, and pleasant way of dealing with a few of these hindrances." Now, after reading Mr. Mitchell's explanations, we are inclined to say that he has an excellent method of imparting his knowledge, and that if he would only be content to let his juvenile readers, under the guidance of a master, learn from his book, they would make highly satisfactory progress. Why,

then, should he direct their attention to some complicated diagrams published in a detached form, and say (after showing the major scales) "fold down this flap" in order to find the relative minor; for the measurement of an interval "put a dagger under the letter or note (in a diagram) you wish to measure from, find the letter or note you wish to measure to, and then follow a dotted line till you get the name of the interval," the inversion of the interval being shown by pursuing another line? Surely a student can comprehend that a minor third below any major key-note is found that of the relative minor; that an interval is the distance from one note to another, its nature being discovered by counting the semitones which lie between, and that the inversion will make up the number nine, all major, minor, and augmented intervals becoming reversed, and perfect remaining perfect. The diagrams in the work before us are exceedingly ingenious; but experience proves that they are utterly unnecessary; and it will be seen, therefore, that our remarks are directed against the principle Mr. Mitchell advocates, and not against the manner in which he has carried it out.

OUR observations upon the Free Concerts at Birmingham, organised by the mayor, Mr. Alderman White, have elicited some letters showing how many well-wishers of the art agree with us as to the desirability of establishing a series of popular musical entertainments in the metropolis at the expense of the municipality. We can hardly perhaps expect that the contemplated reforms in our city affairs will at all touch this matter; for a desire to promote a love of music, however it may stimulate private individuals to acts of benevolence, appears to form no part of any of the schemes of our legislators. Whilst living in hope, therefore, of some action in the matter on the part of the city dignitaries themselves, we are glad to direct attention to the following proposition, forwarded to us by Mr. Welchman, organist of the Catholic Church, Clapham: "Can you not," he says, "do something, by ventilating the subject in your journal, towards securing for the people of London an organ and an organist for the Town Hall—i.e., the Guild Hall? There is, I think I may say, no town of any size in this country without its public hall, and in most there are organs suitable, as to size at least, to the building. Here in London our principal public hall is organless. Cannot the Musical Committee of the Corporation, with their energetic chairman, Mr. Bateman, lead the way?" Certainly this is a suggestion worthy of serious consideration. That a hall in the centre of the metropolis, which our correspondent rightly terms the Town Hall of the great metropolis, should have no organ must appear strange indeed to the musical residents in Birmingham, Leeds, Liverpool, and other populous towns where recitals upon this instrument in the principal building by the appointed organist are of frequent occurrence. We need scarcely wonder that, whilst the beauties of the standard compositions for the pianoforte are becoming gradually revealed to the frequenters of London concerts, the great works for the organ are almost unknown; and seeing that the city has now established a School of Music, it seems impossible that the Corporation should much longer live under the reproach pointed out by our correspondent. Presuming that the organ is still considered the "king of instruments," assuredly the power of the democracy has, up to the present time, sadly marred the glory of the monarch's reign.

SINCE the days when the "Battle of Prague" was a show-piece for young ladies, the music of society

has undergone various changes. Assuredly it passed through stormy times, although the showers and cascades represented upon the key-board of the pianoforte were generally presumed to be composed of pearls or roses; and, save therefore from their intolerable monotony, could inflict no harm upon those who were unfortunately caught in them. Happily, however, we have now arrived at a more accurate knowledge of the true mission of the art; and not only do we listen to pianoforte compositions of a higher class in our drawing-rooms, but, in consequence of the very general study of other instruments, concerted music is constantly performed, even by the members of one family, so that in our home-circle a very varied and enjoyable concert can be given without any undue amount of preparation. But a communication from a correspondent, recently received, proves to us that even such domestic performances as these are assuming larger proportions; and we willingly give publicity to a scheme which certainly deserves to be better known. The letter, headed "A Suggestion," tells us that a number of families have agreed to meet at each other's houses, all the musical members contributing to a private concert, the programme of which is to be drawn up, written out, and a copy sent to each family before the evening. There being a mixture of amateur and professional talent in the Society, the young members of a family will be stimulated to the study and practice of good music, and the concerts already given—the excellent character of which is shown by a specimen programme enclosed to us—must assuredly prove most beneficial to the listeners as well as to the performers. We sincerely echo our correspondent's hope that the example set by himself and his friends may be extensively followed.

In the January number of THE MUSICAL TIMES we stated that the "Lily of Killarney," being the property of Messrs. Chappell, their consent only would be required to legalise the performance of any part of the opera; but at a recent trial at Clerkenwell County Court, before Judge Eddis, the contrary was proved. It appears that the defendant, Mr. Walter North, publicly performed on a pianoforte the accompaniment to the song "Eily Mavourneen" without the consent, in writing, of the plaintiff, Mr. Harry Wall, who is the registered proprietor of the sole liberty of the performance of the music and words of the said opera, or any portion thereof. With the view of rebutting plaintiff's title, Edward Chappell, of the firm of Chappell and Co., as witness for the defendant, produced a deed, dated 1862, purporting to be an assignment by Sir Julius Benedict to the said firm of the copyright of the opera. His Honour ruled that such deed was inoperative, as it was not signed by Sir Julius Benedict. The plaintiff also produced a deed, dated 1862, whereby Louisa Pyne and William Harrison were assigned the sole liberty of performance of the whole or any part of the said opera. Defendant next put in a document wherein it was expressed that in consideration of £10, paid by Messrs. Chappell to William Harrison and Louisa Pyne, they would not interfere with the performance of portions of the opera at any concerts. This document, however, did not hold good, as it was only signed by W. Harrison, and judgment was therefore given for the plaintiff. We, of course, cannot find fault with this decision, seeing that it is strictly legal; but it is evident that vocal compositions published before the passing of the new Act should now be labelled "dangerous"; and their proprietors must not be astonished, therefore, if they are avoided both by concert-givers and vocalists.

#### ROYAL ALBERT HALL CHORAL SOCIETY.

THIS Society gave a noteworthy Concert on the 13th ult., and attracted an audience remarkable for numbers, if not for the musical enthusiasm that endures even a long programme to the end. The works presented were full of interest. One—Mr. Barnby's Leeds Psalm, "The Lord is King"—had not been heard in London previously; the other—Dvorák's "Stabat Mater"—had only been given once, and then by the London Musical Society, which can hardly be called a public body. Novelty, therefore, was the order of the evening, and metropolitan connoisseurs set their faces towards the Albert Hall as one man. They were well repaid. The Psalm was so fully noticed in THE MUSICAL TIMES of November last that there is no present need to discuss its manifest and manifold merits. Our business is with the performance, into which the chorus and orchestra naturally threw themselves with ardour and a resolve to do the best possible for their Conductor's reputation. It was no fault of theirs if the effect proved less striking than at Leeds, the conditions of the building being the real cause. As, however, only a few present could recall the impressive Yorkshire *ensemble*, the audience had reason for satisfaction with a rendering which, in many respects, offered a good deal for genuine admiration. The work obtained a warm reception, and several numbers were encored. Musicians were again most powerfully struck by the breadth and nobility of the opening chorus—one of the best things Mr. Barnby has written, and the most productive of hopeful anticipation with regard to the Oratorio which we understand is likely to be produced at one of our great Festivals next year. The Composer-conductor was loudly applauded at the close of the performance, as, in the course of it, were the solo vocalists, Miss Williams, Madame Patey, Mr. Lloyd, and Mr. King.

The execution of Dvorák's "Stabat Mater" was made specially interesting by the distinguished composer's presence in the Conductor's place. Herr Dvorák, who must have contrasted past experience of neglect and obscurity with the welcome accorded him by the thousands of his audience, was received with the warmest demonstrations. The excellence of his work was taken for granted, but scarcely could the most sanguine of those not before acquainted with it have anticipated the impressive effect actually made by a rendering which was, at all points, admirable. We have noticed the "Stabat Mater" already, and have insisted upon its remarkable merits—merits that become more obvious as acquaintance grows more intimate. It is a great work—in some respects standing alone, in all respects indicative of the high genius which is so rare and precious a quality. It will secure a permanent place in the repertory of sacred music in England, and be handed down with other masterpieces as worthy of their companionship. Herr Dvorák conducted with energy and success, though his *tempo rubato* seemed at times to take the chorus and orchestra unprepared. The solos were admirably sung by the artists already named, and to everybody engaged in interpreting the beautiful music the thanks of the audience were fairly due, and frankly given. The performance ended at a late hour, but by those who remained to the close Herr Dvorák was enthusiastically applauded. He had won his way to English favour and started upon a career the full glory of which we shall not venture to measure.

#### MR. WILLING'S CHOIR.

It has been the misfortune of Mr. Willing that the programmes of his Concerts during the present season have clashed with those of the Sacred Harmonic Society to an extent that could not fail to be damaging to a young Association not possessing the advantage of a familiar and justly venerated title. We are now concerned with the performance of "Elijah," under Mr. Willing's direction, on Tuesday, the 25th ult., at St. James's Hall, which on the whole reflected great credit on the Conductor and his forces. The improvement previously noticeable in the chorus was continued, especially in such matters as the observance of light and shade; and Mr. Willing wielded the *bâton* with care and discretion, the only fault being the slow *tempo* adopted in some of the movements, more especially the choruses "For He the Lord our God," the

first Baal chorus, and "The fire descends from Heaven." Mr. Ludwig sang exceedingly well as *Elijah*, and although his reading of the music differed from that of Mr. Santley in some respects, it had distinctive merits of its own. Miss Annie Marriott also deserves high commendation for her earnest and artistic rendering of the soprano music, and Madame Patey and Mr. Maas acquitted themselves in their customary acceptable manner.

#### SACRED HARMONIC SOCIETY.

IN the presence of perfection the voice of criticism must needs be silent, and in this Society's performance of "Elijah," on the 14th ult., perfection was as nearly realised as possible. Mr. Charles Hallé resumed his position in the Conductor's seat, and was warmly greeted by the orchestra and chorus. Mr. Santley was in excellent voice and has rarely sung the music of the title-rôle with greater force and impressiveness. Ample justice was also rendered by Miss Anna Williams, Madame Patey, and Mr. Maas to the soprano, contralto, and tenor numbers, and the choruses were interpreted with vigour and faultless precision. Especial mention deserves to be made of the excellent enunciation of the words, for which probably we have to thank Mr. W. H. Cummings, the admirable chorus-master of the Society. On Friday next, the 4th inst., "The Redemption" is to be performed, with Miss Carlotta Elliot, Miss M. Handcock, Mrs. Suter, Mr. Lloyd, Mr. Burgon, and Mr. Santley as the principal vocalists.

#### THE BACH CHOIR.

THE first of the two Concerts to be given during the present season by this highly-esteemed organisation took place on Wednesday last, the 26th ult., the programme consisting chiefly, so far as the Choir was concerned, of unaccompanied music. The interest attaching to the revival of Palestrina's celebrated "Missa Papæ Marcelli" induced the Society to revive another work by the father of ecclesiastical music, namely, the Mass "Assumpta est Maria," for soli and six-part chorus. For this effort the composer received a special compliment from Pope Sixtus V. It was written twenty years later than the "Marcelli" Mass, and is undoubtedly freer, more mature, and more varied in style, though, of course, still in the strict contrapuntal method of the 16th century. Mr. W. S. Rockstro, who appears to be familiar with the practices observed in the Sistine Chapel in Rome, has edited the work for the Bach Choir, and has given himself the utmost latitude in the way of introducing marks of expression and variations of *tempi*. How far such embellishments are justifiable must be left for musicians to determine; but, at any rate, the audience should have been informed in the book of words of the editor's additions to the original score, which are frankly acknowledged in the printed copies. Beside the Mass, there were many items in the programme to which attention should be drawn. Taking them in the order of performance, the first was a fine and vigorous motet, "Exultate Deo," for five-part chorus and organ, by the elder Wesley, originally performed at the Birmingham and Worcester Festivals. A motet in six parts, by Johannes Eccard, "The Presentation of Christ in the Temple," proved interesting not only as an example of 16th century German music, but on account of its quaint expressiveness. Mr. Villiers Stanford's hymn "Awake, my heart," for baritone solo, chorus, and organ, first performed at Cambridge in December, 1882, shows how modern feeling may be united to the traditional style of English Church composition. Mr. Rockstro may be complimented on his clever reproduction of the strict contrapuntal style in his madrigal "O, too cruel fair." Late in the second part came performances of German, Swedish, and Norwegian Volkslieder, which appeared to be thoroughly enjoyed, judging by the applause they received. The choir was in splendid order throughout, and its singing reflected the utmost credit on the Conductor, Mr. Otto Goldschmidt. Of the principal vocalists, Miss M. Davies and Miss Ella Lemmens are entitled to worthy mention, and the violin duets by Bach and Spohr, executed by Miss Emily Shinner and Mr. Carrodus, must not pass without a word of recognition.

#### MR. HENRY LESLIE'S CHOIR.

FAR more than average interest attached to the first Concert this season of this old established Choir, which took place on Thursday last, the 27th ult. Louis Spohr does not now receive the blind adulation which followed him during a certain portion of his lifetime, but he still occupies a distinguished place in the ranks of composers, and the production of his Vocal Mass must be regarded as an event of importance. It is probably a matter of coincidence, rather than of design, that the performance was fixed to take place within a few days of the centenary of the birth of Spohr, which will occur on April 5, 1884. The Mass dates from the composer's best period, and was written for his own choir at Cassel, where it was given on St. Cecilia's Day, 1827, and then laid aside for more than half a century. The reason for this neglect was the alleged difficulty of the work, which Spohr himself admitted, and there was danger of its being lost to the world for ever. However, a complete set of parts was found, and now that Messrs. Novello, Ewer and Co. have republished it in their octavo series, it is within the reach of all choral societies. The plan of the work is certainly unique, but so far from its being exceptionally difficult it appears almost simple by the side of many modern works, not to mention the great Masses of Bach and Beethoven. There are five solo parts and a large and a small chorus, each consisting also of five parts. By this arrangement much variety of effect is gained, and the monotony, which otherwise might arise from the absence of accompaniments, dexterously avoided. It should be stated that a pianoforte part is given in the score, but for purposes of rehearsal only. With respect to the merit of the music, it must be remembered that Spohr was undoubtedly a mannerist, and he uses certain melodic phrases and harmonic progressions with a frequency that may in time become cloying, although few can resist the charm of his style. If no new phase of his genius is observable in the Vocal Mass all the best qualities of his music are to be found in abundance. He was a fluent, if not a great, contrapuntist, and some clear and effective examples of fugal writing are contained in the "Kyrie," "Gloria," "Credo," and "Sanctus." The fugue, "In gloria Dei Patris," is especially vigorous and telling. In a melodic sense, the opening of the "Sanctus" and the whole of the "Benedictus" are full of beauty, the latter being a veritable gem.

It should be noted that the composer's treatment of the two choirs does not include counterpoint in more than five parts. Sometimes the two choirs sing in unison, but more frequently antiphonally. Occasionally, a phrase sung by the large choir is repeated by the smaller body, and again by the solo voices to give a *diminuendo* effect; or the process is reversed with a contrary result. Musicians cannot fail to be delighted with the beauty of the music as well as with the skill displayed in its construction. For the performance on the 27th a number of students of the Royal Academy of Music were engaged to form the smaller choir, and Miss Winifred Payne, Mrs. Irene, Miss Janet Russell, Mr. Henry Guy, and Mr. Lucas Williams were the principal vocalists. Unless appearances were deceptive the Leslie Choir has somewhat diminished in numbers since last season, but its excellence has not sensibly deteriorated. Mr. Randegger had evidently bestowed much pains on the preparation of the Mass, and it went with commendable smoothness, the attack being good, the *nuances* carefully observed, and the pitch on the whole well sustained, a drop of a semitone only occurring in two numbers. The pianoforte was used at times to sustain the bass, but we think this was unnecessary, and the effect was certainly not good. The work was received with loud applause, an encore being demanded for the capital Fugue "In Gloria Dei Patris"—though happily not complied with; while at the close the Conductor was recalled with enthusiasm. The miscellaneous programme included a new part-song, "Poor or Rich," by Mr. Francesco Berger; Leo's *Kyrie* (in F), and Madrigals by Waelrent and Marenzio. The pianoforte solos of Miss Maggie Okey were deservedly received with much favour, but opinions seemed to be divided as to the merits of the rendering of the *scena* from "Fidelio" by Madame Waldmann Leideritz.

## CRYSTAL PALACE.

Of the four Concerts with which we are concerned in the present notice, the last one, given on the 22nd ult., was by far the most important. The star of Herr Dvorák, which had been in the ascendant during the greater part of the month, ruled the hour, and that gifted composer added one more to his previous triumphs at the Albert Hall and the Philharmonic Concerts. The two orchestral works he conducted, although short, were thoroughly representative of his style. This may especially be said of the Scherzo Capriccioso, one of the most healthy and mirthful compositions of which our pessimistic age can boast. The pale cast of modern thought has evidently not affected the straightforward themes and striking rhythms of the Scherzo, admirably relieved by the soft melodiousness of the Trio. The instrumentation throughout is full of the most delicate effects, and in his most buoyant mood Herr Dvorák never forgets his counterpoint. The sense of form is, indeed, quite as remarkable in his work as the "national element," of which so much has been heard. The Notturmo for strings (Op. 40), performed at the same Concert, is in complete contrast with the robust merriment of the capricious Scherzo. Here everything is subdued and tender. A single melody pervades the whole design, and is treated with contrapuntal mastery, the poetic interest being by no means neglected over the requirements of scholarly device. Herr Dvorák, after having conducted his orchestral work, once more appeared on the platform, to accompany Mr. Winch, the excellent American tenor, in two of the "Gipsy Songs" published as Opus 55. Both are full of character, and show, in a modified form, the peculiarities of Slavonic music, familiarised by Rubinstein. At the same time, it may be doubted whether any composer besides Dvorák could have invested the lines beginning "Als die alte Mutter" with the tender charm which so captivated the public that a repetition of the song became inevitable. It is but just to add that Mr. Winch's rendering of the songs had the advantage of beauty of voice, combined with an intelligence of reading too seldom found amongst modern vocalists. The same artist showed good taste in the selection of his first piece, the Barcarole from Gounod's "Polyeucte." In the opera it is sung by an irrelevant young Roman of the name of Sextus, and has no perceptible reference to the action. By severing it from its dramatic surroundings Mr. Winch placed the charming ditty in its proper sphere. At the same Concert, it is necessary to mention the admirable performance by Mdlle. Janotha of Schumann's Pianoforte Concerto, and the equally creditable rendering by the orchestra of Mozart's Symphony in D, which, like most of the pieces in the programme, was composed at Prague.

At the first Concert of the month (1st ult.) Hermann Goetz's beautiful Symphony in F was played, and Mdlle. Marie Krebs contributed Mendelssohn's pianoforte Concerto in G minor. A week afterwards Miss Emily Shinner, a young English violinist, successively a pupil of the Royal Academy and of Herr Joachim, at the Berlin Hochschule, made a successful *début* in Spohr's E minor Concerto, which she played in exemplary style. More individual expression was shown in two of Brahms's Hungarian Dances. The Concert opened with Sir George Macfarren's Overture "King David" and concluded with three out of a set of four "Scènes poétiques" for orchestra, by Benjamin Godard, the rising French composer. As regards invention, the pieces are not very remarkable, but the scoring is extremely clever, and in the last scene, entitled "Our village," a dance of peasants is graphically rendered. Mr. Lloyd was the vocalist of the Concert. The Concerto in A major, by Mozart, revived by Herr Joachim at the third Concert of the month, has a history attached to it. It is the fifth of Mozart's works of that class and was, like its four predecessors, written at Salzburg for immediate use. At Salzburg also the manuscript was discovered by the great violinist, who introduced the work at the Crystal Palace with signal success. Compared with the modern Concerto, as developed by Beethoven, Mendelssohn, and Schumann, Mozart's juvenile effort appears primitive indeed. But in the beautiful long-drawn melody of the Adagio the genius of the young master is distinctly apparent. The Symphony was Schumann's in C, of which an admirable

performance was given. Herr Joachim played for a second piece his own Variations for Violin and Orchestra, and Mendelssohn's "Midsummer night's dream" Overture and two movements from Raff's "Italian Suite" completed a programme which, if not very striking, was by no means without interest.

## PHILHARMONIC SOCIETY.

By a fortunate circumstance the "sudden indisposition" of Signor Pirani—who had been for some days advertised to perform Schumann's Concerto in A minor at the second Concert, on the 6th ult.—was not too sudden to prevent the Directors from supplying his place; and Mdlle. Krebs, by her excellent rendering of Beethoven's Concerto in G, amply consoled the audience for the non-appearance of the Italian artist, who, in spite of the eminent pianists now in England, had been selected to appear on the occasion. Mr. W. H. Cummings, in his apologetical speech, however, had not only to inform the public of this change, but to account for the insertion in the analytical programme of Beethoven's Concerto in C minor, instead of that really played, and also to announce that, in consequence of a severe cold, Mr. Winch, the American tenor, would be unable to sing. In spite of these difficulties, the Concert was in every respect a good one, for it commenced with Sterndale Bennett's fanciful Overture "Paradise and the Peri," and the first part concluded with Brahms's Symphony in D, which, under the sympathetic *bâton* of Mr. Villiers Stanford, produced a marked effect upon the audience. The performance of Spohr's "Dramatic Concerto," by Madame Norman-Néruda, was one of the most finished interpretations of a great work we can call to mind, and the double recall of the player was a proof how thoroughly this feeling was shared by the rest of the listeners. The singing, by Miss Griswold, of an air from Ambroise Thomas's "Hamlet" and a *lied*, by Schubert, was a good example of French vocalisation, and she was warmly and deservedly applauded. The Concert—which was most ably conducted by Mr. Villiers Stanford—concluded with Mozart's Overture to "Zauberflöte." A special interest was given to the third Concert, on the 20th ult., by the appearance of the Bohemian composer, Herr Anton Dvorák, who had been invited by the Society not only to produce and direct a new work, but to conduct some which had already been heard in this country. It is now somewhat late to enlarge upon the salient characteristics of an artist whose genius was at once so universally recognised in England that his compositions, following in rapid succession, only made us long for the catalogue to be extended. To call him an imitator of any composer, either of the past or present, is simply absurd; for in everything that he touches there is an individuality that must make itself felt even by the most impassive listener. His melodies are not only in themselves beautiful, but thoroughly sympathetic with the subject to which they are united; the framework of his compositions, without any slavish adherence to established forms, amply satisfies even those purist martyrs who, according to the adherents of the "advanced school," have no right to occupy a position on the judgment seat; and his instrumentation is so rich and varied in colour, that the attention never for a moment flags. This may indeed appear praise beyond what can be written of many "coming men"; but latent doubts upon the truth of any of our assertions must at once have been set at rest by his new Overture "Husitáká," the one actual novelty brought forward at this Concert. Being in the highest sense a descriptive piece, it appeared strange that it should have been termed an "Overture," not only because the word ought to signify something suggestive of what is to follow, but because to a certain extent it might cramp the composer in his desire to boldly work out a definite plan. No symptom of such feeling was however apparent either in the construction or treatment of Herr Dvorák's work; for, having selected one of the great epochs in the history of his country—the wars of the Hussites—for his theme, he has presented us with a glowing picture, which assuredly must not only take the highest rank amongst his own creations, but occupy a proud position in the repertory of standard

orchestral pieces. One of the Hussite hymns, the subject of which is taken in the opening *Lento*, is worked in a masterly manner throughout, and, indeed, assumes the importance of a *Leitmotiv*, the vigorous theme which commences the *Allegro con brio* being woven in with extraordinary skill and power; and the climax, in the bright key of C major, bringing to a conclusion a work which has materially raised the already popular composer in the estimation of all competent judges. Of his Symphony in D, and second Slavonic Rhapsody, which were also given, we need only say that increased acquaintance revealed to us new beauties—the Scherzo in the Symphony, indeed, exciting the audience to positive enthusiasm—and no praise can be too great for the manner in which the whole of these works were rendered. It was certainly a proud evening for a composer who has so nobly battled with the difficulties which beset him in early life; and the ovation he received on the occasion will we trust be not only gratifying to the recipient, but tend to show the Philharmonic Directors that they are now pursuing the course which will assuredly accord with the wishes of all true friends of the Society. *Mdlle. Janotha's* fine performance of Mendelssohn's Concerto in G minor, and Beethoven's "Leonora" Overture, under the conductorship of Mr. Mount, were welcome features in the programme of the evening; and Mr. Winch—who, in consequence of Mr. Maas's indisposition, supplied his place at literally an hour's notice—sang "Through the forest" from "Der Freischütz" (in which his voice was almost overpowered by the band), and two exquisite gipsy songs by Herr Dvorák, delicately accompanied on the pianoforte by Mr. Oscar Beringer, the second of which was so charmingly rendered as to elicit an enthusiastic encore which, even at so late a period of the evening, could not be resisted.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

ALTHOUGH these entertainments have been unprecedentedly attractive to the public during the past month we can confine our record within brief limits, as scarcely any novelties have been presented, the interest having centred in the performers rather than in the works performed. Herr Joachim made his re-appearance on Monday, February 25, and was received as usual with prolonged applause by a large concourse of amateurs. The programme was headed by Brahms's Septet in B flat, which he has helped to render popular, and the Scherzo of which was encored on this occasion. For his solo he played Bach's Prelude and Fugue in G minor. The pianist was Miss Zimmermann, who rendered three of Schumann's minor pieces, and the vocalist was Miss Santley.

On Saturday, the 1st ult., Mozart's Quartet in C, No. 6 of the set dedicated to Haydn, and his Trio in E, No. 6, were the concerted works in the programme. Herr Joachim brought forward Tartini's hackneyed "Il Trillo del Diavolo," which might be accorded a period of repose; and *Mdlle. Janotha* gave a characteristic though not altogether satisfactory rendering of Beethoven's Sonata Pathétique. The songs of Schubert and Blumenthal, sung by Mr. Edward Lloyd, were much applauded.

A still larger gathering and a greater display of enthusiasm characterised the Concert of the 3rd ult., when Madame Schumann re-appeared after an absence of two years. The English public is proverbially loyal to artists of eminence even when their gifts are on the wane, and there is the more reason why Madame Schumann should meet with such favour as she is now receiving as her wonderful gifts show no sign of decay. The exquisite beauty of her touch, the purity and delicacy of her phrasing, and the intellectual warmth of her style were never more distinctly illustrated than in Beethoven's Sonata in E flat, "Les Adieux," on this occasion. The audience became positively excited, and the scene was more suggestive of the opera house on a benefit night than a classical concert, floral tributes being rained on the great artist when she returned to the platform. Herr Dvorák's Quartet in E flat, Op. 51, which headed the programme, is an over-lengthy though, on the whole, very fine work. The "Dumka" or Elegy and the Romance are virtually two slow movements, though the

course of the former is interrupted by a theme in waltz time, and the absence of a Scherzo induces a slight feeling of monotony, notwithstanding the unquestionable individuality of the music. *Mdlle. Badia*, the vocalist of the evening, was more at home in some songs by Gounod than in Mozart's "Dove solo." A great treat was afforded to those who were fortunate enough to obtain admission on the following Saturday, the performance of Beethoven's Sonata in A, Op. 101, by Madame Schumann, being one of the finest within our recollection. The fire and energy infused into the finale, united as they were to undeviating accuracy of execution, had an almost electrical effect. Mendelssohn's Quintet in A, Op. 18; Beethoven's Trio in G, Op. 9, No. 1; and Spohr's Barcarole and Scherzo for violin completed the instrumental programme. Mr. Abercrombie was successful in Handel's "Total Eclipse." On Monday, the 10th, Madame Schumann took part for the first time this season in a concerted work, namely, Beethoven's Trio in E flat, Op. 70, No. 2, which, with the co-operation of Herr Joachim and Signor Piatti, received an ideal interpretation. The great pianist selected as her solos Schumann's Novellette in E, No. 7; the Nachtstück in F, No. 4; and the Canon in B minor, originally written for pedal piano. Being encored in the last-named piece she very properly repeated it, though the audience probably desired something else. The other works were Beethoven's Rasumovsky Quartet in E minor, No. 2; and Haydn's Quartet in G, Op. 76, No. 1. Miss De Fonblanque sang with much charm of style two of Mr. Cowen's songs and Taubert's "In a distant land."

The programme of Saturday, the 15th, was more than ordinarily varied, the only work of length being Beethoven's Quartet in E flat, Op. 74. Schumann's curious but interesting Fantasietücke for piano, violin, and violoncello, and Mendelssohn's fragments of a Quartet were the other concerted items. Madame Norman-Néruda resumed the position of leader at this Concert, and played as a solo Handel's familiar Sonata in A. Madame Schumann gave three of Scarlatti's single movement Sonatas, and a fourth by way of encore. Two of Mr. Cowen's new songs, charming and musically trifles, were sung by Miss Carlotta Elliot. On the following Monday Madame Schumann brought forward, for the first time at these Concerts, her late husband's first Sonata in F sharp minor, Op. 11. It illustrates the singular prejudice which so long existed against this great master that two of his three pianoforte compositions in classical form should have been ignored for a quarter of a century. The Sonata in G minor has been heard once or twice, but that in F minor, Op. 14, perhaps the finest of the three, has yet to wait for a hearing. Madame Schumann may naturally have a predilection for the work in F sharp minor, as it was dedicated to her when a mere girl. Dating from 1835, when Schumann was a young enthusiast burning with zeal for true art and intense hatred of Philistinism, it reflects his exuberant fancy, and the sticklers for formal correctness may naturally object to the free play which the composer has given to his imagination. Allowing that the first movement and the finale are somewhat diffuse, they are full of beautiful thoughts, and the second and third movements are satisfactory in structure as well as thoroughly charming. Madame Schumann acquitted herself of what was doubtless a labour of love in a manner altogether beyond criticism. Notwithstanding the difficulties of the work there was scarcely a technical flaw from first to last, and the breadth and intellectuality of her playing served to remind the listener that it was indeed a great artist who was at the keyboard. Herr Joachim played the Romance from his Hungarian Concerto, and one of Paganini's Caprices in his own incomparable style, and the programme likewise contained Beethoven's ever-welcome Quartet in C, Op. 59, No. 3, and Haydn's Trio in G. In the last-named work the pianoforte part was taken by *Mdlle. Marie Wurm*. Mr. Santley was the vocalist.

The Concert of Saturday, the 22nd ult., commenced with Beethoven's splendid Quintet in C (Op. 29) and concluded with Haydn's vivacious Quartet in the same key (Op. 33, No. 3). Madame Schumann gave a superb rendering of Beethoven's Sonata in E flat (Op. 27, No. 2) and wisely declined an encore. She afterwards played with Herr Joachim, Brahms's Sonata for piano and violin



(Op. 78). A great disappointment awaited the audience on the following Monday evening. Madame Schumann had been announced to perform Beethoven's Waldstein Sonata in C, but illness prevented her from appearing, and her place was taken by Miss Zimmermann, who selected Sterndale Bennett's familiar musical sketches, "The Lake, Millstream, and Fountain." The other works in the programme were well chosen for variety and contrast. Schubert's Quintet in C (Op. 163) is a veritable masterpiece, dating from his ripest period, and marked throughout by his distinctive genius. The Spanisches Liederspiel, of Schumann (Op. 74), is interesting as showing how little his subjective nature could lend itself to the illustration of any given theme. The ten numbers are all more or less charming, but the Spanish character is only faintly suggested, while the genuine Schumann idiosyncrasy is always present. The performance was rather unequal. Mdlle. Friedländer, in the soprano part, was excellent, and Madame Fassett and Mr. Pyatt, as the contralto and bass, were satisfactory; but Herr von Zur-Mühlen, in the tenor part, left much to desire. The Concert ended with Nos. 15, 17, 18, and 20 of Brahms's Hungarian Dances for violin and pianoforte, interpreted by Miss Zimmermann and Herr Joachim.

#### GUILDHALL SCHOOL OF MUSIC.

On Wednesday, the 12th ult., a Students' Concert was given at the City of London School, Victoria Embankment, before a large audience. The Concert commenced with an organ solo, "Prelude in E flat to St. Ann's fugue" (Bach), by Mr. H. B. Holman, followed by a pianoforte duet, "Allegro Brillante," Op. 92 (Mendelssohn), ably performed by Misses Cheffins and Gregory. The solo vocalists were Miss Wollaston, Miss Nellie Oxenham, Miss Alice Clark, and Mr. Sackville Evans. The Ladies' Choir gave a good rendering of the Cantata "Westward Ho!" the solos being taken by Misses Clara Field, Eleanor Clark, Edith Umpelby, and Sheldon. Miss Adela Duckham, a pupil of Messrs. George Palmer and Lindsay Sloper, played a violin solo and a pianoforte solo in a remarkably clever manner considering that she is only nine years of age. Miss Edith Algar, a pupil of Mr. Lindsay Sloper, showed the excellent training she had received by the manner in which she performed Beethoven's Sonata for pianoforte in F minor. A very successful Concert was brought to a close by a trio for piano, violin, and violoncello by Miss Paget and Messrs. Rowarth and Victor. Mr. Weist Hill (the Principal) conducted, and Mr. J. H. Leibold was the accompanist.

#### HIGHBURY PHILHARMONIC SOCIETY.

This spirited Society, which is doing so much to improve the taste and enlarge the knowledge of its patrons, gave a performance of Schumann's "Pilgrimage of the Rose," in the Athenæum Hall, on the 17th ult., Dr. Bridge conducting. The work, as our readers know, contains a good deal of beautiful—that is to say, Schumannesque—music, being especially excellent in its lyrical sections. It presents, however, no inconsiderable difficulties to an orchestra largely composed of amateurs, and to find the instrumental performance somewhat weak was far from surprising. For this, however, the choir made amends by singing with great spirit, correctness, and expression. We refer particularly to the ladies, by whom the pretty concerted music for female voices only was rendered with much charm of effect. All things considered, the experiment of essaying a work so difficult as "The Pilgrimage of the Rose" must be pronounced a success. At the next Concert Weber's "Euryanthe" will be produced, and we congratulate the Conductor and Committee upon the enterprise and judgment their choice displays. A miscellaneous selection followed Schumann's Cantata; the orchestra playing the "Fidelio" Overture and two movements from Haydn's "Military" Symphony, achieving, with the last-named, a distinct success. To this part of the Concert the choir contributed a tasteful part-song by Dr. Gladstone. The principal soloists, and the most popular, were Miss Clara Samuëll and Mr. Bridson.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE last of the current series of Saturday afternoon Concerts was given by the musical section of the Midland Institute, on the 1st ult. On this occasion Dr. Stanford's Elegiac Symphony, which was heard last year at the Gloucester Festival, was the *pièce de résistance*, but although the work greatly impressed the hearers by its originality and boldness, its performance was by no means unapproachable. Gade's Overture "Im Hochland" went, on the whole, more satisfactorily, but another rehearsal would not have been superfluous. Svendsen's "Romeo and Juliet" Fantasia failed to make any deep impression upon the audience, but the bright waltz-like Sclavonian dances, by Dvorák, were much admired. Mr. A. J. Priestley exhibited praiseworthy skill in the Andante and Allegro from Goltermann's Violoncello Concerto in B minor, Op. 51.

On the previous evening, at the fourth annual Concert of the Birmingham Press Club, the instrumental music comprised two movements from a Violin Suite, by Franz Ries; Weber's Polonaise in E, and other pianoforte pieces, by Mr. R. Rickard; the Andante, with variations and finale from the Kreutzer Sonata, played by the same artists; two violoncello solos of Dunkler, by Mr. A. J. Priestley; and the Andante and Finale from Mendelssohn's D minor Trio, capably played by Mr. Trickett, Mr. F. Ward, and Mr. A. J. Priestley.

The last of Messrs. Harrison's Subscription Concerts, which took place on the 3rd ult., made ample amends to music lovers for some of the undeniable shortcomings of its predecessors. The orchestral music was furnished by Mr. Charles Hallé's band, and the soloists comprised Mr. Hallé himself and Madame Norman-Néruda in the instrumental department, and Miss Hilda Wilson and Signor Foli vocalists. Beethoven's Pastoral Symphony, which was played without repeats, has seldom, if ever, been heard here to more advantage than on this occasion, every movement being executed with faultless precision and appropriate feeling. In Mendelssohn's "Athalie" Overture and Wagner's "Kaisermarsch," also, the playing of the band was all that might have been expected from so experienced and ably directed a body of instrumentalists. The Rhapsodie Sclav of Anton Dvorák was practically the first of the Bohemian composer's orchestral works which have been introduced here at a public Concert, and its performance was listened to with much interest by the large audience present, but a more important and more typical work of the composer has since been heard here in the shape of his famous "Stabat Mater," which was performed by the Festival Choral Society, on the 27th. The Poème Symphonique of M. Saint-Saëns, illustrating the conquest of Hercules by the Lydian Queen Omphale, awoke great enthusiasm owing to the fanciful grace of the themes and the delicacy of the orchestration to which Mr. Hallé's band did full justice. Madame Néruda's playing of Spohr's Dramatic Concerto in A minor was a magnificent display of virtuosity, which well merited the furore it created. In Beethoven's charming Romance in G, and Paganini's Movement Perpétuel in C, Madame Néruda was no less effective, the break-neck pace at which the final piece was taken causing general excitement among the audience. Mr. Hallé's playing of Chopin's Nocturne in G minor (Op. 37), and Geminiani's Gavotte in C, adapted from a violin Sonata, was distinguished by the ease, finish, and mastery of an accomplished musician. Miss Hilda Wilson produced a very favourable impression in Rossini's "Di tanti palpiti"; and Signor Foli, who was in capital voice, gave the fine air from Verdi's "Nabuco," "D'Égitto le sue lidi," and Handel's "Oh, ruddier than the cherry."

The Royal English Opera Company commenced a very successful fortnight's season at the new Grand Theatre on the 3rd ult., the house being crowded on most nights to overflowing and the receipts considerably exceeding those netted by the Company at the Covent Garden and Standard Theatres, London, for an equal number of performances. The only absolute novelties attempted were Herr Nessler's "Piper of Hamelin" and M. Paladilhe's "Suzanne," but there were several quasi-

novelties, such as Auber's "Fra Diavolo" and Mozart's "Nozze di Figaro," which have not been heard in Birmingham for many years, and which excited interest accordingly. Madame Julia Gaylor, Madame Blanche Cole, Miss Philippine Siedle, and Messrs. J. W. Turner, Packard, George Fox, and James Sauvage were the exponents of the principal characters. The band, under the direction of Mr. Julian Edwards, was a large and fairly effective one, and the chorus, though lacking in the strength and precision which Mr. Carl Rosa's chorus, for instance, is wont to exhibit, was above the average of English operatic ventures.

Mr. Stratton's final Chamber Concert, on the 18th ult., was specially noteworthy for its introduction of a new and important work of more than average merit by a local composer, Dr. Swinnerton Heap. The work in question, a Sonata in D minor for piano and violin, consists of the usual four movements, and follows pretty closely the lines of classic models, but it exhibits at the same time considerable originality of style and treatment, in combination with ideas of marked elegance and even dignity. The second movement, *Andante espressivo* in C major, whilst eminently melodious and rhythmical, is entirely free from commonplace, and the second subject in particular is remarkable for its charm and freshness. The Scherzo, which alternates between the major and minor modes of A, is a sportive *moto continuo* for the violin, with ingenious accompaniment for the pianoforte, and the final *Allegro maestoso*, whilst abounding in contrasts of style and feeling, is well knit and artistically worked out. The composition was capitally played, and enthusiastically applauded by the critical company present. Mozart's string Quintet in G minor, and that of Schumann for piano and strings, Op. 44, were spiritedly rendered, and Dr. Heap acquitted himself with his wonted skill and effect in Schumann's fanciful sequence of "Carnival scenes." Mr. Stratton has published an interesting catalogue of the works performed at his concerts during the five seasons of their duration. The list embraces no less than seventy composers, classic and modern. Beethoven has been laid under contribution seventeen times, and after him the chief contributors have been Schumann, Mendelssohn, and Schubert. Seven works by modern composers were written for or first performed at these concerts.

Miss Agnes Miller's second annual Concert took place on the 20th ult., when she was assisted by Miss Emily Shinner (violin) and Miss Edith Santley (vocalist). The interest of the Concert centred in Miss Miller's playing of Beethoven's pianoforte Sonata in F minor (Op. 57), better known as the "Appassionata," in which Miss Miller displayed remarkable power and breadth of style, especially delighting her hearers by her impassioned playing of the opening *Allegro* and by the tenderness and refinement with which she gave the beautiful *Andante*. Subsequently Miss Miller exhibited much delicacy and fantastic grace in a couple of *Fantasiestücke* by Rudorff, and three *Bagatelles* by Bargiel. Schumann's Sonata in D minor (Op. 121), for pianoforte and violin, furnished scope for some effective playing by the two lady instrumentalists, and Miss Shinner won great applause by her really admirable performance of Bach's *Prelude and Gavotte* in E minor, and Miss Edith Santley's singing of an Irish Lullaby, by Villiers Stanford, Gounod's song, "Ce qu'est le lierre sans l'ormeau," and a fine old song "Vinto e l'amor," from Handel's "Ottone," was distinguished by refinement and expressiveness.

On the 25th, Mr. Sims Reeves's re-appearance, after an absence of nearly two years, filled the Town Hall to overflowing with an enthusiastic audience. The popular English tenor was accompanied by the Misses Robertson (who took their farewell of Birmingham on this occasion), Mr. Santley, Mr. Barrington Foote, Mdle. Marie Krebs, and other artists. Mr. Reeves sang Beethoven's "Ade-laide," Dibdin's "Tom Bowling," and, with Mr. Santley, in Brahms's duet "All's well," in his best style, and was enthusiastically recalled after each effort. The Misses Robertson produced a great impression by their singing of the Venetian boat song of Blumenthal, and Mr. Santley especially delighted the audience by his singing of "Revenge, Timotheus cries," and "Le nom de Marie" (Gounod).

## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

At a Recital given in the Leeds Philosophical Hall, on February 27, and at a second performance in the Church Institute, Bradford, on the 14th ult., Mr. Alfred Christensen, a young Danish pianist, introduced himself to Yorkshire musicians. Mr. Christensen is a native of Copenhagen, and a member of the Royal Academy of Music, Berlin, and his performances on these two occasions secured him a hearty welcome. Modest in demeanour and possessed of commendable taste, he is apparently endowed with superior intelligence, and commands remarkable dexterity. His interpretation of several exacting solos lacked nothing in the way of artistic qualities. As an exhibition pure and simple of the capabilities of the pianist, each Recital was highly successful. With Mr. Christensen was associated a talented Leeds violinist, Mr. Edgar Haddock, whose solos were interesting, and were rendered with intelligence and skill. It may be added that the pianist comes to this country with excellent testimonials.

The final Chamber Concert of the season took place in the Albert Hall, Leeds, on the 11th ult. This was the crowning point of a most successful though limited season—limited, that is to say, in respect of the number of concerts, for there have only been three such gatherings during the winter. The promoter never had, however, such cause as at the present moment to congratulate himself on the success of the undertaking. The Albert Hall was much too small for the requirements of the second Concert, which took place in February, and had it been twice as big, the demand for seats on this occasion would probably have been within measurable distance of the supply. One cause for the large gathering—undoubtedly the prime one—was the appearance of Herr Joachim, who so seldom makes Leeds a stopping place that no other explanation is needed for this extraordinary display of eagerness for chamber music. More than thirty years have gone by since Herr Joachim's last visit to Leeds, and yet his name has the power which none other among violin virtuosos can command. The Chaconne in D minor of J. S. Bach, followed by a Bourrée from the works of the same master, constituted his solos on this occasion, and afforded amateurs ample opportunity of judging the violinist equally in the capacity of musician as of soloist. The Concert was also unusually interesting on account of the appearance of Mr. Walter Bache, who was heard, we believe, for the first time in Leeds. His performances, at first regarded with curiosity, drew forth admiration of the most genuine order. Along with Mr. Bache, Liszt too, as a composer, may fairly be said to have been on his trial in Leeds, and the result may be summed up in the record of but faint sympathy with the master, and undivided satisfaction with the disciple. Liszt's unexampled genius for compilation, if such his music may be called, and his power of producing rich and beautiful effects, were recognised by everybody; but it was not until the pianist had concluded an exquisite performance of one of Chopin's Polonaises that the storm of applause which had been gathering finally broke. The programme included Beethoven's Quartet in C major (Op. 59) and Schubert's Quintet in A major, in the rendering of which were associated Herr Joachim, Herr Speelman, Mr. Gibson, and Mr. Charles Ould. There was also an admirable performance, on the part of Mr. Walter Bache and Mr. Charles Ould, of the second of Mendelssohn's Sonatas for pianoforte and cello (Op. 58). Miss Damian was the vocalist, and she proved fully equal to the occasion. The Concert was the thirteenth which has been given in Leeds under the management of Mr. J. R. Ford (who has been fortunate in having the assistance of Mr. Townsend). Apparently more than satisfied with the success of the undertaking, the promoter announces a series of six concerts for next season.

Mr. Midgley's second Chamber Concert took place in the Bradford Church Institute on February 29, when an admirable programme was submitted. The artists were Signor Risegari (first violin), Herr Hunnemann (second violin), Herr Otto Bernhardt (viola), Mr. H. Smith (violin-cello), Mr. Dearlove (contrabass), and Mr. Midgley (pianoforte). One of the selections was Sterndale Bennett's

Sestet for pianoforte and strings (Op. 8), a work of great dignity and refinement, to which excellent justice was done. Beethoven's Quartet, Op. 18, No. 3, in D, and Schumann's Quintet for piano and strings, were also given, the latter being especially well received. For solos Mr. Midgley gave Weber's Sonata in D, Signor Risegari a movement from Spohr's Ninth Violin Concerto, and, in response to an encore, a Cavatina by Raff, and Herr Bernhardt Vieuxtemps's "Elegie."

On the 5th ult. Mr. E. Misdale gave the second of his Chamber and Vocal Concerts, in the Bradford Church Institute. There was novelty in the selections, the clarinet being brought into prominent use. Mozart's clarinet Quintet, the same composer's Trio for piano, clarinet, and viola, in E flat, Op. 14, and Weber's Duo in E flat, Op. 47, served admirably to show the excellent purpose to which the clarinet can be put in conjunction with other instruments. Haydn's String Quartet, No. 78, was also performed. Mr. C. Fawcett took the clarinet parts of the three first-named compositions, and the other instrumentalists were Mr. Rees (first violin), Mr. A. Healey (second violin), Mr. J. Drake (viola), Mr. Cross (violin-cello), and Mr. Misdale (pianoforte). Mr. Drake gave as a viola solo a Romance by Reinecke. Miss Williford was the vocalist.

The nineteenth season of the Bradford Subscription Concerts was brought to a close on the 7th ult., when to the resources of Mr. Hallé's band were added the services of Herr Joachim and Madame Patey. The violinist on this occasion played Spohr's Concerto in D minor, the Romance from his own Hungarian Concerto, and the third and fourth books of the Hungarian Dances. In response to an encore Herr Joachim added another of the Dances. Madame Patey sang Beethoven's "In questa tomba," Giordani's "Caro mio ben," and the Spirit Song (Haydn). The orchestral selections were of an important class, and included Dvorák's Rhapsodie Slav. Saint-Saëns's "Poème Symphonique" was most effective; indeed, in the hands of the members of this orchestra it could not have been otherwise. Gade's Symphony in C minor (Op. 5), was the opening piece, and the Coronation March from "Le Prophète" concluded an admirable performance.

The Bradford Festival Choral Society gave its first Concert of the year on the 21st ult. in St. George's Hall. Two familiar works were chosen for performance, namely, Mendelssohn's "Athalie" and Handel's "Acis and Galatea," the former of which was given only last year. The soloists for Handel's work were Miss Tomlinson, Messrs. Blagbro', Mellor, and Thornton Wood; and the principals in the performance of "Athalie" were Miss Norton, Miss Cockroft, and Mrs. Clark. Mr. Herbert Thompson, barister, recited the interpolatory readings. The choruses were rendered most satisfactorily, but the band was somewhat weak and scarcely so well balanced as one could have desired. Mr. Burton was the Conductor.

On the 18th ult. a Concert was given by Mdlle. de Nolhac, in the Mechanics' Institute, Wakefield; the pianist having the assistance of Miss Marian McKenzie and Mr. Herbert Thorndike, vocalists. An excellent programme was gone through. Among Mdlle. de Nolhac's solos was the well known "Waldstein" Sonata in C, of Beethoven.

During Lent Bach's Passion Music (St. Matthew) is being sung in weekly portions in York Minster by the ordinary choir and with organ accompaniment, under the direction of Dr. Naylor, the organist. We believe this is the first occasion on which the Passion has been performed in York Minster. The services are much appreciated and largely attended.

### MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH the season of Lent is not generally a favourable one for Concerts, a very fair number took place in Bristol last month. They were, however, chiefly of the sober type, when "the rule of evening dress" is not observed. The musical interest of the place has centred a good deal on the Monday Popular Concerts, three of which were given during the past month, on the 3rd, the

17th, and the 31st, the latter being at too late a date for a detailed notice to appear in this letter. The programme on the 3rd was as follows: Overture "Calm Sea and Prosperous Voyage," Mendelssohn; Symphony in C minor, No. 5, Beethoven; Overture "Oberon," Weber; Introduction to the first and third acts "Lohengrin," Wagner; Ballet Music "Coppelia," L. Delibes; Selection "Il Trovatore," Verdi; Songs "Honour and Arms," Handel; "One more," Lord Henry Somerset; "The two Grenadiers," Schumann; "Hybrias, the Cretan," Elliott. The Symphony was the great treat of the evening, and was played with especial vigour and intelligence, leaving little to be desired, the only observable fault being an occasional weakness in the horns, besides the usual want of even balance between wind and strings, which, however, is merely a question of money, and no doubt if the Concerts are well supported, as they richly deserve to be, the number of strings will be increased. The expression in the Andante was most satisfactory, and the last movement was given with an immense amount of "go." The music from "Lohengrin" was given with marvellous effect, manifestly producing a profound impression on the audience, the absolute stillness of the packed hall being very remarkable. Mr. W. Brereton, of London, was the vocalist, and gained warm admiration by his thoroughly musicianly singing, his fine bass voice having evidently been most carefully trained, and his enunciation being particularly clear and good. Mr. George Riseley conducted with his usual ability.

The Concert on the 17th ult. was not quite so well attended as the former one, notwithstanding the great attraction of Mendelssohn's "Scotch" Symphony, which was most admirably given by the band, and listened to with rapt attention by the audience. The least want of perfect tune was now and then perceptible among the strings, and a slight want of compactness was observable in the first movement; but the effect, as a whole, was quite delightful. The first item in the Concert was the Overture to "Euryanthe" (Weber), in which the wind sadly overweighed the strings, much of the work of the latter being almost lost. The second part of the programme opened with Mr. W. Macfarren's Concertstück for piano and orchestra, the composer himself being the pianist. Mr. Macfarren is such an established favourite in Bristol that it is needless to say that a most hearty reception was given to himself and his composition. The last piece of the evening was a selection from Flotow's opera "Martha," several of the well-known airs being arranged as solos for the various instruments. On this occasion Mr. Hirwen Jones was the vocalist.

On the 13th and 15th ult. the celebrated harpist, Mr. John Thomas, gave Recitals at Victoria Rooms, when Mr. Cedric Bucknall, Mus. Bac., Oxon., presided at the organ, and also one on the 14th ult. at Colston Hall, with Mr. Riseley at the organ. Mr. Riseley gave Organ Recitals on the 1st, 6th, 15th, and 22nd ult.

On the 25th ult. Miss Agnes Zimmermann gave a Pianoforte Recital at Victoria Rooms. Miss Zimmermann is always so popular here that we were surprised to see the room only half full, but if not a very large audience it was a very appreciative one, and Miss Zimmermann received the most hearty applause after each effort. The programme was remarkably well chosen. Miss Zimmermann's beautiful touch and musicianly style is too well known to need comment. Miss de Fonblanque was to have been the vocalist, but, owing to indisposition, was unable to appear. Her place was supplied by Mr. Edward Birch, of London.

The principal Concerts at Exeter lately have been—February 26, the Exeter Branch of the Western Counties Musical Association gave a Concert, when Cowen's "Rose Maiden" was performed, with a miscellaneous selection. The vocal music was highly effective. The orchestral Society gave Beethoven's Overture, "Men of Prometheus," very fairly indeed, considering the recent formation of the Society. On the 8th ult. there was a Concert by the Exeter People's Concert Society, and on the 1st and 22nd ult. Organ Recitals were given at Victoria Hall by Mr. D. J. Wood.

Miss Aylward's first Chamber Concert of the season was given at Salisbury, on the 13th ult., when there was a large

audience. The executants were Miss Aylward, Messrs. Burnett, W. H. Hill, E. H. Moberly, and Whitehouse; and the programme included Beethoven's string Trio in C minor, No. 3; Schumann's Quintet in E flat, for piano and strings; Mendelssohn's Sonata in B flat, for piano and cello; and Beethoven's Romance in F, for violin solo. Miss Alexandra Ehrenberg was the vocalist, and was very successful in all her songs. Mr. Augustus Aylward was the accompanist, and the Concert seemed to give great satisfaction, the applause, especially to Miss Aylward, being very hearty.

#### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

ON the 3rd ult. a Concert was given by Madame and Miss C. Armstrong, two vocalists of some local distinction. Mr. Santley was the chief attraction, his selections including Hatton's "To Anthea," and "Old Simon, the Cellarer," as well as the more classic "Revenge, Timotheus cries," from "Alexander's Feast." The Concert was not, however, merely of a ballad character, several instrumentalists of local celebrity also taking part in it, namely, Mr. Francis Orosz (piano), Miss Agnes D. Hamilton (violin), and Mr. C. D. Hamilton (violoncello). Miss Hamilton contributed a Mazurka by Wieniawski, and Sarabande by Leclair; and Mr. Hamilton played a Fantaisie by Servais, "Souvenir de Spa"; both artists acquitting themselves with skill and grace. A pianoforte Transcription, by Liszt, of the Overture to "Tannhäuser" was the contribution of Mr. Orosz. Mr. Bridgman acted as piano accompanist.

The Portobello Choral Society gave a Concert in the Town Hall of that town, on the 7th ult. Gounod's "Messe Solennelle" formed the principal part of the programme. Under the conductorship of Mr. T. Craig, this beautiful composition of the distinguished Frenchman was very creditably rendered on the part both of the chorus and the soloists, Messrs. Smart, Craig, and Clark, and Miss Simpson. There was also an orchestra, under the skilful leadership of Mr. Waddell, who with three other members of the band, added much to the pleasure of the evening by playing, in excellent style, one of Haydn's Quartets. Sullivan's Cantata "On Shore and Sea," was also performed, the solo parts being taken by Mr. Borthwick and Miss Gibson.

The seventeenth annual Concert of the University Musical Society, on the 14th ult., was, as usual, one of the most deservedly popular and successful of the season. Those who remember the early years of the Students' Association—the first of its kind in Scotland, but the good example of which has been followed by our other three universities—can realise the efforts which have been made, and can appreciate the steady progress which, despite almost every drawback, has been achieved since Sir Herbert Oakeley, President and Conductor, determined to make Scottish students sing in parts, thus introducing a novel element in their College life, and one which may in after years prove a source of lasting solace and delight, as well as being of invaluable and peculiar service to such of them as may become connected with the Church. I believe it is a fact that at the commencement of the winter session, in November, only a small nucleus of the previous year's members exists, and that the majority each year consists of raw recruits, who do not know, and have never sung a note—at least of choral harmony. What the labour and perseverance must be in moulding such material into shape, only those, I should think, who have to do with training tyros can realise. The result, as evidenced at the last Concert, was alike a matter of surprise and of congratulation, and I give both efforts and results all the more prominence on account of the curiously ungenerous attitude of some of the local press in withholding in this case "credit where credit is due," an attitude which is becoming so marked as to be generally commented on.

I understand that the chorus of students, some 200 strong, of the "University Musical Society," although instructed by the professor of music, do not form, as in the case of other students professionally taught, part of his regular "class," so that his work for them is entirely

unremunerated. They may join the Society on payment to its treasurer of trifling fees, which annually accumulate as a reserve fund, the annual Concert generally paying its own expenses. The first notes of the Conductor's spirited "Alma Mater," which is also sung this session at Aberdeen and at St. Andrew's Universities, evidenced a fine body of tone, and highly satisfactory progress. In this piece, in Mendelssohn's *Fest Gesang*, No. 2, and, as an entire contrast, in Verdi's fine chorus "Va pensiero," the broad unison effects showed off the male chorus to the best advantage, but in the more delicate part-songs, such as "The Knight's Farewell," "Loreley," "Carinthian Courtship," and a charming "Old Dutch Song" (encored), there was an attention to light and shade which, in the circumstances mentioned, is remarkable. A violinist, a tenor, and two baritone vocalists varied the selection by performing four solos, including Oakeley's songs "Happy hours" and "Flow down, cold rivulet," the latter as an encore, and Sterndale Bennett's "Maiden mine." A feature of the Concert was the orchestral accompaniments, of which eight were written by the Conductor, and the four overtures—"Prometheus," "Nozze di Figaro," "Ruy Blas," and "Guillaume Tell"—were so effectively given by the band of professionals and amateurs as to elicit general and hearty applause, which in the case of Mendelssohn's fiery Prelude amounted to an encore. It may be mentioned, by the way, that the Concert of St. Andrew's University Musical Society, of which the Edinburgh professor is also president and Conductor, is announced for the 1st inst.

I must be brief with the remaining musical events of the month. A Concert of chamber-music was given in Queen Street Hall on the afternoon of the 15th ult., the instrumental performers being Messrs. Risegari and Spielman, violins: Herr Bernhardt, viola; and M. Vieuxtemps, violoncello; Madame De Greiner, vocalist; and Mr. F. Gibson, accompanist. The concerted music was admirably interpreted.

The members of the Edinburgh Philosophical Institution every year lighten and vary their presumably severer studies with a Concert. This has always been of the same character, and nearly always the same artists have appeared from year to year, namely, Herr Joachim and Signor Piatti, with Mdle. Marie Krebs as solo pianist. The music hall was, on the present occasion, the 19th ult., densely crowded as hitherto, and though on the whole a somewhat light programme was submitted, the whole entertainment seemed to afford much pleasure to the audience. Mendelssohn's Trio in D minor was splendidly given by the above-named artists, and Miss Ambler made a good impression, especially in Cowen's song "The old love and the new."

The second Recital by the Senior and Junior Musical Associations of Brighton Street "Evangelical Union" Church took place in the Church, on the 14th ult., Mr. A. Greenslade conducting.

Recitals of Organ Music were given by Sir Herbert Oakeley, in the Class-room, on the 7th and 20th ult. At the former Concert a Funeral March by the Reid professor, in memory of Dr. John Hullah, was played by one of the students. There was a large attendance of students and others on both occasions.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

WHILE the Choral Union Concerts are "running" any other musical entertainment has scarcely a chance of securing the attention of our citizens, and consequently the field is left nearly entirely free to them; but the instant these Concerts cease all the lesser caterers, public or semi-private, begin to occupy the vacant ground, and with more or less success, the appetite, however, generally being cloyed rather than whetted with the great feast that has just been concluded.

A quarter of a century ago the Glasgow Abstiners' Union started a winter series of Saturday Evening Concerts in the City Hall, at prices of admission ranging, as a rule, from threepence to eightpence. The season runs from the end of September to the end of April, and the Concerts have been given every year since, without a break. They

have been chiefly of the ballad kind, but the artists are often of the best class, Mr. Sims Reeves, the late Mdille. Titiens, Madame Trebelli, Signor Foli, and many other distinguished vocalists, as well as eminent instrumentalists, having appeared to crowded audiences of the humbler portion of the community, to whom, as should be explained, the Concerts chiefly appeal. The taste has not risen with these audiences quite as high as might have been expected, but yet the refining and educative influence of the Concerts has been very marked; "Comic nights," for instance, once the events of the season, have now almost entirely disappeared. Among the most valued occasions during the season are those on which the Glasgow Select Choir appear, their refined part-singing—not alone of Scotch music—attracting always a very large audience. An attempt on the part of the Abstainers' Union to duplicate the Concerts in St. Andrew's Hall before and after the Choral Union season has not met, as yet, with much success, but their firm establishment is only, I believe, a matter of time.

Since my last letter, several musical associations connected with churches have been giving their annual Concerts. On February 26, a Concert took place by the choir of Greenhead United Presbyterian Church, at which Farmer's Mass in B flat, a favourite work with church societies here, was fairly well rendered chorally. The solos were competently interpreted by Misses Pollock and Ferguson and Messrs. Howell and Riddell. Mr. A. D. Inglis conducted, and Messrs. Halstead and Black accompanied on the piano and Liszt organ respectively.

The St. Columba Musical Association, connected with St. Columba Parish Church, Anglo-Celtic, of which the father of the late Rev. Dr. Norman Macleod, the well known editor of "Good Words," was for many years minister, submitted a rather remarkable, and from a local point of view an interesting enough, programme on February 27, in the Christian Institute. The choral pieces sung were entirely the compositions or arrangements of resident musicians. Mr. William Carter, junr., who has charge of the English service in the church, was the conductor, and the Concert passed off with considerable success. The choir of Laurieston Parish Church sang a miscellaneous selection of music, on the 28th of the same month; Mr. William Davidson, organist of the church, conducting, and Mr. J. Pattinson, Mus. Bac., accompanying. On the same evening the Musical Association of John Street United Presbyterian Church, under Mr. George Taggart, rendered Mendelssohn's "Come, let us sing" and Romberg's "Harmony of the Spheres," with excellent effect in both instances. Messrs. L. and G. Hall accompanied.

At Kilmalcolm, some miles west from Glasgow, but resided in largely by city people, a Concert was given by the Parish Kirk Association, the selections being exclusively sacred and of a not too ambitious class, though including such choice anthems as Gounod's "Send out thy light," Goss's "O taste and see," and Stainer's "What are these?" The Concert was under the direction of Mr. A. Oatley.

An Organ having been recently put into Berkeley Street United Presbyterian Church—the organ is firmly taking hold in Scotland, in town and country alike—Mr. Thomas Berry, Organist of Trinity Congregational Church, gave a Recital of music, on the 3rd ult., calculated to display the powers of the instrument; and the choir sang some anthems.

In Woodside Parish Church, divine worship in which is conducted somewhat after the manner of cathedral service, the choir consisting exclusively of boys and men, a Service of sacred music was given on the 4th ult. The novel composition of the choir—*novel* to us in Presbyterian Scotland—attracted a considerable assemblage, and the singing generally was fairly good. The selection of music was not, however, entirely of the choicest.

A generally acceptable performance of "The Messiah" took place in St. Andrew's Hall, on the 7th ult., the choristers being the Glasgow Tonic-Solfa Choral Society, nearly 400 strong, and under the energetic guidance of Mr. W. M. Miller. Miss Clara Samuel, Madame Isabel Fassett, Mr. Hirwen Jones, and Signor Foli were the soloists. Dr. A. L. Peace was at the organ, and there was a small

orchestra, led by Mr. T. Smyth. There was a very numerous audience.

The "Members of the Ladies' Choir, in connection with the Sunday afternoon Children's Services," in Hillhead Parish Church, gave a Concert, on the 17th ult., the selections being chiefly for ladies' voices. The singing was marked by refinement and taste.

A "Service of Sacred Music," was given by the Choir of St. John's Wesleyan Church, on the 19th ult., in aid of the Organ Fund. A Te Deum, by Dykes; anthems by Stainer, Barnby, Macfarren, and Elvey, were sung. Mr. Jonathan Howell conducted, and Mr. George Hopper, Organist of the Church, presided at the organ.

The annual Concert by the Choir of Trinity Congregational Church, took place on the 28th ult. Gaul's Cantata "The Holy City" occupied the principal part of the programme. The choir has for twenty-five years been trained and conducted by Mr. James W. Greig in an honorary capacity, with the aid, in former years, of Dr. A. L. Peace, and now of Mr. Thomas Berry, at the organ. The singing of the choir has as a rule been refined, and the selections high-class, setting an early example in these respects to other churches in Glasgow.

### MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

NEW YORK, March 8.

THE criticisms on "Princess Ida," by the American press are somewhat unfavourable, and are certainly rather remarkable for uniformity. Meantime the work is going on at the Fifth Avenue Theatre to at least fair, and I believe improving business, and the indications are such as to warrant that astute manager, Mr. John Stetson, in preparing for taking it "on the road" by two or three companies at once.

I have already informed you of Miss Helen Hopekirk's success with the critics and the public. Of the final recital a rigorous and exacting judge wrote a highly laudatory notice, which must give much pleasure to the home friends of this admirable Scottish artist.

The second of this season's private Concerts of our foremost male singing society, the German Liederkrantz, offered the following programme:—1, Overture, Scherzo u. Finale (Op. 52), Schumann; 2, "Nenie," Op. 10 (new), Goetz; 3, Concerto Romantique for Violin (M. Musin), Benj. Godard; 4, (a) "So Weit," Engelsberg, (b) "Weisst du Noch," chorus with bass solo (male chorus), Debois; 5, "Die Loreley," (Miss Emma Juch) Liszt; 6, Aufforderung Zum Tanz, Weber-Berlioz; 7, Final chorus from third act, "Die Meistersinger, R. Wagner. The Liederkrantz has both male chorus and mixed chorus, of admirable quality. The Concerts, which occur regularly each winter, are given in the excellent music-hall of the new club-house in Fifty-eighth Street. The orchestra is that of Mr. Theodore Thomas, who is the Liederkrantz conductor.

The following was the programme of the fourth Concert of the Philharmonic Society on February 16:—Symphony, C minor (Scandinavian), F. H. Cowen; Variations (Theme, Haydn—Chorale St. Antoni), Brahms; Scherzo, "Queen Mab" (Romeo and Juliet), Berlioz; Symphony, C minor, No. 5, Op. 67 (Beethoven).

The second Concert of the New York Chorus Society, on February 20, included the "Deutsches Requiem," of Brahms, and Mendelssohn's "A Midsummer Night's Dream" music. These Concerts have been taken out of the category of strictly public performances, being open only to the subscribers for the season. The subscriptions providing, once for all, an ample fund, no concession to supposed "popular" taste is necessary in construction of the programmes, and the Concerts are attended by great audiences.

A "People's Concert Society" has been formed which will continue the gracious work of giving these free performances of great and good music to working-men and their families, in hours at which only they are free to attend them. The tickets, up to the seating capacity of the hall, are distributed by the Directors and friends of the enterprise to those persons whom they know to be in need of them, and in the work of the distribution, as I have reason

to know, some really touching instances of surprised wonder and gratitude in prospect of pleasure unwonted, or even un hoped-for, have been encountered. When it was suggested to Mr. Thomas that a trivial programme might be expected or preferred, he only said that he should show these people the same respect that he would show an audience of the highest fashion, and that to appear wanting in respect for them was not the way to win them. The first of the Concerts took place on Sunday afternoon, February 24. The spacious hall was filled to the farthest corner, and with precisely the wished-for audience. Certainly no such audience was ever assembled in America to listen to such music. The familiar faces were all absent; in their places a throng of plain, honest people, evidently all such as were reached after by the plan of the enterprise—plain, simple, wage-earning folk, not disguised by the Sunday clothes which they had put on to honour the time and place—many of the elders, but most of young and middle-aged, nearly one-half women, and a few children; and for intelligence of look and sobriety, or even propriety and essential dignity of demeanour, I should like to match them against any audience of the land. The attention to the music was most profound, and I am sure it will be with real pleasure that you learn that the Fifth Symphony, out of all the programme, awakened the loudest and longest applause.

The sale of tickets for the coming Wagner performances is so large that it seems probable the audiences will be limited only by the size of the great theatre which is to contain them. The programmes for the early Concerts are just published. They will be given at the Metropolitan Opera House. The subscriptions are already for half the house, though until now nothing has been known concerning the programmes. The first concerts will be three in number; the orchestra will comprise 150 instruments, the New York Chorus Society will sing the choral portions, and Miss Emma Juch, Miss Emily Winant, Mr. Theodore Toedt, and Mr. Franz Remmert have been engaged to assist the three eminent Wagner interpreters from the Imperial Opera at Vienna, Frau Materna and Herren Winkelmann and Scaria. On Tuesday evening, April 22, the programme will consist of extracts from "Tannhäuser," "Die Walküre," and "Siegfried." From the first opera the overture and first scene, the first three scenes of Act II. and the march and chorus will be given. The "Walküre" selections are the Ride of the Valkyries and *Wotan's* farewell to *Brinhilde*, to be sung by Herr Scaria. The last number will be the finale of Act III. of "Siegfried," with Materna as *Brinhilde* and Herr Winkelmann as *Siegfried*.

On April 24, the concert will open with the Centennial March, to be followed by the love duo and finale of Act II. from "Tristan und Isolde." Several numbers will be given from "Die Meistersinger," namely, *Hans Sachs's* monologue, the quintet, the choruses of tailors, cobblers, bakers, the dances of apprentices, procession of the mastersingers, and choral, *Walter's* prize song and finale.

At the matinée on April 26, the programme will be as follows:—I. "The Flying Dutchman": (a) Overture; (b) Introduction, ballad and spinning chorus, Act II. II. "Die Meistersinger": (a) Vorspiel, Act I.; (b) *Pogner's* address. III. "Die Gotterdammerung": All of Act III.

The first appearance, however, of the Vienna artists will be in Boston, where six performances will be given in the great hall of the Massachusetts Mechanics' Charitable Association, which will be remodelled for the occasion by a forward extension of the spacious stage and the construction on the main floor of an amphitheatre of three tiers of boxes. The orchestra, under Mr. Thomas, will comprise 150 players. A chorus of 600 picked voices is now rehearsing under Mr. J. B. Sharland. The solo artists besides the Viennese are to be the same as in New York. The characteristic choruses in the third act of "Die Meistersinger" will be sung by the New York Liederkranz, which will visit Boston for the purpose. The following is the complete scheme:—

Monday evening, April 14: "Tannhäuser"—Overture, Bacchanale. Chorus of Sirens; Scenes 1, 2, 3, Act II.; March and Chorus "Walküre," Act III.—Ride of the Valkyries; *Wotan's* Farewell. "Siegfried"—Finale, Act III.

Tuesday evening, April 15: *Eroica* Symphony, Beethoven. "Die Meistersinger," Act III.—Prelude; *Sachs's* Monologue; Quintet; Finale. Choruses by the New York Liederkranz.

Wednesday afternoon, April 16: Centennial March. "Rheingold"—(a) The Theft of the Gold; (b) *Wotan's* Apostrophe to *Walhalla*; (c) *Loge's* Tidings; (d) Closing Scene. "Walküre," Act III.—Ride of the Valkyries; *Wotan's* Farewell; Magic-fire Scene.

Wednesday evening, April 16: *Huldigungs* March. "Tristan und Isolde"—Love Duo and Finale, Act II. "Parafal"—Prelude, Act I.; Flower Girl, Scene and Finale, Act II.; Finale, Act III. (with Chorus).

Thursday afternoon, April 17: "Flying Dutchman"—Overture; Introduction, Ballad, and Chorus of Act II. "Meistersinger"—Vorspiel, Act I.; *Pogner's* Address. "Parafal"—Flower Scene, Act II.; "Walküre"—Introduction, *Siegmund's* Love Song, and Finale of Act I.

Thursday evening, April 17: Symphony No. 5, Beethoven. "Gotterdammerung"—Third Act complete.

The fourth Brooklyn Philharmonic Concert, on March 1, was closely like the New York Concert just preceding it. Mr. Cowen's "Scandinavian" Symphony, *Brahms's* Variations on *Haydn's* "Chorale St. Antoni," the Liszt symphonic poem "Tasso," and *Moszkowski's* Violin Concerto, Op. 30, played by the young pupil of Herr *Schradieck*, Mr. John F. Rhodes, of whose unusual talent I had the pleasure of writing a year ago in the brilliant and too brief *Musical Review*.

The fifth Concert of the Symphony Society occurs this evening, with the following programme: the "Freischütz" Overture, selections from *Berlioz's* "L'Enfance du Christ," and Liszt's "Faust" Symphony. The *Berlioz* music is announced as for the "first time," but the entire work was given under the same direction (Dr. *Damrosch's*) last winter.

Mr. Rafael Joseffy's health appears confirmed, and his second Concert was given on February 28. The programme included *Beethoven's* Concerto No. 4, in G (Op. 58); a "Scherzo Fantastique" of Mr. Joseffy, for pianoforte and orchestra, a *Bach Bourrée*, a *Chopin Nocturne*, a *Schumann Toccata*, and the *Schubert-Liszt Morgenstaendchen*, "Hark, hark, the lark"! The orchestral numbers were the *Haydn G* major Symphony (B. and H., No. 13), the "Lohengrin" Vorspiel, and *Saint-Saëns's* Symphonic Poem, "Phaëton."

#### OBITUARY.

MADAME ANNA BISHOP.—This once famous singer died in New York, on the 20th ult. She was the daughter of a Mr. Riviere, who is vaguely described as "an artist," and was born in London in 1815, or, according to some authorities, a year previous. She became a pupil of the Royal Academy of Music at an early age, and, at one comparatively earlier, entered the marriage state with Mr. (afterwards Sir) Henry Rowley Bishop, the composer. As a very young wife of fifteen or sixteen, Mrs. Bishop began a distinguished career in association with the musical enterprises of her husband at Vauxhall and elsewhere. First limiting her efforts to concert music, she filled a prominent place at oratorio and festival performances, afterwards going on the lyric stage and winning there her most conspicuous laurels. Her triumphs abroad were remarkable. She travelled over the Continent from St. Petersburg to Rome, and everywhere conquered the good opinion of the public. From Europe Madame Bishop (then Lady Bishop) went to the United States, Australia, and South America. Indeed, it is hard to say what place, within the limits of civilisation, this indefatigable artist did not visit. Her last appearance in England was made in 1859, and soon after she took up her residence in America, where, on the death of Sir Henry Bishop, in 1855, she married a Mr. Schulz.

THE Meadowcroft Memorial Prize, offered biennially for a four-part anthem under the auspices of the College of Organists, as well as a prize given by the College itself for an organ postlude, are again offered for competition during the present year, the MSS. to be sent in before the 1st of September, to the Secretary of the College of Organists. We sincerely trust that the well meant efforts of the College and of the Meadowcroft Committee may be attended with greater success on the present than on previous occasions; but to render this possible we venture to point out that mere absolute grammatical correctness is not the only, nor the highest, test to apply to works sent in for competition, as many highly respectable, yet withal still-born, prize compositions amply testify.



# Christ became obedient unto death, SHORT FULL ANTHEM FOR ASCENSIONTIDE.

Philippians ii. 8-11.

London: NOVELLO, EWER AND CO.

J. F. BRIDGE, Mus. Doc.

*Adagio sostenuto.*

SOPRANO. Christ . . be - came o - be - dient . . un - to death,

ALTO. Christ . . be - came o - be - dient . . un - to death,

TENOR. Christ . . be - came o - be - dient . . un - to death,

BASS. Christ . . be - came o - be - dient . . un - to death,

ORGAN. *p*

*pp* ev - en the death of the cross. *rall.* Where - fore God . . *Allegro con spirito.*

*pp* ev - en the death of the cross. *rall.* Where - fore God . . *Allegro con spirito.*

*pp* ev - en the death of the cross. *rall.* Where - fore God . . *Allegro con spirito.*

*pp* ev - en the death of the cross. *rall.* Where - fore God . . *Allegro con spirito.*

*pp* ev - en the death of the cross. *rall.* Where - fore God . . *Allegro con spirito.*

112.

*ff* al - so hath high - ly ex - alt - ed Him, God hath high - ly ex - alt - ed Him, God hath

*ff* al - so hath high - ly ex - alt - ed Him, God hath high - ly ex - alt - ed Him, God hath

*ff* al - so hath high - ly ex - alt - ed Him, God hath high - ly ex - alt - ed Him, God hath

*ff* al - so hath high - ly ex - alt - ed Him, God hath high - ly ex - alt - ed Him, God hath

high - ly ex - alt - ed Him, and given Him a Name which is a -

high - ly ex - alt - ed Him, and given Him a Name a -

high - ly ex - alt - ed Him, and given Him a Name, a Name a -

high - ly ex - alt - ed Him, and given Him a Name a -

- bove ev - 'ry Name, and given Him a Name a - bove ev - 'ry Name,

- bove ev - 'ry Name, and given Him a Name, a - bove . . ev - 'ry Name,

- bove ev - 'ry Name, and given Him a Name a - bove . . ev - 'ry Name,

- bove ev - 'ry Name, and given Him a Name a - bove ev - 'ry Name,

*marcato.* given Him a Name . . a - bove ev - 'ry Name:

*marcato.* given Him a Name . . a - bove ev - 'ry Name:

*marcato.* given Him a Name . . a - bove ev - 'ry Name:

*marcato.* given Him a Name . . a - bove ev - 'ry Name:

*marcato.* *ff* *p<sup>1</sup> Sw. Soft Reed.*

That at the Name of Je - sus ev - 'ry knee should bow,

That at the Name of Je - sus ev - 'ry knee should bow,

That at the Name of Je - sus ev - 'ry knee should bow,

That at the Name of Je - sus ev - 'ry knee should bow,

*pp Gt. Diap. coupled to Ped.*

*Coupler in.*

that at the Name of Je - sus ev - 'ry knee

that at the Name of Je - sus ev - 'ry knee

that at the Name of Je - sus ev - 'ry knee

that at the Name of Je - sus ev - 'ry knee

*Coupler in.*

should bow, . . . of things in heaven,

should bow, . . . ev - 'ry knee should bow,

should bow, . . . ev - 'ry knee should bow, and things in

should bow, . . . ev - 'ry knee should bow, . . .

*cres.*

*pp*

*cres.*

*cres.*



and things un - der the earth, . . ev - 'ry knee should bow ; . . And that  
 and things un - der the earth, . . ev - 'ry knee should bow ; . . And that  
 earth and un - der the earth, . . ev - 'ry knee should bow ; . . And that  
 . . . and things un - der the earth, . . ev - 'ry knee should bow ; . . And that

*pp* *f* *cres.* *p* *f*

ev - 'ry tongue should con - fess . . . . that Je - sus Christ is Lord, . . ev - 'ry  
 ev - 'ry tongue should con - fess that Je - sus Christ is Lord, . . ev - 'ry  
 ev - 'ry tongue should con - fess that Je - sus Christ is Lord, . . ev - 'ry  
 ev - 'ry tongue . . should con - fess that Je - sus Christ is Lord, . . ev - 'ry

*cres.* *p* *f*

tongue should con - fess that Je - sus Christ is Lord, to the glo - ry of God the  
 tongue should con - fess that Christ is Lord, to the glo - ry of God the  
 tongue should con - fess that Christ is Lord, to the glo - ry of God the  
 tongue should con - fess that Christ is Lord, to the glo - ry of God the

Fa - ther, ev - ry tongue should con - fess that  
 Fa - ther, ev - ry tongue should con - fess that Je - sus Christ is Lord, that  
 Fa - ther, ev - ry tongue should con - fess that Je - sus Christ is Lord, that  
 Fa - ther, ev - ry tongue should con - fess that

Je - sus Christ is Lord, . . . is . . . Lord, . . . to the glo -  
 Je - sus Christ is Lord, Christ is Lord, . . . to the glo -  
 Je - sus Christ is Lord, Christ is Lord, . . . to the glo -  
 Je - sus Christ is Lord, that Christ is Lord, . . . to the glo -

*Adagio.*  
 ry of God . . . the Fa - - ther. A - men.  
 ry of God . . . the Fa - - ther. A - men.  
 ry of God . . . the Fa - - ther. A - men.  
 ry of God . . . the Fa - - ther. A - men.  
*Adagio.*

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A CROWDED audience assembled at the Theatre of the Museum and Library, Bristol, on the 18th ult., to hear a lecture by Mr. Walter Macfarren on "The Literature of the Pianoforte." Premising that his discourse would more particularly have reference to what had been written "for the instrument" rather than "on the instrument," he said his argument was that the invention and subsequent perfection of the pianoforte had, by eliciting literature of unequalled extent and beauty, done more than anything else to create and foster that love for music which now happily permeated the civilised world. Mentioning that before the pianoforte was introduced the harpsichord family prevailed generally, he briefly described the salient characteristics of the old instrument, and, speaking of the restrictions it imposed, he said the current music of the period to which he was referring was for the greater part bold and conventional. It was true that John Sebastian Bach wrote for the clavichord, as it was called in his own country, but the genius of that great man converted into gold everything he touched, and his foresight was so great as to induce him to set down combinations impossible of realisation at the time they were written, and which had only been realised since the invention of the pianoforte. The pianoforte dated, they might say, from the dawn of the 18th century, for in 1709 an Italian designed and manufactured four specimens of the instrument, and he was afraid they must have been very rough specimens. The instrument did not take root till the latter half of the 18th century, and it was recorded that in the year 1767 "a new instrument, called the pianoforte, was played upon at the Theatre Royal, Covent Garden." The following year John Christian Bach, "the English Bach," one of the sons of the immortal John Sebastian Bach, performed a solo on the pianoforte in London. In the year 1770 a German harpsichord maker, assisted by John Broadwood and his apprentice, constructed the first grand pianoforte. A period of a little over a century had therefore elapsed since the pianoforte became a fact. In the course of that period, limited in the history of art, the pianoforte had acquired for itself a literature of such extent as to be out of all comparison with any instrument, excepting perhaps the "human voice," over which it had the advantage of not being so liable "to take cold." The violin was exquisitely beautiful in combination, but was comparatively rarely heard by itself. Even the grandest of instruments, the organ, with its vast resources, had, by comparison with the pianoforte, a limited *répertoire* of original music. Having recited, with admirable inflection of voice and exquisite feeling, Leigh Hunt's beautiful poem "The lover of music to his pianoforte," the lecturer proceeded to the leading feature of his evening's exposition, illustrations of some of the contributors to the wealth of pianoforte literature of which he had been speaking. Commencing with Haydn, he referred to his twenty beautiful sonatas, besides the great quantity of detached pieces which he had contributed to the pianoforte repertory. He then delighted the audience by playing, with masterly skill, Haydn's Variations in F minor, and then, coming to Mozart, he selected for illustration the Rondo in A minor, which Mendelssohn spoke of as "one of the greatest Rondos ever produced." As an example of his genius nothing could be happier, and it contained a wealth of melody, variety of expression, elegant phraseology, and, at the same time, masterly design and treatment. Mr. Macfarren illustrated each of these points by the telling manner in which he brought them out in his interpretation. Hastening on to Beethoven, he said that this composer, perhaps more than any other, had contributed to the wealth of the literature of the pianoforte, and even if he had done nothing else than write for us the thirty-two immortal sonatas, his name must have stood high over the heads of other composers. Having for a moment amused his audience with the preposterous stories told about the title of the Moonlight sonata, for which there was no foundation, he thought the title could only have arisen from its wonderfully soft and beautiful opening, and he then played it with such delicacy and tender, loving care for the beautiful theme that his auditors listened with rapt attention and delight, and at the close greeted him with a spontaneous outburst of applause. From Beethoven to Cramer seemed, he said, a great leap, but John Baptist

Cramer rendered great service to the pianoforte by those wonderfully concise and epigrammatic studies, which seemed to comprise in a nutshell beautiful thought and the most apt illustration of some particular form of difficulty. He gave as an illustration the Studies in C, E minor, D, and G, and followed these with Weber's "L'Invitation pour la Valse," Mendelssohn's Fantasia in F sharp minor, Frederick Chopin's Nocturne in F sharp, Op. 15, and Valse in D flat, Op. 64; Schumann's "Arabesque," Op. 18; Sterndale Bennett's "Genevieve" and "Rondo Piacevole," Op. 25, and some choice examples of the lecturer's own compositions, "Second Scherzo," "Rondeau à la Berceuse," and "Impromptu Gavotte."

AFTER a somewhat prolonged interval since the first performance, the second of the current series of Denmark Hill Concerts was given at the Surrey Masonic Hall, Camberwell, on Friday evening, the 14th ult., the occasion being one of especial interest by the annual re-appearance of Herr Joachim. The famous Hungarian artist, who met with his accustomed ovation, played Beethoven's Romance in F and, as an encore, one of the familiar Hungarian dances. On the termination of the latter piece, Herr Joachim was again summoned to the platform. The violoncello was in the hands of Herr Hausmann, who played with eminent success Molique's Andante in D major, and Popper's "Elfentanz." Mdlle. Marie Krebs contributed, with her well-known artistic skill, a Ballo and Bourrée by Gluck, and Mendelssohn's Moto Perpetuo. The concerted works were Cherubini's Quartet in E flat (MM. Joachim, Ries, Zerbini, and Hausmann), and Schumann's Quartet in E flat, Op. 47 (Mdlle. Marie Krebs, MM. Joachim, Zerbini, and Hausmann), both, it need scarcely be said, being finely executed. Songs by Handel and Cowen were sung by Miss Edith Phillips, and Mr. Zerbini discharged, as usual, the duties of accompanist. A highly finished rendering of Brahms's fine Sextet in B flat headed the programme of the third Concert, given on Tuesday evening, the 25th ult., the executants being MM. Joachim, Ries, Hollander, Zerbini, Pezze, and Piatti. Miss Marie Wurm occupied the post of pianist, and elicited well deserved marks of approval by her very efficient interpretation of Chopin's Fantasia in F minor. The leading violinist, who played no solo, was heard in successful association with Miss Wurm in Beethoven's Sonata in G major, Op. 96, and the Concert was brought to a conclusion with Mozart's charming Quintet in E flat, played by MM. Joachim, Ries, Hollander, Zerbini, and Piatti. Miss Little contributed lieder by Schumann, Brahms, Schubert, and Hiller.

THE Upton Choral Society gave its fourth Evening Concert at the Stratford Town Hall, on Thursday, February 28, before a large audience. The programme was an attractive one, and the performance reflected much credit upon the members and their Conductor, Mr. J. Proudman. The first part of the programme consisted of Mendelssohn's "Hymn of Praise," which was excellently rendered. The solo vocalists were Miss Ambler, Miss Jones, and Mr. Harper Kearton. The second part of the programme consisted of songs, part-songs, and a clarinet solo by Mr. H. Lazarus. Miss Ambler gave effectively "A bird sat on an alder bough," the charm of which song was much enhanced by the playing of Mr. Lazarus in the clarinet obligato. Mr. Kearton met with much applause for his rendering of "Good night, beloved," and an encore was demanded. The accompanists at the piano and harmonium respectively were Messrs. Kitson and Gilbert.

THE thirty-fourth Annual Report of the Choir Benevolent Fund records the continued prosperity of this excellent Institution, which is not only fully equal to meet the claims that can be made upon it, but has also a large surplus, from the interest of which the Committee hope to continue the annual grants to the widows, which have now been made for the tenth consecutive time. The number of members is steadily increasing, and there can be little doubt that within the last few years the Society has become more generally known and appreciated; yet in order to extend still more its sphere of usefulness the Committee express an earnest hope that no means may be spared to ensure a larger amount of support, a wish which, it need scarcely be said, we cordially echo.

THE People's Concert Society is just concluding its sixth and most successful season of Popular Concerts. Founded in 1878 with the object of bringing good music within easy reach of the poorer classes by means of cheap Concerts, it has been steadily increasing its useful work, and from giving twenty-five Concerts during the first six months of its existence has reached the amount of fifty-seven Concerts given during the present season. The prices charged for admittance (when any) are so very small that the Concerts do not nearly pay their working expenses, and therefore the Society has to depend largely upon the contributions of friends, subscribers, and the kind help given by professional and amateur artists. Saturday and Sunday, being the days of greatest leisure for the working classes, are chosen by the Society as the best on which to give their Concerts, and it is felt that the combined advantages of cultivating a taste for good music and of keeping the people from the public-houses on the "day of rest" far outweigh any scruples as to giving musical performances on Sunday. The Society intends to resume its Concerts next autumn, and appeals for increased support in order to extend its work.

THE monthly Meeting of the Society of Professional Musicians was held on Saturday, the 1st ult., at Derby, in the Town Hall. Mr. Hilton, of Manchester, presided, and there was a large attendance of musicians. Dr. Hiles submitted the proposed rules for the extension of the operations of the Society throughout England, dividing the country into seven districts, in each of which a Sectional Council is to be elected for the management of local arrangements, but subject to a General Council (consisting of two delegates from each section) in all national movements, examinations, &c. Some forty-eight rules have been printed, which are to be fully considered before final adoption, and copies of which may be procured by any professor of music from the Secretary, Mr. Dawber, of Wigan. On the third Saturday in June a large and comprehensive examination in harmony, &c., will be held, under the presidency of Mr. H. Goldschmidt, in the Mayor's Parlour, at the Manchester Town Hall; and examinations in practical music will, at various dates, be held throughout the country.

THE second performance in London of Dr. F. E. Gladstone's Oratorio "Philippi" took place at St. Mark's Church, Hamilton Terrace, on the 25th ult. The ordinary string orchestra was strengthened by three trombones and by drums, and the addition of these instruments so enhanced the general effect that it could only be regretted that the parts written for the other wind instruments were only filled in on the organ, even when so admirably done by the composer himself. The choir, though numerically inferior to that at St. Margaret's, when the work was last done, appeared to be better acquainted with the music, the beautiful Chorus, "In this was manifested," going especially well, and the fugal leads throughout being promptly taken up. The solo parts were sung by Master Roper, Mr. Kenningham, and Mr. Hilton; the violoncello obbligato was played by Mr. Matthew. Subordinate help was given by Masters Hodson and Baker, and Messrs. Noble and Thornthwaite. Dr. Bridge conducted, except during the performance of his Festival setting of the Magnificat and Nunc dimittis, which he accompanied on the organ, while Dr. Gladstone conducted the orchestra.

THE members of the Evening Choir of Christ Church, Newgate Street, being desirous of showing their high appreciation of their Organist and Choirmaster, Dr. C. J. Frost (who has resigned the appointment and is leaving for St. Peter's, Brockley, where he is to succeed Mr. H. Gadsby), held a meeting in the Parish Vestry-room, on Saturday, the 8th ult., and presented him with a handsome testimonial, consisting of a morocco case containing a set of four silver salts and spoons. Upon the case was a silver plate engraved with the following inscription: "Presented to Charles Joseph Frost, Mus. Doc., Cantab., by the voluntary choir of Christ Church, Newgate Street, as a mark of their respect and esteem.—March, 1884." The presentation was made in a few suitable words by Mr. J. T. Salmon, on behalf of the choir, and was duly acknowledged by the recipient.

ON Wednesday, the 19th ult., a brass tablet was placed in the Cathedral, Christ Church, Oxford, to the memory of Dr. Corfe, Organist from 1846 to 1882, who died in 1883, aged sixty-nine. In 1875 the East Window of the North Choir Aisle was, by his liberality, filled with stained glass representing various incidents in the life of St. Cecilia, and under this window is fixed a record in brass as follows:—

In honorem beatæ suæ Patronæ  
hanc fenestram picturâ exornandam curavit  
Car. Gul. Corfe hujus Ecclesiæ Organista  
A. D. MDCCCLXXXV.  
cujus rei ne pereat memoria  
hanc tabellam affixit H. G. L. Decanus.

Immediately below, and enclosed within the same border of Caen stone, is the tablet just put up by Dr. Corfe's friends, with the following inscription:—

Obiit vir desideratissimus die Dec. xvj A. D. MDCCCLXXXIII.  
Organista ipse organistarum filius et nepos  
Qui quum munus suum in hac Æde per annos xxxvj assidue præstitisset  
et robore non voluntate deficiente abdicasset  
intra biennium placide in Christo obdormivit  
annum ægens septuagesimum  
hanc tabellam P. C. amici moerentes.

THE Popular Ballad Concert Committee has given some very excellent entertainments at the East End during the past month. On the 3rd, at the Foresters' Hall, an ordinary ballad programme was provided, but on the 10th, at Bermondsey Town Hall, a performance was given of "H.M.S. Pinafore," in a Cantata form, which attracted a very large audience. Permission was kindly granted by Sir Arthur Sullivan and Mr. Gilbert. On the 17th, St. Patrick's Day, an Irish Ballad Concert was given, at which the band of the Coldstream Guards, led by Mr. C. Thomas, rendered very welcome aid; and on the 24th a Concert of a similar character was provided, when the fine band of the Horse Guards, under the direction of Mr. Charles Godfrey, entertained the public with an admirable selection. The Conductor on each occasion was Mr. W. Henry Thomas, who is now busily engaged in training the choirs connected with the Society in the choruses of Handel's "Messiah." The motto of the Committee, "Instruction with Entertainment," is faithfully carried out.

A SPECIAL Choral Service was held in St. Thomas's Church, Portman Square, on Wednesday evening, the 12th ult., the attraction being the performance of a new Sacred Cantata, founded on the "Pilgrim's Progress," composed by Mr. E. Rogers (Organist of St. Thomas's). The composition contains the elements of great popularity, owing partly to the well-selected words and its alliance with so familiar a subject. The themes are melodious, their development interesting, and the form and treatment clear and precise, showing the work of a skilful, as well as a facile, hand. The performance throughout was singularly good. The solo vocalists were Miss Adela Vernon, Mrs. G. L. Edwards, Mr. Alfred Kenningham, and Mr. Henry Baker. Mr. Walter E. Stark presided at the organ, and Mr. Rogers conducted.

ON Thursday evening, February 28, Miss Crisp, Organist of the West Kensington Park Wesleyan Church, read a paper on "Mendelssohn" in the Schoolroom. The choir sang the chorus "How lovely are the messengers" and the part-song "Farewell to the Forest." Miss Crisp's pianoforte solos were "Christmas Song, No. 1," "A Musical Sketch in G minor," and selections from the "Lieder ohne Worte," and Miss Annie Crisp played the Andante and Allegro in A, "Rosen und Nelken in Menge." The solo vocalists were Mrs. Armriding, Mrs. West, and Mr. J. B. West. Violin solos were given by Mr. T. H. Bartschaw, B.A. The paper was a most interesting one, and both it and the illustrations were listened to with great attention.

AN interesting Musical Demonstration, in connection with the Early Closing Association, will take place at St. James's Hall, on the 5th instant, when a vocal and instrumental Concert will be given by the *employés* in various wholesale and retail houses of business, under the conductorship of Mr. J. Barnby. The arrangements for the Demonstration will be made by a representative Committee, chosen from numerous houses; and the rehearsals which have already taken place are said to reveal an amount of ability highly creditable to amateur talent.

Mr. and Mrs. Richardson-Gardner, with the hope of awakening more interest in the higher education of the blind, have generously provided the means to enable a party of the pupils of the Royal Normal College and Academy of Music for the Blind to visit the Continent, under the conductorship of the Principal, Dr. Campbell. By command of his Majesty the King of the Belgians, the first Concert will be given at the Palace at Brussels, on the afternoon of Friday, the 28th inst. On the 31st a grand Concert will be given at the Singakademie, Berlin, assisted by the Philharmonic Orchestra, under the special patronage of her Imperial Highness the Crown Princess. The programme will include the following works: 1. Selection, "Elijah" (Mendelssohn); 2. Air, "Rejoice greatly" (Handel), Miss Campbell; 3. (a) Anthems, "Lord, for Thy tender mercies' sake" (Farrant); (b) "All creatures now are merry" (Benet); 4. Concerto in E flat for pianoforte and orchestra" Mr. Alfred Hollins; 5. (a) Madrigal, "Flora gave me fairest flowers" (Wilbye); (b) Part-song "Break, break, break" (Sir G. Macfarren); 6. "Ah, rendini" (Rossi), Miss Reece; 7. Variations for two pianos on a theme by Beethoven (Saint-Saëns), Mr. Fred Turner and Mr. Wm. Perks; 8. Song, "I'll sing thee songs of Araby" (Cowen), Mr. Moncrieff; 9. Part-songs—(a) "Lokende Toner" (Kjerulf); (b) "O hush thee my babe" (Sullivan); 10. Fantasia on Hungarian National Melodies for pianoforte and orchestra (Liszt), Miss Jeannie Gilbert; 11. Selections from "Hymn of Praise," Mendelssohn. Concerts will also be given at the Philharmonic in Berlin, at Dresden, and at the Opera House, Leipzig.

THE invitation sent to neighbours and friends by the Bromley (Kent) Orchestral Society to a performance of music, given at the Parish Room on Saturday evening, the 9th ult., met with a hearty response, the room being crowded with a large and sympathetic audience. An excellent programme was provided, and the performance thereof showed that the Society had merit that was likely to prove serviceable at future musical undertakings in the district. In one particular number, Haydn's Symphony in C major, the performers gave indications that their present capabilities had been fairly gauged and successfully applied to a class of music combining entertainment and instruction. Mr. Lionel Clarke, accompanied by Miss Clarke, played a violin solo by B. Tours, and Messrs. De Zoeta, Willis, and Frank Lewis Thomas, gave an excellent rendering of Mendelssohn's Trio for violin, violoncello, and pianoforte. Some very agreeable singing, mostly by members of the orchestra, imparted variety to the entertainment. The conductor, Mr. Frank Lewis Thomas, must be congratulated upon the success of the first concert of the Society.

THE full prospectus of the German Opera season at Covent Garden has been issued. The series will consist of twelve representations, on Wednesdays and Fridays of each week, commencing on June 4 and ending on July 11, and on a Saturday afternoon in July Liszt's Oratorio "Die Heilige Elisabeth" will be performed. The principal artists announced are Madame Albani, Frl. Malten (Dresden), Frl. Schaernack (Weimar), Frl. Boers (Hanover), Frl. Kalmann (Cologne), Herren Gudehus (Dresden), Stritt (Frankfort), Schroedter (Prague), Riechmann (Vienna), Scheidemantel (Weimar), Wiegand (Vienna), and Noeldedchen (Brunswick). Negotiations are also pending with Frau Sucher. The repertory will be confined to Wagner's "Der Fliegende Holländer," "Lohengrin," "Tannhäuser," "Meistersinger," and "Tristan," Stanford's "Savonarola," Weber's "Der Freischütz," and Beethoven's "Fidelio." The chorus, from Germany, will number nearly one hundred voices, and the orchestra will be that of the Royal Italian Opera. Herr Hans Richter will be the conductor.

On Monday, the 10th ult., Mr. Herbert Stanley gave an Evening Concert at the Clapham Assembly Rooms, when an excellent programme was provided. The vocalists were Miss E. L. Hudson, Madame L. Kess-Baylis, Madame E. Nelson, Madame C. Harrill, Mr. Thomas L. Moncrieff, Mr. Newton Baylis, and Mr. Herbert Stanley; solo flute, Mr. W. B. Boddington; solo piano, Mr. Hubert Delma. Accompanists, Messrs. H. Delma and Herbert Stanley.

THE tenth Annual Concert, by the Violin Classes, at the Birkbeck Institution, under the direction of Mr. W. Fitzhenry, on the 1st ult., proved as successful as its predecessors. The classes showed the quality of the instruction they receive by a good rendering of a Gavotte and March, by Scotson Clark and Berthold Tours respectively, an Operatic Selection, and Mendelssohn's "Cornelius" March. The vocal portion of the Concert was sustained by Miss Mary Beare, Mr. P. Hawkins, Mr. A. Thompson, Mr. Prestridge Tabb, and Mr. Stanley Smith. Mr. T. E. Gatehouse received enthusiastic applause for his violin solos, as did also Mrs. Fitzhenry for her piano solo. Two recitations, excellently delivered by Mr. Charles Fry, were not the least noteworthy feature in the programme.

THE 182nd monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 7th ult. The chief feature of the programme was Mendelssohn's "Athalie," which formed the second part. The soloists were Madame Worrell, Miss Louise Augarde, and Miss Marie Belval; the instrumental accompaniments being contributed by Mr. F. R. Kinke (pianoforte) and Mr. W. Byrom (harmonium). The lyrics were ably read by the Rev. J. Rice, M.A., and Mr. Joseph Monday conducted. The choruses were well rendered by the choir, which, in the first part of the programme, also contributed "Here by Babylon's wave" (Gounod) and "To Thee, great Lord" (Rossini). The Concert was a decided success.

AN excellent performance of the Cantata "Harold Glynde," written by Edward Foskett, and to which Dr. Stainer, Mr. Jekyll, Mr. James A. Birch, and others have composed the music, was given at the Surrey Masonic Hall, on Monday evening, the 10th ult., before a large audience. The solo vocalists were Madame Worrell, Madame Lansdell-Sims, Mr. F. Bevan, and Mr. A. Weston, all of whom were very efficient. Mr. Foskett, the author of the poem, recited the connective readings of the Cantata. The choruses were rendered with commendable precision and received with much appreciation by the audience. Mr. A. Bond conducted, Miss Peters was an able pianist, and Mr. E. F. Rook rendered good service at the harmonium.

ON February 26 the Richmond Choral Society gave an excellent performance of Mendelssohn's "Elijah" in the Pavilion, at the Star and Garter Hotel. Miss Annie Marriott, Madame Osborne Williams, Mr. Maas, and Mr. Walter Clifford were the soloists. The Society numbers over eighty voices, and the manner in which the choruses were sung reflects the highest credit upon their Conductor, Mr. J. Maude Cramènt, Mus. Bac., Oxon. Mr. E. H. Turpin made himself responsible for the wind parts, which he brought out most skilfully on the Mustel organ, and the strings were represented by a double quintet of professional players, led by Mr. Val. Nicholson.

AT Derby, on the 25th ult., Samuel Townsend, a coach-painter, was fined £10 and costs, for selling in England two copies of a book printed in America, and containing a number of songs, the copyright of which is the property of Messrs. Boosey and Co., London. The book, which is called the "Song Folio," contains 116 songs, 110 of which are English copyrights, 39 of these belonging to Messrs. Boosey. The defendant was alleged to have brought a number of the books from the United States, and sold them in England at 4s. 6d. each. The sale having been proved in two cases, the fine of £5 was inflicted for each offence, or in default two months' imprisonment.

A CONCERT, by the London Sunday School Choir, was given in the Royal Albert Hall, on the 15th ult. The choir sang a varied selection, comprising Anthems, Choruses, Hymns, and Part-Songs, in a very creditable manner, and elicited much applause. Madame A. Sterling and Miss Marie Schumann (violin) gave great satisfaction to the audience in their respective pieces. Mr. Luther Hinton conducted, and Mr. D. Davies accompanied on the organ.

A VERY successful Concert was given at the Lyric Hall, Ealing, on Saturday, the 8th ult., under the auspices of the Ealing branch of the Popular Entertainments Committee. The following artists were very warmly received: Miss Agnes Thorndike, Mrs. Dean, Mr. J. Hart, Mr. Charles Copland, and Mr. Victor Gollmick.

HERR KOCH gave a successful Concert at the Bow and Bromley Institute, on the 20th ult. The instrumental portion of the programme included two trios for flute, violoncello, and pianoforte, by Kuhlau and Reissiger, rendered by Mdlle. Anita Paggi, Monsieur Albert and Herr Koch, the latter gentleman also contributing two original pianoforte solos. The vocalists were Miss Maud Kelly, Miss Jeanie Rosse, whose rendering of "Never to know" (Marzials) deservedly secured an encore, and Mr. Gostic. Mdlle. Linda Paggi, a very young elocutionist, recited a humorous piece, and a selection from "King John," with excellent effect.

MADAME STELLA DAMERICH (pianist and cantatrice to the Queen of Spain) gave her first *Soirée musicale* on Thursday, the 6th ult., at her residence, 13, Argyll Street, assisted by Mdlle. A. del Santo and Miss G. Herbert Taylor (pupils), Miss F. M. Strutt-Cavell, Signor Monari-Rocca, Herr Kohler, and Chevalier Robbio (violin). Madame Damerich's pianoforte playing exhibited great powers of execution and expression, and her singing was most artistic. Two melodious songs of her own, and a brilliant and cleverly written "Elège et Tarantelle," for violin and piano, were well received. Chevalier Robbio, a violinist of the Italian school, contributed several solos.

ON Wednesday evening, the 19th ult., an excellent performance of Edmund Rogers's Cantata, "The Pilgrim's Progress," was given at Robert Street Chapel, Grosvenor Square, by the members of the St. George's (Grosvenor Square) Choral Society, under the able direction of Mr. Stephen Killbey. The soloists were Miss N. Hudson, Miss H. Brookes, Mr. R. Bennetts, and Mr. Weldon Hydon. The work was ably rendered, and proved a great success, the tenor air, "Abide with me," being especially well received by the large and appreciative audience. The accompaniments were played by a small but efficient orchestra, led by Mr. Tomlin.

THE prospectus of the Bedford Musical Society shows that those who have for many years carried on the work of this Institution gratuitously, spare no effort to spread a love for the art throughout the district. Founded in 1867, under the able conductorship of Mr. P. H. Diemer, R.A.M., an excellent selection of high-class works has been presented, four Concerts being given every year. At the present time there are about 200 performers, the President is Mr. Frederick Howard, and amongst the Patrons are many highly influential persons, including the Mayor of Bedford.

MR. CHARLES DOWDESWELL gave two Lectures upon "Richard Wagner and his art," with vocal and instrumental illustrations, at the Wandsworth Road Commercial School-room, in connection with the St. Paul's Branch of the Church of England Young Men's Society, on the 10th and 24th ult. The works analysed were "Der Fliegende Holländer," "Tannhäuser," "Lohengrin," and "Tristan und Isolde." The illustrations were rendered admirably by Misses Plummer and Thorpe, and Messrs. W. C. Ward, W. B. Smith, and W. Dowdeswell. The audience on each occasion was large, and appeared to be much interested.

A FINE Art Loan Exhibition of an ambitious character was opened at Cardiff during the month of February by the Mayor, amid considerable ceremony. The object is to assist the funds of the Royal Cambrian Arts Academy, which is to be established in Cardiff. An organ of excellent quality has been erected in the orchestra of the Public Hall, where the Exhibition is being held, and Concerts are given daily. Among the contributors of artistic and historic treasures are the Duke and Duchess of Beaufort, Marquis of Bute, Earl Cawdor, &c. The intrinsic value of the loans is roughly computed at £70,000.

MR. FRANK BRADLEY, Professor at Trinity College, London, and Organist of St. Andrew's, West Kensington, announces four Pianoforte Recitals, two on the 16th inst., in Chiswick Vestry Hall, and two on the following day in Cadby Hall, West Kensington; vocalists, Madame Emma Beasley and Miss Jeanie Rosse. The admission to the afternoon Recitals will be by presentation of card only. We sincerely congratulate Mr. Bradley on his re-appearance after a long and dangerous illness.

MR. F. H. HORSCROFT gave a Concert of much excellence at Brixton Hall, on Wednesday evening, the 19th ult. Besides taking part in concerted music, Mr. Horscroft sang with decided success Gounod's "Maid of Athens," Loder's "The Diver," and M. Watson's "Anchored." Misses Helen D'Alton, M. Hoare and Marie Schumann (violin); Messrs. Arthur Thompson, F. Bevan, J. Brown, H. Taylor, E. Plater, Master F. Charlton, and Mr. Howard Reynolds (cornet-à-pistons), were all thoroughly efficient. Messrs. Turle Lee and Michael Watson divided the duties of accompanist.

WE have much pleasure in directing attention to the exceptional merits of two engravings recently published by L. H. Lefèvre, of King Street, St. James's Square, the subjects of which, "A Singing Class" and "A Dancing Class," will recommend them to our musical readers. They are etched by Mr. E. Salmon from the pictures by A. Ludovici, jun., exhibited at the Society of British Artists, Suffolk Street. The dresses, grouping, and attitudes of the pupils and the masters in both pictures are wonderfully life-like; and thoroughly recall the stately and artificial style of teaching in days gone by.

THE Kyrie Choir, under the direction of Mr. Malcolm Lawson, gave performances of "St. Paul," on the 12th and 19th ult., in St. Mary's Church, Hoxton, and in the Latimer Chapel, Bow. The soloists at the first performance were Miss Fusselle, Miss Arben, Mr. Reginald Groomer, and Mr. Pelham Roof; Mr. E. H. Turpin accompanying on the organ. At the second performance the solos were taken by Miss Eva Verner, Miss Arben, Mr. Hubert Fulkerson, and Mr. Arthur Sargeant; the accompanist being Mr. F. Sewell Southgate.

A SACRED Concert was given at the Union Church, Putney, on the 6th ult., when a good miscellaneous programme was arranged. The solo vocalists were Mr. Poole, Miss A. Rich, Mrs. R. Hart, Mr. A. J. Mayers, and Mr. E. Layton; Organist, Mr. C. King Hall; Conductors, Messrs. R. and R. P. Hart. There was a choir of thirty voices, the power of which was well displayed in choruses of Handel, Mendelssohn, &c. The quartet "Yea, though I walk," from Sullivan's "Light of the World," received a unanimous encore.

MR. JOHN THOMAS FRYE, who was appointed Organist of St. Mary, Saffron Walden, when eight years of age, has just completed his sixty-fourth year of service; and, having retired from the office, the churchwardens, and other friends and admirers, have determined to present him with a testimonial in recognition of his exceptional worth and ability. Mr. Frye is widely known, and not less esteemed for his social worth than for his musical skill as a performer on the pianoforte, organ, and viola.

THE fine organ which Messrs. Walker and Sons are building for Christ Church, Lancaster Gate, is expected to be ready for use on Sunday, the 27th inst. The instrument has been designed by Dr. F. E. Gladstone, the Organist of the Church. Special services will be held on the evenings of the 28th, 29th, and 30th inst., and May 1st. After each service a selection of music will be played by the following distinguished organists respectively: Mr. Walter Parratt, Mr. E. H. Turpin, Dr. Bridge, and Mr. W. S. Hoyte.

MISS ALICE WOODRUFFE gave her second annual Evening Concert, at the large Iron Hall, Bruce Grove, on Friday, the 21st ult. The vocalists were Madame Worrell, R.A.M., Madame Clara West, Miss Alice Woodruffe, Madame Florence Winn, Miss Lottie West, Mr. Arthur Weston, Mr. C. J. Murton, Mr. Frederick Bevan, and Mr. W. H. Webb; solo violinist, Mr. Arthur Payne, R.A.M.; accompanists, Mr. Stuart Lane and Mr. W. West. The Concert was most successful.

MR. J. MAUDE CRAMENT, Mus. Bac., Oxon., has resigned his appointment as Organist and Choirmaster at Holy Trinity Church, Brompton, after holding it for two years. During that time considerable improvement has been made in the choir singing, and, under his direction, several excellent performances, with orchestral accompaniments, of "The Messiah," "St. Paul," and Graun's "Passion Music" have been given in the church.

WE learn from the Paris *Figaro* that Gounod's re-written Opera "Sapho," the production of which has been so long deferred, was to be given, on the 31st ult., at the Grand Opera. The same week will see the first performance in Paris of "The Redemption," which will take place at the Trocadéro, on the 3rd inst. About the same time also the opera "Mireille" will probably be produced at the Opéra Comique.

ON Tuesday, February 26, Mrs. Beesley's pupils gave their annual Pianoforte Recital at St. Barnabas Schools, Clapham, before a large audience, when a classical programme was rendered with much skill and effect. Mr. Spinney, of Salisbury, also gave a brief musical lecture, accompanied by practical illustrations. At the conclusion Mrs. Beesley gave an excellent rendering of Chopin's "Andante Spianato" and "Grand Polonaise."

A VERY successful Organ Recital was given at St. John's, Waterloo Road, on the 11th ult., by the Organist of the Church, Mr. Henry J. B. Dart. The programme was composed entirely of French organ music, chronologically arranged from Lefebure-Wély to Saint-Saëns, and including compositions by Batiste, Chauvet, Guilman, Salome, and Widor. Two vocal solos were also effectively rendered by Mr. Charles James.

MADAME EDITH DANIEL gave her annual benefit Concert on Thursday evening, the 6th ult. The *beneficiaire*, who obtained a warm reception, contributed songs by Cowen, Bevan, and M. Watson. Madame Daniel was assisted by Miss Annie Matthews, Madame F. Brooke, Madame Raymond; Messrs. Coates, C. J. Murton, Rush-ton Odell, and F. H. Horscroft. Mr. Turle Lee accompanied with his accustomed ability.

ST. MICHAEL'S CHURCH, Folkestone, especially known for its musical services, has been enlarged at a cost of about £7,000, and is to be opened on May 1, together with a new organ, built by Messrs. Jones and Sons, of Fulham Road. The Rev. E. Husband, the Incumbent and Organist, has written a new Evening Service in E, for the occasion, which has just been published by Messrs. Novello, Ewer and Co., and is dedicated to Dr. Stainer.

THE Concert of the London Musical Society, which took place on the 29th ult., too late for notice in our present number, introduced the following interesting works for the first time to London amateurs: Cantata, "O weep for those," F. Hiller; "Vier Gesänge für Frauenchor, Harfe u. zwei Hörner," J. Brahms; Cantata, "Feast of Adonis," Jensen; and Cantata, "The King's Son," Schumann.

ON the 11th ult. the All Saints' Choral Society, Battersea, gave its second Concert this season, the programme containing several part-songs. The solo vocalists were Madame Allardice (pupil of Mr. F. E. Choveaux), Mrs. Barrett, Mrs. Godfrey, Miss Burch, Mr. Francois E. Choveaux, and Mr. Richardson, all of whom gave great satisfaction. Mrs. Barrett was accompanist.

ON the 3rd ult. the members of the Battersea Musical Association gave their first Concert this season before a large audience. The soloists were Miss Anna Whitmer, Madame Allardice, Mr. Edwin Rayner, and Mr. F. E. Choveaux. The violinist was Mr. A. Newton, and solo pianist Mr. F. E. Choveaux. The choral singing was highly satisfactory.

AT a recent visit of the Prince and Princess of Wales to the Royal College of Music, their Royal Highnesses were so much struck with the playing of Miss Marshall that they remained until the lesson was finished, and afterwards invited her to play at Marlborough House. Miss Marshall is the daughter of Mr. Joshua Marshall, of Huddersfield.

ON the 11th ult. an evening Concert was given at the East and West India Dock Company's Institute, under the direction of Mr. G. J. Rayner, assisted by Misses Josephine Pulham, R.A.M., and Florence Wydford, Messrs. Richard Evans, and Henry Behling. The concert was very successful.

DR. BRIDGE'S Motett, "Hymn to the Creator" (The song of St. Francis of Assisi), has been selected to form part of the opening service at the forthcoming Worcester Festival.

THE *Standard* says: "Arrangements are being made for holding an International Musical Festival at Canterbury in the last week in May. Two French Musical Societies will join with the local Musical Societies in a series of Concerts, which will be given for some charitable object. The city will be decorated, and there will be a public banquet."

AT the Organ Recital, at the Bow and Bromley Institute, on the 15th ult., Dr. Spark was the Organist. His selection, which included compositions by Gounod, Morandi, Sterndale Bennett, Batiste, Diemel, and himself, was received with much applause. Miss Fanny Bristowe was the vocalist.

AN Organ Recital was given on Sunday evening, the 2nd ult., at Holy Trinity Church, Gray's Inn Road, by Mr. Stretton Swann, assisted by the members of the Orpheus Amateur Orchestral Society. The programme included selections from Mendelssohn's "Hymn of Praise," Handel's "Samson," Costa's "Eli," &c.

AT the Students' Concert at Trinity College, London, on the 18th ult., the programme included Beethoven's Trio, No. 1, as well as instrumental and vocal solos by pupils of the following professors:—Mr. Bradbury Turner, Mr. E. Woolhouse, Mr. Alberto Visetti, Mr. G. E. Bambridge, Mr. J. H. Nappi, and Sir Julius Benedict.

THE Kyrle Choir gave a performance of "St. Paul" in the Congregational Church, North Bow, on the 6th ult. The solos were taken by Miss Mina Sheppard, Miss Arber, Mr. John Probert, Mr. James Blackney, and Mr. McCarty. Mr. Albert Orme conducted, and the accompanist was Mr. William Tate.

THE annual performance of Bach's "Passion Music" (St. Matthew) with orchestra, at St. Paul's Cathedral, will take place on Tuesday, the 8th inst., commencing at seven p.m. The Cathedral is now not closed at all after the afternoon service, and no tickets are required for the seats under the dome.

THE Middlesbrough Musical Union, under Mr. Kilburn, will perform Gade's cantata "The Crusaders," on the 23rd inst. The programme will also include Sterndale Bennett's Symphony in G minor, and a new Cantata, "The Norman Baron," by Mr. Thomas Anderton.

MR. LENNOX BROWNE'S Lecture on "Science and Singing," delivered before the Society for the Encouragement of the Fine Arts, is to be published immediately in an amplified form by Messrs. Chappell.

THE members of the Bloomsbury Church Choir Union are rehearsing for, and purpose holding, a Festival during Easter-tide, in one of the churches within their district.

A NEW two-manual organ by Messrs. Henry Willis & Son has just been placed in the church of St. Peter-le-Poer, Old Broad Street, City.

THE Gregorian Festival will take place in St. Paul's Cathedral in May. We hope to announce full particulars in our next issue.

A PERFORMANCE of "St. Paul" will be given by the Erith Choral Society, under the conductorship of Mr. Richard Lemaire, on Wednesday, the 23rd inst.

MR. ALBERT LOWE, L.Mus., has just been honoured with the diploma of Fellow of the Royal Society of Italy (Rome) through their Majesties the King and Queen.

A NEW Society, entitled "The Cecilian Choral Society," has just been established in Clapham. The work in rehearsal is Van Bree's "St. Cecilia's Day."

## REVIEWS.

*Johann Sebastian Bach.* By Philipp Spitta. Translated by Clara Bell and J. A. Fuller-Maitland. Vol II. [Novello, Ewer and Co.]

As the value of one section of a biographical work must needs be comparatively small, the publishers have been well advised in issuing the second volume of Herr Spitta's monograph so quickly after the first, and we trust that the third will appear after a similarly brief interval. In our

notice of the first volume we spoke at length of the special characteristics of the work—its complete exhaustiveness of the theme, and the pains taken by the author to render it not only invaluable as a life of Bach, but as a history of music in Germany before and during the period of the great master's career. It will therefore be unnecessary to further generalise on these matters, and a brief synopsis of the contents of the present volume will suffice. The portion of Bach's life which it comprises includes the Cöthen period, 1717-23, and the first eleven years of his experiences at Leipzig, 1723-34. We are accustomed to associate Bach with the Thomasschule in the last-named town, but it must be remembered that it was to his duties in two other places that the world owes a large proportion of his compositions. The organ works were chiefly written during the Weimar period, and those for clavier, violin, &c., at Cöthen, where he occupied the position of Capellmeister to Prince Leopold. Spitta insists that instrumental music (that is, music for its own sake) was the aim and essence of his being, and that the years spent in the tiny principality of Cöthen were the happiest of his life. Certainly he had an excellent patron in Prince Leopold, who was an enthusiastic and well cultured amateur; and until his marriage his relations with this gifted court musician appear to have been of the most cordial nature. Still Bach was not so absorbed in his duties as to entirely neglect the outer world. He made sundry art journeys, and in 1720 applied for the post of organist at St. James's, Hamburg, a proof that he felt that Cöthen did not afford free exercise for his manysided genius. There were seven other candidates, and the committee selected a certain Johann Heitmann, of whom Spitta says, ironically, that "what he had ever done in his art is less well known than the fact that on January 6, 1721, he paid over to the treasury of St. James's 'the promised sum of 4,000 marks current' in acknowledgment of having been elected." This kind of bribery seems to have been an ordinary custom, if we may judge by the record of the committee with respect to the matter, which is worth quoting: "That, no doubt many reasons might be found why the sale of the organist's appointment should not be made a custom, because it appertained to the service of God; therefore, the choice should be free, and the capability of the candidate be considered rather than the money. But if, after the election, the elected person, of his free will, desired to show his gratitude, this should be favourably looked upon by the Church." This pretty piece of sophistry did not save the committee from the just rebuke of the preacher Neumeister, who wished to have Bach, for at Christmas he declared that if one of the angels of Bethlehem desired to be organist to St. James's Church, and had no money, he would have to fly away again.

In accordance with the practice of the Bach family, the death of his first wife was followed quickly by his second marriage, and this part of his domestic history is dealt with in feeling terms and with as many interesting details as the author could gather and authenticate. Immediately afterwards Prince Leopold married, and from that moment his interest in music began to wane, his wife having no love for the art. Thus it was that Bach was led to seek a wider sphere for the exercise of his talents, and the post of Cantor at the Leipzig Thomasschule being vacant he presented himself as a candidate, and after much deliberation was accepted. With this appointment his personal history may be said to end. The remaining twenty-seven years of his life were passed in the quiet discharge of his very miscellaneous duties, though some time elapsed before pleasant relations were established between himself and his employers. The school had fallen into decay owing to gross mismanagement, and Bach seems at first to have trifled somewhat with that portion of his work which was distasteful to him. He was accused of doing nothing for his pay, and a proposal was made to sequester his income. True, he was always producing motetts, and had already given his sublime "Passion," according to St. Matthew, to the world. But these things did not count; the Cantor had to give a certain number of singing lessons, and not only did he neglect this duty, but treated the reproofs and admonitions of the Council in the same cavalier manner he had displayed at Arnstadt many years previously. Spitta does not seek to screen his hero from blame in this matter, though he puts forward certain ex-

tenuating circumstances. However, a new Rector was appointed in 1730, and, as he recognised the genius of his subordinate, matters became smoother, and Bach ceased the efforts he had been making to obtain another appointment.

This volume is as rich as the first in the analysis of the compositions, and in lengthy disquisitions on various developments of musical art. Herr Spitta waxes eloquent on the subject of the forty-eight preludes and fugues, and one passage here merits quotation: "There is a legend which tells us of a city of marvels that lies sunk beneath the sea. The sound of bells comes up from the depths, and when the surface is calm, houses and streets are visible through the clear water, with all the stir and turmoil of busy, eager human life—but it is infinitely far down, and every attempt to clutch the vision only trouble the waters, and distorts the picture. We feel the same thing as we listen to this music. All that stirred the soul of the composer, love and hatred, joy and sorrow, with their fortuitous and transient impulses, lie deep below the surface; faintly, remotely, we hear their echoes, and, as we gaze through the crystal flood of sound, we see the living soul within, and perceive that it suffered or was gay like ourselves, only what it was that stirred it we may not see. But each of us can recognise with kindred feelings the experience of his own life; every one of all the human hearts, which, for the last century and a half, has duly studied and absorbed this work; and this it is which has made it, to our own day, a perennial source of joy, and of spiritual refreshment and strength."

The chapters on the cantatas written between 1723 and 1734 will be read with much interest by musicians; but perhaps the most valuable portion of the volume is that which relates to the works on the Passion. It need scarcely be said that the settings according to St. John and St. Matthew are minutely and elaborately discussed, but the author also gives ample information concerning settings of the Passion previous to Bach, and here we realise the enormous superiority of his genius over that of all his predecessors and contemporaries. It is painful to read that of five works of this kind two, if not three, are lost for ever in consequence of the indifference and misconduct of one of his children. His manuscripts were divided between his sons, Emmanuel and Friedemann, and the former fortunately had the Passions according to St. John and St. Matthew; Friedemann, who supplied the exception that proves the rule with regard to the virtuous and conscientious life of the Bach family, sold the other three for a mere trifle, and two have entirely disappeared. But Herr Spitta inclines to the belief that the manuscript of a St. Luke Passion, in the possession of Herr Joseph Hauser, of Carlsruhe, is a genuine work but belonging to an earlier period than the date on the score. "The music itself is strange and puzzling; its very simple forms reveal a tender and soft expressiveness, but it is far away from the power, fervency, and grandeur of the "St. John" and the "St. Matthew" Passions. But although the score which exists was undoubtedly written at Leipzig, nothing compels us to assume that it was composed there. In Weimar, where he displayed no small industry as a composer of cantatas, he also occupied himself greatly with the whole class of Passion music."

The temptation to enlarge on the many matters of surpassing interest contained in the present volume is great, but it must be resisted, and we shall conclude by again complimenting the translators on the admirable way in which they have fulfilled their arduous task, the spirit as well as the letter of the original being preserved with scrupulous fidelity. The appearance of the third volume, with a copious index to the whole work, will be awaited with the utmost eagerness by musicians.

*The Musical Year, 1883. A Record of Noteworthy Musical Events in the United Kingdom, with a Reprint of Criticisms on many of them.* By Joseph Bennett.  
[Novello, Ewer and Co.]

We quite agree with the author of this volume that it becomes a question whether "the conditions of newspaper criticism are compatible with the production of that which is really worth preserving"; but it must be remembered that the artistic departments of many of our daily journals



have within the last few years fallen into the hands of those who, instead of furnishing us with bald records of what is passing before us, are desirous of estimating the value of these events by their probable effect, for good or evil, upon the future. Amongst the foremost of these pioneers in the good cause public opinion has already placed Mr. Joseph Bennett, the musical critic of the *Daily Telegraph*, who for fourteen years has, with an honesty of purpose which cannot be over-praised, eloquently expounded the doctrine of pure art according to his own convictions, and manfully battled with those innovations which he feared might tempt us by their novelty to the worship of a false faith. In reprinting his criticisms upon the past musical year, therefore, he has enabled us to read at our leisure many remarks upon the art which we would not willingly let die; and in addition to this, the book will be welcomed on the drawing-room table as—to use the author's words—"a modest chronicle of the year's doings." As a proof of the high tone of modern newspaper criticism, and in earnest of the laudable desire to sign his own opinions with his own name, Mr. Joseph Bennett has earned the cordial thanks of all who wish to elevate the musical taste of the people.

*Part-Writing, or Modern Counterpoint.* By Henry Hiles, Mus. D., Oxon. [Novello, Ewer and Co.]

DR. HILES'S work on Part-Writing is well-timed, although we cannot see why, having adopted so many of what he terms the "irritating restrictions" laid down by the old contrapuntists, he should so violently oppose their maxims in his Preface. Unquestionably "Counterpoint" is merely the art of part-writing; and when our author tells us that he has treated his subject "without reference to any exploded views," he merely means that he has advocated the observance of those rules which he thinks good and rejected those which he thinks bad. Thus much every teacher has a right to do; but it must be borne in mind that when once we throw aside the dogmas of those authorities upon counterpoint whose laws have been held in reverence by the greatest composers of the world, the doctrines taught by each professor can merely be regarded as individual opinions; and thus the part-writing of a student, instead of being based upon recognised rules, must necessarily be a reflection of the convictions of the master under whom he happens to study. Viewed in this light, we are inclined to look most favourably upon this latest contribution to the subject, and congratulate Dr. Hiles upon the care and thought he has bestowed upon his task. His specimens of what we must still term "Counterpoint" are extremely good, although conservative musicians would call many of them somewhat "free"; and we are especially pleased with his examples of Double Counterpoint and Canon. Let us say, however, in conclusion, that too much stress cannot be laid upon the necessity of studying these artificial contrivances; for what Dr. Hiles terms the "artistic covering which gracefully hides the strictly scientific structure" of modern music, is too often used rather to cover the defects of unskilful workmanship.

*Novello, Ewer and Co's. Albums for Violin and Piano-forte.* No. 2. Thirty Melodies. Composed by Berthold Tours. [Novello, Ewer and Co.]

THE second number of this work appeals especially to violin students who, having escaped from the Instruction Book, are desirous of performing something higher than arrangements of operatic airs before attempting the more important compositions of the standard writers for the instrument. A practical violinist like Mr. Berthold Tours is the only person who should be entrusted with the difficult task of leading a pupil by the right path to perfection; and apart from the tuneful character of the melodies before us, therefore—which we are told in the title-page are expressly written to be used in connection with the author's Violin Primer—it will be found that they shadow forth much of the feeling of the subjects used in the classical works of our great composers. It may be added that the pianoforte part is, as a rule, quite as essential as that for the violin; and, although not by any means difficult, will demand care and minute attention to variety of touch.

*Harold.* A Cantata. Written by Edward Oxenford. Composed by Arthur E. Dyer. [Wood and Co.]

THE multitude of Cantatas published in the present day is a hopeful sign of the fact that the musical public is beginning to prefer works, even of slender material, to a selection of detached vocal pieces. Yet we cannot but think that in choosing a libretto for such compositions purely dramatic subjects should be avoided unless the Cantata is intended for a concert-room, and consequently written with accompaniments for a full orchestra. The "argument" of "Harold" is thus described: "Harold, having defeated the King of Norway in Northumbria, returns to York, and is there feasting with his victorious troops when tidings arrive of the landing of the Normans in Sussex. On receiving this news Harold hastens to London, and thence, with his army, to Hastings, where he prepares to give battle to the invader." A theme like this is scarcely suitable for a drawing-room, with the accompaniment of a pianoforte, and still less for a concert-room with only such limited aid. Mr. Dyer has, however, done his best under the circumstances, giving but small prominence to his warlike choral pieces and bringing forward his more quiet numbers for the principal characters. From the choruses we may select for commendation "Fill, ye goblets" (which, however, savours somewhat too much of the conventional melodramatic drinking chorus) and the chorus of Priests. The tenor song "Be glad while ye may"—a feature in which is a marked figure in the accompaniment—and a duet for soprano and tenor, "On holly's glowing pages," are amongst the most melodious specimens of the music for solo voices.

*The Organist's Quarterly Journal.* Parts LX. and LXI. Edited by W. Spark, Mus. Doc. [Novello, Ewer and Co.]

THIS Journal is now in the sixteenth year of its existence, and its continued prosperity proves that Dr. Spark discerned a want and supplied it in a satisfactory manner. It may be asked, How many masterpieces have been given to the world through the medium of *The Organist's Quarterly Journal*? It is of greater importance, however, to know that, in spite of the number and popularity of arrangements, organists are willing to accept original compositions whenever they can obtain them. The sixtieth part of this publication commences with the first instalment of a Fantasia, in three movements, by the editor. It is a straightforward, solidly written piece in 3-4 time. An Impromptu in A, by W. H. Maxfield, is slightly crude; and we do not care for a patchy and vague Fantasia by J. Katterfeldt. The best piece in the part is an effective and musicianly Postlude in C, by F. J. Read. Part LXI. opens with the second movement of Dr. Spark's Fantasia, an Andante espressivo in A flat, very modern in style, and suitable for Recitals. An Introductory Voluntary on the Russian Hymn, by J. T. Pye, and an Andante in D, by J. H. Wallis, are not remarkable. Dr. J. C. Tiley's Fugue on the first section of St. David's tune contains some clever writing, though it is free rather than severe in construction. The last piece is a very showy and florid Concert Aria in A, written in the style of drawing-room pianoforte music.

*Sisera.* A Cantata for Treble Voices. Written by Marmaduke Browne. Music by Isidore de Solla. [Weekes and Co.]

THE subject of this Cantata is stated in few words: "The scene is laid in the women's apartments of the palace at Harosheth. The mother of Sisera, surrounded by her wise women and maidens, has watched the hosts of Jabin, King of Hazor, start on their expedition against the Israelite tribes." We must congratulate the author of the libretto founded upon such slight materials, many of the pieces indeed showing true poetical feeling. The composer, if somewhat too restless in his tonalities, and evidencing a tendency to be ultra-dramatic, has nevertheless given us some very good and effective vocal writing, the soli and chorus "Visions of joy" being by far the best portion of the work. The pianoforte part seems almost like an arrangement from a full score; but we see no intimation of the Cantata having been instrumented for an orchestra.

*The Lady of Shalott.* A Cantata for Female Voices. The poem by Lord Tennyson, poet laureate. Composed by Wilfred Bendall. [Novello, Ewer and Co.]

THIS graceful setting of Tennyson's well-known poem is a worthy addition to the rapidly increasing store of Cantatas for Female Voices, the publication of which has done so much to create an interest in part-singing with drawing-room amateurs, and to substitute for the sickly sentimental ballads of the day some pieces with varied dramatic colouring which shall sufficiently sustain the attention of an audience. The voice parts in Mr. Bendall's work are written with much purity, and although tolerably easy to learn, will require to be most carefully sung and well rehearsed together in order to produce the effect intended by the composer. Preceded by a brief introduction, the Cantata opens with a melodious chorus in A major. This is followed by a soprano solo, with chorus in A minor, one of the best numbers in the work, although perhaps one of the least pretentious. No. 3 contains some effective changes of key, and follows most sympathetically the words throughout. The flowing arpeggios which introduce the fourth number lead with much effect to the choral phrase in D minor, and the manner in which this finale is treated—especially in the Allegro Agitato, "Who is this? and what is here?"—shows that the composer has decided dramatic power, and encourages us to hope that we may again welcome him in a work of greater importance.

*Popular Self-Instructor for the Pianoforte.* Containing the Rudiments of Music, Scales, &c. [F. Pitman.]

WE are always glad to give a good word to cheap works for self-instruction in music, provided the principles laid down are so founded in truth that the student who wishes in after years to extend his knowledge shall at least have nothing to unlearn. In the little book before us all the explanations of the value of notes, rests, time, and the construction of the major scale are exceedingly clear, and the airs which are given are sufficiently popular in character to please a beginner. But unfortunately an attempt is made to teach the minor mode, and this is the manner in which the subject is summarily disposed of: "If we play the scale of C upwards, but make its third note (E) flat instead of natural, it will at once be seen what is meant by a minor scale; for by flattening the E its distance from C is made less than in the ordinary scale of C. The word 'minor' means less; so that a minor scale is simply one that has a lesser or minor third." Now this is positively false teaching, for by totally ignoring the minor sixth of the scale, one of its beautiful characteristics is never understood by the young pupil. It is lucky that even a simple melody is not given in the minor key, or most assuredly this eloquently expressive interval would have a place.

*It was a Lover.* Part-Song for S.A.T.B. Words by Shakespeare. Music by Joseph C. Bridge, M.A., B. Mus. [Novello, Ewer and Co.]

THE composer of this Part-Song has thoroughly caught the true spirit of Shakespeare's words and given a most effective musical colouring to poetry which, from its excessive quaintness, demands something more than smooth four-part writing. We are particularly pleased with the manner in which the oft-recurring "hey nonny no" is treated, and take exception only to the three consecutive chords of the 6-4 in the two bars at the conclusion of the composition.

*Rondeau à la Berceuse.* Pour Piano. Composé et Dédicé à Mrs. Edward P. Pope, par Walter Macfarren. [Stanley Lucas, Weber and Co.]

AMONGST the very many graceful trifles for the pianoforte contributed by this composer the *Rondeau* before us must assuredly take a prominent position. The melodious principal theme, with the effective syncopated accompaniment, is excellently contrasted with the animated second subject—introduced by an enharmonic change—the return to the original melody leading us, without any undue display of profundity, to the conclusion of a piece which both for its inherent attraction and as a study for touch, we heartily recommend to pianoforte students.

*Ride a Cock-horse.* Nursery Rhyme. Part-Song for Mixed Voices. By C. A. Macirone. [Stanley Lucas, Weber and Co.]

AMONGST the many musical settings of Nursery Rhymes by modern writers Miss Macirone's "Ride a Cock-Horse" must take high rank. The holiday moments of so accomplished a composer are seldom trifled away without some pleasurable record of the time; and we can scarcely doubt that this little Part-Song, although merely a *souvenir* of some such bright periods of repose from sterner work, will live long in the memory of all who hear it. It is charmingly written, easy to sing, and instinct with a humour which never degenerates into burlesque. We sincerely hope that it may find a place in the programme of one of the concerts of Mr. Henry Leslie's Choir during the present season.

*Romanzetta.* For Pianoforte, Violin, and Violoncello. Composed by Henry Smart. Posthumous work. [Novello, Ewer and Co.]

THIS lovely, tranquil Andante is indeed a welcome *souvenir* of a composer who, with a well-earned fame for the production of important works, never failed, by his artistic feeling and refinement, to invest the merest trifles with the utmost interest. The piece is extremely simple, but the melodiousness of the theme—assigned in turn to the pianoforte and violin, with a delicate accompaniment for the violoncello—will charm all hearers; and, although it need scarcely be said that it appeals more to the mind than the fingers of the players, there can be little doubt that this *Romanzetta* will become extremely popular as a high-class drawing-room composition.

*The Hymns of Martin Luther, set to their original Melodies.* With an English version. Edited by Leonard Woolsey Bacon, assisted by Nathan H. Allen. [Hodder and Stoughton.]

"I AM not of opinion," says the great Protestant Reformer, Luther, "that all sciences should be beaten down and made to cease by the Gospel, as some fanatics pretend; but I would fain see all the arts, and music in particular, used in the service of Him who hath given and created them." How earnestly the writer of these eloquent words worked to ensure the realisation of his wish is known to all; but the rich mine of wealth he bequeathed to us, valuable alike in words and music, can only be fully appreciated when placed in a volume like the one before us, which may indeed be regarded as one of the most important contributions to the recent Luther Festival. In the Introduction the Editor tells us "that many of the tunes that appeared simultaneously and in connection with Luther's Hymns were original with Luther himself, there seems no good reason to doubt;" and although in this we perfectly agree, it is a matter of extreme difficulty to know, with the exception of one or two, which were really composed by him. The tunes, however, are in every case most sympathetically wedded to the words, and the collection here presented reflects the utmost credit upon all concerned in its publication. The volume is really beautifully got up, the commencement of the well-known "Ein feste Burg," in golden notes upon the cover, presenting a most tempting appearance to all lovers of Lutheran music.

*A Day-dream.* Melody for Clarinet, with an accompaniment for the Pianoforte. Composed by C. A. Ranken. [Duncan Davison and Co.]

WE have had the pleasure of noticing most favourably several songs by the composer of this piece, and are glad to be able to award equal praise to a composition written for an instrument which we should much like to see more cultivated by amateurs. The "Day-dream" is a charming little sketch, both the melody and accompaniments being highly attractive throughout. The principal instrumental part is written in G for a B flat clarinet; but merely as a guide to the pianist, we think it would have been better to let it appear in the pianoforte copy as it is played; for performers not accustomed to transposing instruments will doubtless be puzzled when they see it in one key and hear it in another. The title-page informs us that a violoncello part, in lieu of that for the clarinet, is also published.

*Te Deum, in simple form.* By James J. Monk.

[F. Pitman.]

*O be joyful in God, a Festival Anthem.* By James J. Monk. [Novello, Ewer and Co.]

A COMPOSER must be accounted eccentric who chooses the key of F sharp major for a *Te Deum* "in simple form for parochial use." The unusual key and one or two doubtful chords are, however, the only points inconsistent with Mr. Monk's description of his work. The music flows on quietly in plain four-part harmony, and contains no features worthy of special praise or condemnation. The anthem is written in a style which can scarcely commend itself to musicians. In the course of ten pages there are seven distinct movements, the general effect being that of a series of patches, while all development of the subject matter is of course out of the question. There are indications, moreover, that the composer is not thoroughly grounded in the theory of his art. Passing over the consecutive fifth at bar 12, page 1, we come to a solo embellished with a series of unmeaning arpeggios and chromatic scales for the right hand. Mr. Monk's method of writing the chromatic scale is extremely simple—sharps ascending and flats descending. The Anthem concludes with one of the oddest examples of fugal writing we ever remember to have seen.

*Twenty-five Studies for the Pianoforte.* By Georges Pfeiffer. [Edwin Ashdown.]

THE author of this work tells us that his Exercises are intended as an introduction to the celebrated Studies of J. B. Cramer; and certainly we can imagine no better preparation for a student who is desirous of building up a good, solid style of execution. The design is well planned and most successfully carried out, each study being written with a specific object, those for Extensions, Repeated Notes, Octaves, Legato playing, and Arpeggios being especially good. We sincerely hope that the whole, and not a portion, of these Studies will be extensively used; although the composer, by publishing them in three separate books as well as in the complete form, tempts pupils to disregard this advice.

#### FOREIGN NOTES.

A LETTER of the late Richard Wagner, probably his last, dated February 11, 1883, and addressed to Angelo Neumann, has been published by German papers on the anniversary of his death. This last epistle from the great poet-composer's pen is universally interesting, as giving his opinion of the manner in which his works would probably be received by the various European capitals. We reproduce an extract from the letter, omitting everything that does not bear on this point. He says: "I see in the papers that you are going to Prague and Pesh in March. What then? Did you really intend coming to Venice? I should consider that a most unfortunate idea. Germans and Slavs—that will do; but not Latins and Romans. Belgium is a well mixed nation, but in Paris you might have a nice experience. Russia, Stockholm, Copenhagen, and probably also Hungary, are all good."

The latest musical events in Paris show that the Latins and Romans are not so bad as Wagner thought them. Two highly important Wagner novelties were performed on one day (the 2nd ult.) in the French capital, and obtained a success which the most sanguine of Wagner's friends and followers would not have dreamt of a short time ago. M. Colonne produced at his Châtelet Concert the final scene of the first act of "*Parsifal*"; and M. Lamoureux played, at the Château d'Eau, the prelude and the whole of the first act of "*Tristan und Isolde*." All the Parisian papers, even the most anti-Wagnerian, acknowledge that these performances were an immense success, an undeniable fact which is also proved by the repetition of the whole Lamoureux programme a week after.

Hans von Bülow, the "irrepressible," has got himself into another scrape. At an Orchestral Concert conducted by him at Berlin, one of his own compositions was demanded by an enthusiastic audience, when, to the astonishment of everybody, the Coronation March from

Meyerbeer's "*Prophète*" was played instead of a repetition of Bülow's own work. After the conclusion of the March, Bülow turned round to his audience and treated it to a little speech in which he vigorously denounced the manner in which the "*Prophète*," and in fact everything else, was produced at the Imperial Opera House in Berlin. In the course of his speech he gave this time-honoured Institution the witty and sarcastic epithet of "*Circus Hülsen*." For the information of our readers we add that Herr von Hülsen is and has been for many years the much maligned director of the Royal Prussian Theatres. This gentleman has reciprocated by placarding in his theatres an appeal to the artists engaged to treat Herr von Bülow with contempt by not noticing in any way his impudent remarks, promising at the same time that he would ask at a certain place whether any person using publicly such language was fit to hold the position of an officer of the Ducal Court of Saxe-Meiningen. We hear that Bülow intends tendering his resignation.

Herr Joachim has postponed his American tour until next year, on account of the difficult circumstances in which the Philharmonic orchestra of Berlin, whose conductor he is, is placed. An appeal has been lately issued by the leading musicians of that city, to ensure by yearly subscriptions the existence of this orchestra, and to make it a permanent institution which would always be at the service of intending concert-givers.

An enterprising publisher, Herr Hugo Pohle, of Hamburg, announces a real tenth Symphony by Beethoven. On looking closer into the announcement we find this to be Beethoven's String Quartet, Op. 131, arranged for full orchestra by Müller-Berghaus. It is to be regretted that in the great composer's own fatherland there should be an earnest musician to be found who would consent to so misrepresent and mutilate one of the most beautiful works of the master, and a publisher to lend his aid in publishing such an arrogant arrangement. We hope that Herr Pohle's latest speculation will prove a decided failure, as otherwise he may treat us to half-a-dozen more of his *real* Symphonies by poor Beethoven.

The sixty-first Lower Rhenish Musical Festival is to be held this year at Düsseldorf, from June 1 to 3, under the conductorship of Herren Johannes Brahms and Julius Tausch. The chief works to be performed are Handel's "*Messiah*," Bach's Magnificat, Schumann's Overture, Scherzo, and Finale, Rheinberger's "*Christoforus*," Brahms's Third Symphony and his "*Gesang der Parzen*," the Prelude to "*Parsifal*," and Beethoven's "*Pastoral*" Symphony.

Nessler, the composer of the opera "*The Piper of Hamelin*," recently heard in London, has written a new opera, "*The Trumpeter of Sakkingen*," which will shortly be performed at Leipzig.

Herr Georg Ritter, an excellent tenor, has just finished a most successful tour through Holland and Germany, which culminated in a Concert given at Hamburg. In consequence of his success on this occasion he has been engaged to sing at one of the Concerts of the Philharmonic Society in that city during the coming autumn.

The latest novelty at the Hamburg Stadt Theater has been the opera "*Spanish Students*," the words by William Faber, the music by the Danish composer, P. E. Lange-Müller. The work failed to create any great impression.

The long-expected first performance of the opera "*Helianthus*," by Adalbert von Goldschmidt, took place at Leipzig, on the 26th ult., too late to allow of our chronicling its reception.

Madame Pauline Lucca has suddenly left the Imperial Opera House of Vienna without giving a reason for her departure.

The general German Musical Association will hold its Annual Festival at Weimar, from the 5th to the 8th of June, when it will enter its 25th year of existence.

"*Mazeppa*," a new opera by Tchaikowsky, was produced, for the first time, on February 15, at the Imperial Opera House at Moscow. The work met with a most enthusiastic reception, and the composer was several times called before the curtain. The pieces which produced the most effect are said to have been the overture, a chorus for female voices in the second act, and the duet between Marie and Andreas. The opera was carefully put on [the

stage under the composer's own direction. A performance later on at St. Petersburg met with the same hearty reception.

The Society for the Promotion of Musical Art proposes to establish a Conservatory of Music at Amsterdam, under the artistic directorship of Franz Coenen, a brother of the well-known pianist and composer, Willem Coenen. The following gentlemen will be engaged as Professors: Julius Röntgen (piano), Cramer and Simner (violin), Henry Bossmans (cello), Daniel de Lange (counterpoint and composition).

On the 12th ult. a Concert was given at the Salle Flaxland, Paris, by the Misses Speer. The French papers speak highly of the performances of these young ladies, as vocalist and pianist respectively, and express the hope that they may soon be heard again. We understand that the Misses Speer will shortly appear in London.

Saint-Saëns's Oratorio "Le Déluge" was performed, on the 16th ult., at one of the Popular Concerts at Brussels, and obtained a decided success. The same composer is reported to be writing an important Symphony which he intends to call "Hymn to Victor Hugo." It will be performed during the coming summer at the Trocadéro, Paris.

At the Brussels Conservatoire performances have lately been given of three of the chief operas of Gluck, "Iphigénie en Tauride," "Armide," and "Iphigénie en Aulide," under the direction of M. Gevaert.

The pupils of the College St. Servais, at Liège (Belgium), recently gave a performance of Gounod's "Redemption." Notwithstanding its having to labour under the great disadvantage of a Pianoforte accompaniment only, it created so deep an impression that a general desire has been expressed that the performance may be repeated publicly, with an accompaniment of full orchestra.

Our Correspondent at Turin writes: "The International Musical Competition for Choral Societies, Brass, and String Bands, is to take place in the first week of August. There will be six contests: (a) for the Italian choral societies and bands; (b) for the foreign societies and bands; (c) for the foreign societies reading at first sight; (d) a competition between the foreign societies marked as excellent and superior and the first division of Italian societies, all having competed in the contest (a); (e) a special contest (if allowed by the Minister of War) between military bands; (f) a contest between those bands who have won the first places in the contest (e). A musical festival will be given, at which all the societies will perform. A commemoration medal will be given to all the societies and bands competing. There will also be a first prize of £80 for the choral societies, one of the same sum for the stringed bands, and a prize of £40 for the brass bands. To the conductors of societies winning one or more prizes, a *baton* will be presented. Ten pieces were sung, on the 2nd ult., by the Stefano Tempia Choral Society, including a madrigal of S. Tempia; Chorus of Hermits in "Faust," and "Gipsy Life" (Schumann); Gounod's Chorus and Solo "Pentecost" ("Redemption"); Mendelssohn's "Addio," for male voices, &c. Signor Roberti and his Society are busy studying a fine selection for the evening of Holy Thursday, when a crowded audience will probably attend."

Italian papers report a great success obtained by a new opera, "Stella," composed by Signor Auteri-Manzocchi, at the Argentina Theatre, in Rome, where it was performed on the 16th ult. Solo singers, as well as chorus and orchestra, shared in the enthusiastic applause, the latter having to repeat the Prelude to the third Act.

A new Opera, "Laureano," by a Portuguese composer, Senhor Machado, is shortly to be produced at the San Carlo Theatre, Milan.

The programmes of the Sociedade de Musica de Camara at Oporto show that this Society conducts its operations with considerable enterprise. Last month, in addition to two quartets by Beethoven, quintets by Saint-Saëns and Schumann, and smaller pieces by Mendelssohn, Brahms, Tchaikowsky, and Liszt were given.

Ernest Doré, an excellent musician, brother of the great painter, Gustave Doré, died lately at Paris.

Carl La Roche, the Nestor of Austrian actors, died at Vienna on the 11th ult., aged 88 years.

## CORRESPONDENCE.

### CHEAP ANALYTICAL PROGRAMMES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As a constant concert-goer, may I ask you to use your influence towards procuring a desirable reform—a reduction in the prices of analytical programmes?

It is not necessary for me to say anything in favour of the utility of analytical programmes, the mere fact that they exist at all being sufficient evidence of their possessing an educational value. This being so, does it not seem very desirable that the price of the programmes should be such as would not merely enable but induce each member of the audience to purchase one? The prices at present charged, however, effectually prevent this. For example, the frequenter of the Popular Concerts is asked to pay sixpence for a book containing stereotyped remarks which have done duty over and over again; and the Directors of the Richter Concerts are more audacious still in demanding a shilling for what are mere reprints of familiar analyses by "G." and "C. A. B." That these prices can be very largely modified is proved by the fact that in Edinburgh the Choral Union programmes, which are identical in design and matter with those of the Crystal Palace, are sold for threepence. If this can be done where a smaller musical public exists, surely it might in London, where larger audiences would be a guarantee of commercial success. You, Sir, have so constantly advocated the cause of cheap music, &c., that I look with some considerable confidence for your support on the present occasion.

I am, Sir, your obedient Servant,

L. L. R. C. RUMSEY.

London, N.W., March 15, 1884.

### THE WESTMINSTER ABBEY ORGAN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your correspondent who furnishes your last number with particulars and scheme of the above organ says there are only two other organs in England with a thirty-two feet pedal reed of metal. I beg to correct that statement with the following facts, supplied from memory, and without any reference to the specifications of our large organs. There are thirty-two feet pedal reeds of metal in the church organs of Doncaster and Westminster, and the Concert Hall organs at Sheffield, Leeds, Liverpool, Royal Albert Hall, Alexandra Palace, and Regent's Park.

Yours truly,

ARTHUR W. SPEED.

Sheffield, February 26, 1884.

### TO CORRESPONDENTS.

\* \* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

COLD WALTHAM.—We think both ways are wrong; the pace at which the tune should be sung must be regulated by the metronome marks.

J. W. ODELL.—The Archbishop of Canterbury has the power to confer the degree of Mus. D. on a musician. No examination is required, but the recipient has to produce certificates of musical efficiency from two musicians.

W. S. L.—We do not know of any biographies of Bellini and Donizetti, except those that may be found in musical dictionaries.

W. H. S.—(1) We think the use of the Digitorium may be beneficial as a means of strengthening the fingers, but care must be taken that it does not induce a heavy touch. (2) You should consult a medical man.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

**ASHEFELDY, N.B.**—The annual Concert of the Choral Union was given on Thursday, the 6th ult., in the Breadalbane Academy. The first part of the programme consisted of Bennett's *May Queen*, which was excellently rendered. The solos were well sung by Mrs. Ferguson, Mr. Archibald, and Mr. Glencorse. The second part was miscellaneous. The accompaniments throughout were played in an able manner by Mr. Jesse Timson, and Mr. G. H. Norrington conducted with his usual ability.

**ADDISCOMBE.**—The second Classical Concert, under the management of Mr. L. de Clercq, was given in the Addiscombe Hall, on the 13th ult. The programme included Beethoven's Quartet, Op. 16, for pianoforte, violin, viola, and violoncello, played by Miss Johnson, Messrs. Best, De Clercq, and Wildman; and one for strings only, Op. 48 (Haydn). Both were excellently rendered. Mr. Sydney Leppard gave an excellent performance of Beethoven's "Moonlight" Sonata, and Mr. Louis D'Evigle contributed some violin solos, two of which were his own composition. The vocalists were Miss Mary Hallam and Mr. de Clercq.

**APPLEBY, WESTMORLAND.**—The fourth Concert of the Musical Society was given, under the conductorship of Mr. D. Samuel, on Tuesday evening, February 26, at the Assembly Room of the Tufton Arms Hotel. The first part of the programme consisted of Lahee's *The Building of the Ship*. The choruses were excellently rendered by the Society, and the solos and recitatives were ably sustained by Miss H. Cooper, Mr. Macdonald, and Mr. McCall. The second part consisted of songs by the above-named artists, glees and part-songs by the Society, and selections of instrumental music by the string band.

**BANGOR.**—The first of the Subscription Concerts was given in Penrhyn Hall on the 11th ult. The artists engaged were Herr Steudner-Welsing (pianoforte), Mr. Lawson (violin), Herr Havemann (violoncello), Mr. Hughes (vocalist), and Miss Nixon (accompanist). High praise must be awarded to Herr Welsing for his artistic rendering of Beethoven's "Moonlight" Sonata and a group of pieces by Chopin; to Mr. Lawson for his excellent performance of Mendelssohn's Violin Concerto and "Gipsy Reminiscences" (Sarasate); and to Mr. Hughes (a promising pupil of Dr. Rogers) for his refined singing of two songs, one of which especially, Blumenthal's "Message," elicited well deserved applause. Herr Havemann's solo was also well received; but the composition, by Grützmacher, was scarcely worthy of the care bestowed upon it. The admirable pianoforte accompaniments by Miss Nixon must be mentioned as a most attractive feature of the evening.

**BEAMSTER.**—A very successful Concert was given by the members of the Choral Society on Tuesday evening, February 26, in the National Schoolroom. The first part of the programme consisted of Mr. L. N. Parker's Cantata *Silvia*, the solos in which were well sustained by Miss M. Gill, Miss Studley, Mr. W. Clench, and Mr. James Hopkins, R.A.M. The choruses were excellently sung by the members of the Society. Miss Tilleley presided at the pianoforte, and Mr. Fred Stone at the harmonium. Mr. Hopkins conducted. The second part of the Concert was miscellaneous.

**BEPFORD.**—The first Concert of the Musical Society (eighteenth season) was held in the Corn Exchange, on Tuesday, February 26. The chief attraction centred in the Sacred Cantata *Bethany*, the composition of Mr. F. H. Diemer, the founder and conductor of the Society, who was greeted at the conclusion with well-deserved applause. The principal vocalists were Miss Larkcom, Miss Jeanie Rosse, Mr. Kensington, Mr. Cecil Higgins, and Mr. Kingston. The trumpet obligato to the Resurrection air was finely played by Mr. Herbert Sartoris, and the unaccompanied Trio was beautifully sung by three ladies of the choir, and rapturously encored. The chorus singing, for which this Society is famed, was quite up to its usual standard, and the band highly effective. Rossini's *Stabat Mater* brought a most delightful Concert to an end.

**BELPER.**—On Thursday, February 28, the Concert of the Harmonic Society was given in the Public Hall, in the presence of a highly appreciative audience. The first part was devoted entirely to selections from Handel's *Messiah*, the principal vocalists being Miss Vinnie Beaumont, Miss Hey, and Mr. Kenningham. Dr. Spark, of Leeds, presided at the organ, and his pupil, Mr. W. Windle, Organist of Belper, conducted. The choruses were sung with much precision and effect. Miss Beaumont sang "Rejoice greatly" in a manner that left nothing to be desired, the difficulties of the most florid passages being surmounted with ease; and Miss Hey was highly successful in "O Thou that tellest" and "He was despised." The second part was miscellaneous. The Concert was a great success.

**BOLTON.**—The eighth of a series of Concerts for the People was given in the Temperance Hall, on Saturday, the 15th ult., before about 1,500 persons. The instrumentalists were Herr Bauerkeller (violin) and Messrs. G. W. Nelson (viola), Joseph Morris (clarinet), Henry Smith (violoncello), and Robert Johnson (piano). The vocal selections were rendered by a chorus of gentlemen amateurs.—Mendelssohn's Oratorio *Elijah* was given in the Town Hall, on Wednesday evening, the 19th ult. The principal vocalists were Miss Annie Marriott, Miss Hilda Wilson, Mr. Sidney Tower, and Mr. Herbert Greg. The band and chorus of the Bolton Philharmonic Society, under the conductorship of Mr. H. Taylor, and with Mr. W. Mullineux, F.C.O., at the organ, were highly satisfactory.

**BRIDOR OF ALLAN.**—The opening Concert of the revived Choral Society was given, on the 21st ult., in the Free Church. The first part was devoted to Mendelssohn's *J. auda Sion*, the accompaniments to which were furnished by Miss Irving at the pianoforte and Mr. J. L. Graham at the harmonium. The choruses were extremely well rendered, and ample justice was done to the soprano solo by Miss Bruce. The second part was miscellaneous. Under the excellent Conductorship of Mr. John Erskine, the Society has now every chance of a brilliant future.

**BROMLEY, KENT.**—Mr. Ernest A. Williams gave a Promenade Concert on Monday, February 25, assisted by Misses M. Gwynne, Elise Worth, and Alice Kean; Messrs. F. Williams, Ernest Williams, and Herren H. and R. Koenig. The Concert was artistically a great success, the feature of the evening being Herr R. Koenig's masterly performance on the violin.

**CARDIFF.**—On St. Patrick's Day a special evening of Irish music was given at the Fine Art Exhibition before a large audience. The arrangements were entirely entrusted to Madame Clara West's Concert party, from London, including Madame and Miss Lottie West, Messrs. Joseph Tapley, Henry Prenton, and W. West, all of whom were highly successful.

**CHELMSFORD.**—On the 1st ult., the last but one of the Saturday Evenings for the People took place at the Corn Exchange. The musical arrangements were under the direction of Mr. F. R. Frye, F.C.O., Organist of the Parish Church. The programme included a pianoforte duet by Mr. Frye and Miss F. Dickson, songs by Miss Alice Kean, a piano and American organ duet by Miss R. M. Copland and Mr. Frye, Mendelssohn's "I would that my love," Webbe's "Glorious Apollo," &c. These entertainments have been carried on through the winter season for the purpose of supplying an enjoyable evening to the working classes at a cheap rate.

**CLAUGHTON.**—The Wirral Amateur Choral Society gave an excellent performance of Sir G. Macfarren's Oratorio *King David*, at the Music Hall, on the 18th ult. Madame Billinie Porter created a marked effect in the soprano part; and Miss Dalin and Messrs. Alsop and Chisholme were also highly successful. The choruses were efficiently rendered; and, in the absence of a band, the accompaniments were assigned to a pianoforte and organ, presided at by Mr. W. T. Driffeld and Mr. Charles Collins respectively. The work was ably conducted by Mr. Karl Meyder.

**CUPAR, FIFE.**—The members of the Amateur Musical Association gave their annual Concert in the Corn Exchange, on Tuesday evening, the 4th ult. The first part consisted of Prout's *Alfred*, in the rendering of which the Society was supported by a small orchestra, pianoforte, and harmonium. The band was led by Miss D. Hamilton. The solo parts were well rendered by Miss Watson, Mr. Bromley, and Mr. Angus. The Choir, numbering over fifty voices, sang the choruses in excellent style. The second part was miscellaneous, consisting of part-songs by the Choir, solos by Miss Yoole and Messrs. Watson, Cooper, and Angus, and a violin solo by Miss Hamilton. Mr. G. H. Crookes conducted.

**DENTON.**—Mr. A. D. Keate gave a Concert on Monday, February 25, assisted by a number of his pupils, and Miss Bessie Holt, R.A.M., Miss H. Howard, and Mr. C. H. Warren. A miscellaneous programme was well rendered.

**DETROIT, U.S.**—The Schumann Society, organised only four months ago, gave its first Concert at Detroit Opera House, on January 28, before an audience of nearly two thousand people. Judging from the inaugural performance of this Society, it has every chance of a brilliant future. The orchestra was excellent, the vocalists, Miss Hope Glenn, Miss Alice Waltz, Mrs. A. R. Linn, Messrs. Louis P. de Sale, and George E. Thompson; the instrumental soloists, Messrs. Franz Apel (Pianoforte) and W. Luderer (violin); and the Choir were thoroughly efficient, and the programme was in the highest degree interesting. Mr. de Zielinski proved an able Conductor.

**DUNDEE.**—The Chapelshade Musical Association gave its first Concert for the season, in the Kinnaird Hall, on Thursday, February 28. The pieces which received the greatest amount of approbation were "God and King," from Costa's *Eli*; "Bingley," a hymn tune, by the Rev. F. W. Davis, of Blairgowrie, N.B.; "Stars of the summer night," by Hatton; and "Fall on us, O night," by W. J. Westbrook. Mr. John Sims was an efficient Conductor, and the solo vocalists were Miss Macpherson and Mr. J. Stewart; pianist, Mr. D. F. Justice. The proceeds of the Concert were in aid of the fund for the relief of the sufferers by the boat disaster in the River Tay, a short time before.

**EDINBURGH.**—A very successful Concert was given on Friday evening, the 14th ult., in Brighton Street Chapel. The principal vocalists were Miss M. Hay, Miss J. Hogg, Mr. T. Bartleman, and Mr. H. Scott, who were all well received. Mr. Greenslade, Conductor and Organist, gave the overture to "Semiramide" on the organ with good effect.

**FOLKESTONE.**—A Sacred Concert was given at the Wesleyan Chapel by Mr. Roberts, the Organist, on Monday, February 25. A small string orchestra was ably led by Mr. J. R. C. Roberts. The vocalists were Miss Edith Phillips, who was highly successful in all her songs, and Mr. H. Clements.

**FRODSHAM.**—An excellent rendering of *Elijah* was given on the 19th ult., by the members of the Choral Society, under the conductorship of Mr. Argent. The principal vocalists were Madame Billinie Porter, Miss Armstrong, Mr. Ambler, and Mr. Black. The work was performed with full orchestral accompaniments.

**GOVAN.**—On the 20th ult., the choir of Dean Park Parish Church, aided by friends, gave their eighth annual Service of sacred music to a crowded audience, Rev. J. T. Graham presiding. The programme consisted strictly of classical music for the most part. "I praise, Thee, O Lord" from *St. Paul*, "Worthy is the Lamb" (*Messiah*), "Sing, O Heavens," Sullivan, and "Hallelujah Chorus" (*Messiah*), being especially worthy of mention.

**GRIMSBY.**—A very successful Concert was given in the Temperance Hall, on Thursday evening, the 6th ult., in aid of the Grimsby Hospital. The vocalists were Miss Vinnie Beaumont, Mr. Thornton Sanderson, and Mr. A. J. Helman. A string orchestra, under the leadership of Mr. J. Keightley, played three Overtures, Mendelssohn's *Cornelius March*, and Boccherini's celebrated Minuet. Miss Freeston was accompanist, and Mr. C. H. Smith Conductor.

**HORNSEY.**—The members of the St. Mary's Choral Society gave a performance of Sterndale Bennett's *May Queen* in the National Schools on Tuesday evening, February 26. The solos were well ren-

dered by Miss L. Walker, Mrs. W. J. Thompson, Mr. H. L. Fryer, and Mr. F. May. Mr. Dorey presided at the pianoforte, and Mr. G. W. Spencer conducted. The whole of the choruses were admirably sung. The second part of the Concert was miscellaneous.

**KENMORE, N.B.**—The Annual Concert of the Choral Union took place at the Mains of Kenmore, on Thursday evening, February 28, before a large and appreciative audience. A well selected programme was excellently rendered. Lady Breadalbane, who takes great interest in the Society, was highly successful in all her songs. Miss Dunn acted as accompanist, and Mr. G. H. Normington conducted.

**KIRKINTILLOCH.**—The members of the Tonic Sol-fa Association gave their annual Concert, on Tuesday, the 18th ult., in the Temperance Hall, before a large audience. A selection from *The Messiah* formed the first part of the programme, the solos and choruses being exceedingly well rendered. The second part consisted chiefly of a number of part-songs. The proceedings concluded with a vote of thanks to Mr. H. Alexander, Conductor, and Mr. T. S. Gleadhill, Accompanist, and Organist of Lenzie Church.

**LIMERICK.**—At St. Michael's Parish (Catholic) Church, on each Wednesday evening during Lent, a performance of a selection from Rossini's *Stabat Mater* is being given by band and chorus of fifty performers, with organ and soloists, under the conductorship of Mr. Stanislaus Elliot, the Organist and Choirmaster of the Church. The soloists are Mrs. Cusack, Miss Beck, Mrs. O'Malley, Miss Kelly, Mr. Cusack, and Mr. O'Mara, while Miss Ryan presides at the organ—a fine new three-manual instrument by Messrs. Telford and Telford, of Dublin. The choir of the church supplies the chorus, and the band is composed of amateurs of the city and neighbourhood. The church is crowded to excess on each evening.

**LITTLE WALSINGHAM, NORFOLK.**—On Monday, February 25, the Rev. G. H. Palmer, late Organist, &c., at St. Barnabas', Pimlico, gave an Organ Recital in the Parish Church of St. Mary and All Saints. Solos, with organ accompaniments, were given by the Vicar, Rev. G. Woodward (euphonium); H. Lee Warner, Esq. (violinello); and Mr. Marsh, Organist of the Parish Church (violin), all of which were greatly appreciated.

**LIVERPOOL.**—The eleventh Concert of the Philharmonic Society took place on the 11th ult., when an excellent rendering of Mendelssohn's *Hymn of Praise* and Gounod's *Messe Solennelle* was given. The solo parts were allotted to Miss Annie Marriott, Madame Billinie Porter, Mr. Joseph Maas, and Mr. Bridson, all of whom were highly appreciated. The choral numbers were eminently satisfactory. The orchestra played finely, and Mr. Best lent invaluable aid with the organ, and contributed materially to the success of the Concert. Mr. Hallé directed with his usual skill and energy.

**LOUTH.**—A very successful performance of Mendelssohn's *St. Paul* was given in the Town Hall, on February 29, to a large and appreciative audience, by the members of the Choral Society. The principal vocalists were Miss Ellen Lamb, Miss Jessie Marshall Ward, Mr. George Banks, and Mr. A. M'Call; leader of the orchestra, Mr. Alf. R. Watson; pianoforte, Mrs. G. H. Porter; harmonium, Mr. G. H. Gregory, Mus. Bac., Oxon. The Concert was under the direction of Mr. G. H. Porter, Organist of the Parish Church, the Society's Conductor.

**MANCHESTER.**—Mr. Cross gave an Orchestral Concert—the last of the present series—in the Association Hall, on the 8th ult. The vocalists were Miss Bessie Holt (who was most favourably received), Miss Cowburn, and Messrs. Ridsdale, Bowley, and J. G. Hewson.

**MELBOURNE, DERBYSHIRE.**—The members of the Glee and Madrigal Society gave a Concert in the National Schoolroom, on Tuesday, February 26. The programme was miscellaneous, and included the Chorus from *King David* "Remember not"; and part-songs by Macfarren, Auber, and Smart. The band gave an excellent rendering of Handel's Overtures to *Athaliah* and *Esther*, and accompanied Mr. C. E. Abney in "Nazareth" and "Honour and arms." Miss A. M. Haimes sang a song by Dürner, "Thine is my heart," extremely well, and Miss Wadhouse, in songs of G. J. Bennett and Taubert, as usual distinguished herself. Mr. Wilson conducted.

**NEWCASTLE-ON-TYNE.**—Mr. J. Westwood Toss gave a successful Concert on the 21st ult., in the Central Hall. The soloists, who acquitted themselves with much credit, were Misses Wilson and Stevenson, Messrs. Mace and Cameron. "The Land of the Leal," harmonised by the Conductor, formed part of the programme, and received a most cordial encore.

**NEW SWINDON.**—Romberg's *Lay of the Bell* formed the first part of an excellent Concert given by the Choral Society in the Mechanics' Hall, on Wednesday, the 19th ult. The principal vocalists, Miss Julia Jones, Mr. Alfred Kenningham, and Mr. Thomas Kempton, were highly effective in their respective solos. Among the items of the miscellaneous portion, a composition by Mr. J. Carter, was performed for the first time, and was well received. The accompanists were Mr. G. Whitehead and Miss Nelly Sykes. Mr. Albert Sykes conducted.

**NORTHALLERTON.**—The newly formed Choral Society gave its first Concert, which was a marked success, on February 26. A selection from *The Messiah* constituted the first part, the choruses in which were given in a manner reflecting the highest credit on the members and their Conductor, Mr. Clement A. Harris. The solos were well rendered by Miss Pollock, Mr. C. A. Harris, and Mr. Jenkinson. The second part was miscellaneous. The choruses were admirably accompanied on the harmonium by Mrs. J. and Miss A. Guthrie.

**PEBBLES.**—The first Annual Concert of the Choral Union was given in the Chambers Institution, on Monday evening, February 25. The first part consisted of anthems, sacred solos, &c.; and the second part of glees, part-songs, &c. The soloists were Miss H. Simpson and Mr. T. E. Gleadhill. Messrs. R. M. Garth and C. E. Windridge officiated as accompanists, and the Rev. J. Llewelyn Evans, M.A., conducted.

**READING.**—The Philharmonic Society gave a performance of *The Messiah* on Monday, the 17th ult., in the New Town Hall, under the

direction of Mr. W. H. Strickland, who officiated as Conductor. The solos were rendered by local amateurs. Mr. F. Read, Mus. Bac., Oxon., presided at the organ, and was fairly successful in keeping the choir together. The large audience, by frequent applause, testified their willingness to encourage the efforts of the Society in giving cheap concerts.

**ROCHDALE.**—A series of Organ Recitals has been given in All Saints' Church, Hamer, on Sunday evenings during February, by Mr. J. E. Dale, the newly appointed Organist and Choirmaster. The pieces, which were well selected, included selections from Handel, Mozart, Beethoven, Mendelssohn, &c., and some arrangements by Mr. Dale. The Recitals took place after the usual evening service, and were well attended and much appreciated.

**SALISBURY.**—An excellent Lecture was delivered on Tuesday, the 4th ult., by the Rev. H. O. Mackey, of Southampton, the subject being "Mendelssohn: the Man and his Music." The illustrations were excellently rendered by Mrs. Mackey, Mrs. Sly, Miss Lotie West, Mr. Mountford, and the Rev. H. O. Mackey; Miss West's pure and unaffected singing being an especial feature of the evening. The choruses were ably sung by a choir conducted by Mr. W. R. Atkins, Organist, Mr. Walter Woodrow.

**SOUTHAMPTON.**—A highly successful Concert was given at the Hartley Hall, on Wednesday, February 27, in connection with the Polytechnic Institution, by Miss Kate Evans, assisted by Miss Patsie Michie, L.A.M., Miss E. Welsh, Mr. J. Austin Herbert, Mr. Jno. A. Billett, and Mr. A. J. T. Gulliford. A miscellaneous programme was exceedingly well rendered, and great credit is due to Miss Evans.

**SUNDERLAND.**—On the 10th ult. a Concert was given in the Victoria Hall, in aid of the building fund of the Sunderland and North Durham Eye Infirmary. The entertainment, which was under the patronage of the Mayor and Mayoress (Mr. and Mrs. J. W. Wayman), was very attractive. The soloists were Madame Clarke, Mr. J. P. Bevan, Mr. D. S. Macdonald, Mr. J. B. Williams, and Master Bevan (violinist). Mr. T. Hutchinson, Mus. Bac., officiated as accompanist, and Mr. Thos. Henderson led an efficient orchestra. We regret to add that the attendance was not so large as desired, and we are afraid that the Institution will not have been greatly benefited.

**SWANSEA.**—Dr. Parry's Oratorio *Emmanuel* was produced, with much success, on February 29. The principal vocalists—Miss Kate Hardy, Miss Polly Jenkins, Mr. Sauvage, and Mr. Dyved Lewis—were thoroughly efficient, and the choruses were admirably sung throughout. The work was received with the warmest marks of approbation, and the composer (who conducted) was enthusiastically applauded at the conclusion of the performance. The organ was skilfully presided at by Mr. Haydn Parry, the composer's son.

**TORONTO, CANADA.**—The Philharmonic Society, which performed Gounod's *Redemption* (twice) and Cowen's *Rose Maiden* last season, gave the first Concert of the present season before a crowded audience on January 15, when Mendelssohn's *Elijah* was the work selected. Mr. A. E. Stoddard (of New York) took the part of Elijah, and was in every respect most satisfactory. The other leading parts were sung by local vocalists, members of the Society, all of whom were thoroughly efficient. The Chorus consisted of about 300 voices, and the orchestra of fifty performers. The rendering of the work was, on the whole, highly successful, the "Baal" choruses, "Thanks be to God," "Be not afraid," "Behold, the Lord passed by," "Then did Elijah the Prophet," and the finale being sung with much precision and effect. Mr. F. H. Torrington trained the chorus and orchestra, and conducted the performance.

**TROWBRIDGE.**—The third of a series of Organ Recitals was given on Thursday evening, the 13th ult., in the Manvers Street Chapel, by the Organist, Mr. O. A. Mansfield, A.C.O. The organ pieces were interspersed by a selection of Sacred choral music, admirably rendered by the Choir.

**WALSHAM-LE-WILLOWS.**—On Monday evening, the 10th ult. a Concert of Sacred music was given by the Choral Society, assisted by a few friends, under the direction of Mr. Fred. R. Lyne, Organist of the Parish Church and Conductor of the Society. The programme was well selected and ably rendered.

**WARE.**—A Ballad Concert was given, on February 26, at the Town Hall, under the direction of Mr. J. L. Gregory, F.C.O., in aid of the Ware Institute. The artists were Madame Clara West, Miss Lotie West, and Mr. Trelawney Cobham (vocalists); Mr. Arthur Payne, R.A.M. (violinist), and a Glee Party. Mr. Payne's violin solos were highly appreciated, and Miss Lotie West was much applauded for her effective rendering of Mr. Gregory's new ballad "The Dream of Home."

**WINDSOR.**—On Wednesday, the 19th ult., Mendelssohn's Oratorio *St. Paul* was given in the Albert Institute by the members of the Windsor and Eton Choral Society, the principal soloists being Miss Madeline Hardy, Miss Annie Knowles, Mr. W. H. Cummings, and Mr. Frank May. The choruses were well rendered throughout, evidencing the great care which had been bestowed upon the preparation of the work by Mr. Samuel Smith, who, since the retirement of Sir George Elvey, has conducted the Concerts of the Society. The soprano recitatives and airs were well sung by Miss Hardy, who was especially successful in the air "Jerusalem." Miss Knowles, a local artist, gave an exquisite rendering of "But the Lord is mindful." Mr. Cummings sang throughout with his wonted finish and taste, the death scene of Stephen being given with marvellous pathos, and but for the rule of "no encores" being strictly adhered to, he would have been compelled to repeat the air "Be thou faithful unto death," in which he was excellently accompanied by Mr. Gough with the violinello obbligato. Mr. Frank May sang the bass throughout with great taste and expression, and was highly successful. Herr Gustav Morsch was the leader of the orchestra, and Mr. H. R. Coulidge presided at the harmonium. The band and chorus numbered 100.

**ORGAN APPOINTMENTS.**—Mr. Frank Bradley, Organist and Choir Director to the Parish Church, St. Andrew's, West Kensington.—Mr. H. C. Hardwick, to St. Philip's Church, Leeds.—Mr. H. W. Weston, to St. Mary's Parish Church, Balham, S.W.—Mr. J. Edward W.



Capel, to St. Mary the Virgin, Primrose Hill, N.W.—Mr. John Lowe, Organist and Choirmaster to the Scottish National Church, Pont Street, Belgravia, S.W.—Mr. George W. Lingard, Organist and Choirmaster to West St. Giles's Parish Church, Edinburgh.—Mr. J. B. Harrison, Organist and Choirmaster to the Wesleyan Church, Akerley Edge, Cheshire.—Mr. James E. Dale, Organist and Choirmaster to All Saints Church, Hamer, Rochdale, and Choirmaster to Upper Brook Street Church, Manchester.—Mr. William Dorey, Organist and Choirmaster to Highbury Hill Chapel.—Mr. Clement Antrobus Harris, Organist and Choirmaster to St. Matthew's Church, Leyburn, Yorkshire.

CHOIR APPOINTMENTS.—Mr. A. H. Stokes (Alto), to the Chapel of the Hon. Society of Gray's Inn.—Mr. Herbert Dyer (Tenor), to St. Barnabas, Kensington.—Mr. W. Clinch (Tenor), to Salisbury Cathedral.

### BIRTH.

On the 22d ult., at the Precentory, Chester, the wife of the Rev. C. HYLTON STEWART, M.A., Precentor of the Cathedral, of a son.

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MORTON LATHAM, Esq., M.A., Mus. Bac., will give a Lecture on May 6, at 8 p.m., at the Neumeyer Hall, Hart Street, Bloomsbury, on "The Common Principles of Art, with Illustrations from Architecture, Painting, &c."

Lectures will also be given on June 3 and July 1. Competitions for the Meadowcroft Memorial Prize (8 guineas), open to all Composers, and for an Organ Postlude (8 guineas), open to Members of the College only, are hereby announced. Particulars on application.

The Midsummer Examinations are fixed for July 8, 9, and 10, and the Annual Meeting will be held on July 29. An Examination for the "Goss Exhibition," tenable for three years at the Royal Academy of Music, and open to Choir boys, will shortly take place.

E. H. TURPIN, Hon. Secretary.  
95, Great Russell Street, Bloomsbury, W.C.

## PROFESSIONAL NOTICES.

## MISS VINNIE BEAUMONT (Soprano).

(Compass, A to C.)  
For Oratorios, Classical and Ballad Concerts, and Organ Recitals, or Festival Services, address, Point House, Brigg, Lincolnshire, and 7, Bedford Place, Russell Square, London.

## MISS E. A. BLACKBURN (Soprano).

(Certificate R.A.M.)  
For Oratorios, Concerts, &c., 30, Woodview Terrace, Manningham, Yorks.

## MISS BLACKWELL (Soprano).

(Pupil of Madame Sain-ton-Dolby.)  
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For Oratorios, Operatic, or Ballad Concerts, address, 44, Icknield St.; or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

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(Pupil of Dr. Hiller, Signor Marchesi, A. Randegger, Esq., and Sir Julius Benedict.) For Oratorios, Concerts, Lessons, &c., address, 68, Northcote Road, Wandsworth Common, S.W.; or care of Novello, Ewer and Co., 1, Berners Street, W.

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## MR. FREDERIC JAMES (Tenor).

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MADAME WORRELL (Soprano), Associate of the Royal Academy of Music. Communications respecting engagements for Oratorios, Classical, Operatic, or Ballad Concerts, to be addressed to 32, Knowle Road, Brixton Road, S.W.

MISS ELIZA THOMAS. Engaged for Contralto solos in "Messiah" at Ipswich; "St. Mary Magdalen" at Bishop's Stortford; "Elijah" at Winchester; "Messiah" at Salisbury; "Athalie" at Reigate; "Elijah" at Chelmsford; and "Elijah" at Sudbury. Address, 49, Upper George Street, Bryans Square, London, W.

MISS COYTE TURNER (Contralto), begs to announce her CHANGE of ADDRESS. For terms and vacant dates, please address 96, Tollington Park, N.

MADAME EVANS - WARWICK (Contralto) requests all communications respecting engagements for Concerts, &c., be addressed to her residence, 6, Tavistock Crescent, Westbourne Park, London, W.

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MR. EDWARD HALL (Tenor). Engaged: April 23, Acton ("Acis and Galatea"); 24, Westminster; 29, Tufnell Park ("Acis and Galatea"); 30, Sutton; May 1, Holborn Town Hall; 2, Kensington ("May Queen"); 5, Neumeier Hall; 7, Acton; 14, Cannon Street Hotel; 29, Athenaeum; 31, Southend, &c., &c. For terms, address, 89, Windsor Road, N.

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**ST. PETER'S CHURCH**, Leigham Court Road, Streatham. **FOUR VACANCIES** have occurred for boys with good voices in the choir. Candidates must send name, address, and age, before Saturday, May 3, to the Sub-Choirmaster, Mr. W. S. Trollope, Elmfield, Leigham Court Road, Streatham, S.W. The School fees at any Middle Class School are paid for those boys duly elected and qualified, or other remuneration, according to ability. The trial of voices is fixed for the afternoon of Saturdays, May 3 and 10, at 2.30, at the Choir Room next the Church.

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**ST. PETER'S CHURCH**, Brockley.—**WANTED** additional **VOICES** in the Voluntary Choir of this Church. Apply by letter to Dr. Frost, the Choirmaster, Burlington Villa, Underhill Road, Lordship Lane, S.E., or personally to him at the church.

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The Higher Examinations for DIPLOMAS and SPECIAL CERTIFICATES in various Subjects will be held during the week ending July 12 next.

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The regulations for the above are now ready, and may be had on application.

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NOTICE.—The new Regulations for Election to Membership of Trinity College may now be had on application to the Secretary.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1884.

## LEOPOLD, DUKE OF ALBANY.

BORN, APRIL 7, 1853. DIED, MARCH 28, 1884.

BEYOND echoing the universal sentiment of regret for the loss which the Royal Family, the State, and society have suffered through the death of her Majesty's youngest son, we have not here specially to do with the sad event in those aspects. Nothing we could say would intensify public feeling, or give expression to it in terms more eloquent than those which have been employed by our contemporaries over and over again. Yet there still remains provocation to terms of sympathy and regret, though it may be that pity is misplaced. The workings of Providence are often a puzzle to human minds, who see only the steps and cannot discern the goal. We are told on high authority that "none of us liveth unto himself," and there is reason, after all, for believing that each of us discharges the work he has to do for others, even though, as in Prince Leopold's case, the sun go down while it is yet noon. With regard to the deceased Royal Duke, it is quite certain that he lived long enough to set a high example, and to leave behind him the fragrance of a worthy name. He was perfectly instructed as a prince, and the death of one who, in his high place, has gone through such a training may well be called a national loss.

It becomes us here particularly to dwell upon a special consideration. Prince Leopold inherited more than an average share of that love for music which is a family appanage. Resembling his father in many things—in tastes, habits of thought, and even mode of expression—he derived a love of music from both parents, and cultivated it with no ordinary zeal and success. There was good reason, indeed, for believing that, with increasing strength of body, he would take, in connection with our art, the conspicuous and most useful place once occupied by the Prince Consort, therein doing even more important work. Her Majesty's late husband exercised, beyond question, a beneficial influence upon music. Devoted to its personal cultivation, largely proficient in its practice, and sound of taste, the impress of his mind was widely felt in the right direction. We do not forget the cordial admiration he entertained for Mendelssohn, or the keen interest he took in making the works of Sebastian Bach known to English amateurs. But the Prince Consort had little leisure for the promotion of any one art. We now see, through the Queen's books and Sir Theodore Martin's "Life," what a busy man he was, and how, eager to lighten the burden of State for her Majesty, he took no inconsiderable load upon his own shoulders. With regard to three of his sons, circumstances of a like kind, if not in the same measure, have prevailed since their entry into manhood. Socially and ceremonially, the Prince of Wales discharges the manifold

duties of the Crown; the Duke of Edinburgh is a sailor, in almost constant employment, which often requires his presence in distant parts of the globe; while the Duke of Connaught is a born soldier, proud of and devoted to his profession. There remained but the Duke of Albany, and him, as it seemed, circumstances helped predilection to mould into the form of a supporter of art. Debarred from what is known as an active career, and endowed with refined and gentle tastes, it was felt that in this Prince we had on the side of music a powerful influence and a brilliant example. Even with such poor health as was given him, he did something to encourage hope that under happier conditions he would do more. Amateurs do not forget his presence on a Manchester platform for the purpose of furthering the cause of the Royal College of Music; nor are they likely, when taking a retrospect of his career, to overlook the interesting and instructive speech he made on that occasion—a speech meant to prove that neither the records of the past nor observation of the present throw discouragement upon the idea of placing England among the foremost musical nations. The Manchester utterance of Prince Leopold may have revealed to students of musical history and watchers of musical doings nothing that they did not know before, but it is the privilege of Princes, even when they are most trite, to command attention and respect for their words. Prince Leopold's speech was a manifesto in favour of music, issued from a place of influence and authority, and there is every reason to believe that it made its mark quite apart from the particular purpose the royal orator endeavoured to serve. It is sad to think that the fair promise then given of good and knightly service to art has been so quickly blasted for ever.

Death, thou art he that will not flatter princes,  
That stoops not to authority.

The fiat went forth, and with it an end to hope.

All this becomes the more sad when we recall the fact that Prince Leopold's last public appearance in England was made on the platform of a village Concert-room. With the tact and amiability distinctive of his family, the Prince took upon himself the duties of a neighbour, and, when an amateur entertainment was projected in aid of some local cause, he stood ready to bear his part among the rest, emulous of his brother, the Duke of Edinburgh, on a larger stage. He sang a song to the village audience, and took his encore, with the perfect simplicity and unaffectedness that stamps the English gentleman, at the same time setting an example likely to influence smaller people as, perhaps, nothing else could. Under no more appropriate circumstances could the Prince have taken a final farewell of English life. Socially and artistically they made up a complete, suggestive, and beautiful picture, which will be a pleasant memory in years to come. Now, there only remains to hope that among the rising generation of the Royal House may be one or more in whom the spirit of the Prince Consort and the Duke of Albany survives. We cannot recall the dead, but we can indulge roseate anticipations of the living, who have their life and all its possibilities before them.

## SOME RECENT MUSIC IN PARIS.

By JOSEPH BENNETT.

THE French capital does not now hold the position of supremacy which it once so proudly filled. Yet there are times when a flash of the old vigour and enterprise attracts regard. Of one such period, brief but pregnant, I desire to speak.

On the 2nd ult. the revised version of Gounod's "Sapho" was produced at the Grand Opéra, under the composer's personal direction, and in presence of a crowded and brilliant house. The work must have been wholly new—in its stage form, at any rate—to a vast majority of those present, years having elapsed since it was last represented. With "Sapho," indeed, M. Gounod made his first essay on the lyric stage (April 16, 1851). A French critic gives a lively and characteristic account of the circumstances which led to this *début*: "Attached, as chapel-master, to the little Church of Foreign Missions, M. Gounod there composed a good deal of religious music, which attracted notice by elegant workmanship and fine feeling. M. Gounod thus lived, in peace, in the heart of the sanctuary, composing pious hymns to the glory of Heaven, when the genius of modern society, making a very gracious grimace, said to him: 'What art thou doing there, poor misguided soul? Thou seekest life, and takest the road to death. Come with me; come and sing the glorious passions of the human heart. That will be better worth thy while than striking thy breast for sins thou hast not committed.' M. Gounod, who did not wait for the invitation to be repeated, threw aside his soutane, and, following the steps of his good genius, was led straight to the Opéra." The composer of "The Redemption" would, no doubt, smile at this as the creation of a lively fancy, but it is, at any rate, founded on fact. Some say that the good genius was no other than Madame Viardot-Garcia (the *Sapho* of 1851), whose influence brought Emile Augier and Gounod into the bonds of collaboration, but I will not pursue this enquiry. Enough for the present purpose that "Sapho" was actually M. Gounod's premier effort at composition for the lyric stage. The opera attracted a good deal of attention in France, and much was written concerning it by critics and others anxiously on the look out for signs of greatness among the younger generation of composers. These received it with qualified favour, some of them praising the author generally as "a distinguished musician who has both style and elevated tendencies," and then finding fault in detail. As for the public, they are said to have received "Sapho" coldly, and it is on record that not more than nine representations were given. Strange to tell, the work obtained notice in England, very nearly stirring up a wordy war. The late Mr. Chorley—to his credit, be it said—was the first English critic to discern the talent of Gounod, and he never wearied of lauding it in the pages of the *Athenæum*. At that time some boldness was required to praise anybody who had come after Mendelssohn. Fascinated by the charm, personal and artistic, of that master, many writers of influence in the musical world would hear of nothing likely to damage his position as the idol of the hour. Consequently, when Chorley launched out in praise of Gounod, there were answers of exceeding fierceness. "We have really no patience," said one critic, "with the half-patronage, half-cold shouldering now applied to the works of a mighty genius, the extinction of whose life was the darkness of music, a darkness which twenty thousand of M. Gounod's rushlights would fail to re-illumine." It is hardly necessary to observe that this feeling was aroused, not on the question of the French composer's

absolute claims, but through fear lest their advocacy by an influential man should do harm to a master with whom sympathy was then at fever-heat. The controversy soon died down, but sprang up again when "Sapho" was produced at the Royal Italian Opera, on August 9, 1851. Then the work underwent the process of being, so to speak, flayed alive. One critic, however, curtly dismissed it as "full of pretension and empty of merit." For seven years little was heard of Gounod's first opera, but in July, 1858—the master having, meantime, gained renown—it was revived at the Grand Opéra, reduced to two acts. Now, twenty-six years later, changeful "Sapho" is before the world in four acts. Time will show whether this is to be its ultimate form.

I am not concerned to defend M. Emile Augier's libretto, though I would stand up any day on behalf of some among the poet's verses. It must be admitted that he treated the theme in rather a commonplace manner, especially when making *Phaon*, that representative of the ancient Greek *élegant*, an ordinary conspirator against the tyrant *Pittacus*, and a blundering conspirator to boot. No doubt, the libretto, in its new form, is an improvement, the story being worked out more minutely and with greater variety of interest. It is still needful, however, to shut one's eyes to the charming possibilities of the subject in order to be content with this particular treatment of it. I shall not be expected to compare the libretto of 1851 with that of 1884, and show where the one differs from the other. Enough that in the second and third acts there is a good deal of entirely new matter, both music and words, the additions being so cleverly worked into poem and score that no charge of wanting homogeneity will lie. It is understood that M. Gounod increased his full score by 600 pages, a fact indicative, at any rate, of earnest purpose, but I should not like to be called upon to decide, without fuller acquaintance, whether the new music is better than the old. Certain it is that the brilliant Parisian audience bestowed hearty applause upon many numbers belonging to the edition of '51—upon, for example, the beautiful choral effects in the first act, the charming duet for *Glycère* and *Pythéas* (encored), and the impressive scene with which the heroine takes leave of life. It would, perhaps, be risky to give an opinion as to the chances of the revised work in this country. Mr. Gye was present at the performance, and formed his own idea on this matter, an idea which may or may not coincide with my own belief that he has produced operas far less worthy and much more likely to fail.

In performance, "Sapho" enjoyed all the advantages that the elaborate resources of the Grand Opéra could bestow. All the stage effects were splendid, particularly those of the first and last acts. In the first act, the temple of Jupiter stood up solid and imposing amid appropriate surroundings, and the life and movement of the crowd during the procession with which the drama opens could not have been improved upon. All conspired to present a magnificent classic picture, with which the "set" of the last act was a splendid contrast, the wild rocks whence *Sapho* throws herself into the sea standing out grimly against an angry sky, across which the setting sun threw a crimson glare. A good deal of Wagnerian breadth and grandeur distinguished this final act. The figure of the white-robed poetess, relieved against the sombre background, might have passed for that of a doomed *Walkyrie* deprived of her armour. Need it be said that the execution of the music, under M. Gounod's direction, was almost perfect? Whatever the shortcomings of our neighbours—and they have some in respect of other



musical doings—they are entitled to boast when a lyric drama is produced at the Grand Opéra, neither money nor toil being spared to reach ideal excellence. Madame Krauss gave a grand and touching representation of the title character, and Mdlle. Richard was an acceptable *Glycère*, while M. Dereims (*Phaon*), M. Melchisedec (*Alcée*), and M. Gailhard (*Pythéas*) answered well for their respective parts. Mention should specially be made of the young artist (M. Phançon) who played *Pittacus*. He is, I believe, a recent addition to the strength of the company, and has, I am sure, a fine career before him if he chooses to make the best use of natural means and excellent training. The superb orchestra appeared to special advantage under M. Gounod's sympathetic direction; and a word should be added in praise of a splendid ballet, wherein the dancing of Mdlle. Subra, as *Terpsichore*, evoked round after round of applause. At the close of the performance M. Gounod was cheered and cheered again by his admiring friends and countrymen, who would, perhaps, have given "one cheer more" had they known that before entering the orchestra he had conducted a long rehearsal of his "Redemption" at the Trocadéro. Concerning the performance of that Sacred Trilogy on the morrow I have next to speak.

There has lately been set on foot in Paris an association called the "Union Internationale des Compositeurs." This is a grand name, but I am not precisely sure of the exact meaning intended by those who have chosen it. Literally interpreted, it would signify that the composers of all nations, or some of them, have banded themselves together for purposes connected with their craft, but, as far as appears to an outsider like myself, the "Union" is simply a concert-giving Society founded on more or less eclectic principles. Here, however, is enough for satisfaction. It must excite pleasure in every cosmopolitan breast to see Parisian musical circles becoming catholic after so many years of the sectarianism that cannot travel beyond itself. Our excellent neighbours have an abundance of good qualities, but, in matters of art, they are apt to look down on the rest of the world. They are the Chinese of the West, occupying a Middle Kingdom surrounded by "barbarians"—a very pleasant delusion, although healthy to get away from. I regret not being able to give the reader further insight into the constitution of a Society with which, as an international one, we all have concern, but I am able to state, for English gratification generally, that the managers have decided to present, at one of the series of five concerts now in progress, an example of English music—no other than the brief introduction to Mr. Mackenzie's "Colomba." Let us all be glad thereof, and rejoice to see that our native art, represented by a leaf from a score of our most rising composer, is acknowledged in Paris. We shall do now. We are barbarians no longer. "When France is uneasy, the world takes alarm"—when France approves, all nature smiles. The first Concert of the Union Internationale was properly devoted to French art, choice falling upon Gounod's "Redemption," which, though produced eighteen months before, had never reached a public hearing in the city where its composer resides. This may seem strange, but is not. Our friends across the Channel are not given to sacred concerts, and the oratorio has never become naturalised among them as with us. It remains a foreign article, the taste for which, as proverbially for olives, has to be acquired. There could be no stronger evidence of this than was presented on the occasion of the performance, when it appeared that the "assistants" were all somewhat undecided what to do. During one of the artistic tours made in Germany by Berlioz,

he attended a performance of Bach's "Passion," and was deeply impressed by the reverent behaviour of the audience, who followed the executants book in hand, as though at a sacred function. We in England exhibit on a like occasion much of the same grave decorum, and I have been told that M. Gounod wished the "Redemption" to be given as far as possible under English conditions. Hence it was that the executants appeared in morning dress—the hour was two o'clock—instead of the regulation gala attire. By the way, there was an exception to the observance of this unwonted rule, the second bass soloist confronting the audience in all the glory of a "claw-hammer" coat and white tie, and looking particularly uncomfortable. But though the "assistants" wore morning dress in English fashion, the audience and the procedure generally remained distinctly French. Characteristic movement and chatter prevailed over the Hall. During the performance applause broke in whenever a singer achieved a "hit," and at the close of any special effort the amount of hand-shaking and mutual admiration on the orchestra had a very curious effect upon my insular eyes. In point of fact, it was hard to disabuse my mind of an impression that I was at a free and easy rehearsal. One incident wore a comic air. At the close of the first part of the oratorio the audience seemed uncertain what to do; thereupon, a servant of the establishment brought in a large board inscribed "Entr'acte," and held it up for public inspection till the message it conveyed had been mastered, M. Gounod, meanwhile, making a short speech in his customary genial and graceful style. Let me not be understood as censuring all this. Far from it. Every country has its little ways, and they are the legitimate outcome of its taste and temperament, however odd in the eyes of strangers. But should any Frenchman feel aggrieved by my remarks he can have his revenge. Let him borrow the pen of M. Max O'Rell, attend one of our oratorio performances, and make what fun he pleases of that extremely respectable, not to say solemn, function.

The arrangements for the performance of "The Redemption" went to show how novel was the occasion. There are no amateur choristers organised for such work in Paris, and the ladies and gentlemen of the chorus had, for the most part, the unmistakable air of professionals. The orchestra was, of course, easily procurable; but, of the six soloists, Madame Albani was brought from England and M. and Madame Kettner from Geneva, leaving only Madame Rosine Bloch, M. Faure, and an excellent young bass, M. Fournet, to represent Paris. It is presumable that the Union Internationale des Compositeurs will, by-and-by, possess its own special resources, and seek to develop all the means necessary for the proper rendering of great sacred works. This, at any rate, is the way to encourage composition. Here let me quote the words of M. Gaston Serpette, writing about this very performance: "The French composers who in our time have essayed Oratorio are rare. They have wanted the means of execution, and, let us add, it appeared doubtful whether this kind of music could ever naturalise itself in France. For this reason, no doubt, M. Gounod produced his work in England." I sincerely hope that the labours of the new Society will tend to remove from French music what is, however looked at, a serious reproach.

The performance had many good points, but would bear no sort of comparison with an average Festival display in England, while the poverty of effect, as compared with that produced in Birmingham, must have impressed M. Gounod by no means to the advantage of Paris. The male chorus contained

good voices, and, generally speaking, did its work well, but the sopranos were weak and of poor quality, the contraltos, as usual in France, coming last of all. With regard to the orchestra, the only critical remark invited touches the thinness and weakness of the violins. Those instruments were in number sufficient, but they lacked sonority, and their delivery of M. Gounod's extended melodies in the higher parts of the scale wanted the brilliant *timbre* to which we are accustomed in England. As for the soloists, I need say nothing about Madame Albani, whose singing in "For His love as a Father" electrified the audience. Madame Rosine Bloch did well, and with experience, would become an oratorio artist of the right kind. Her delivery of "While my watch I am keeping" was chaste in style and full of expression. M. Ketten, as the tenor reciter, appeared too self-conscious, and more bent upon effect than became the task he undertook. Nevertheless, his declamation was often good, as was that of M. Fournet, about whom, I suspect, the world will soon hear more. There remains to speak of M. Faure, and to do so in terms of highest praise. Grave, dignified, and employing a style perfect in its propriety, M. Faure was not only an ideal reciter, but an ideal interpreter of the Divine words, which he delivered with a simplicity and tenderness never excelled. This was the most conspicuous feature in the entire performance, and the one by which the *début* of "The Redemption" in Paris will most readily be remembered. And now what was the result upon the audience? I am bound to say, in reply, that M. Gounod's music held them fast. Three hours were consumed in getting through the work, but at the end of that long strain the hall contained almost as many people as at the beginning. Applause was frequent—much too frequent for noise that breaks in upon music—and it conveyed, no doubt, a high compliment, but the best tribute rendered to the composer took the form of sustained interest and even rapt attention. It is true that the critics, who listened professionally, went away and—many of them—wrote in doubtful language about their novel experience. The public took a different line. Under no obligation to find in "The Redemption" material for epigrams, they heard frankly and frankly approved. M. Gounod's "Trilogy" should now go the round of France to represent a distinctive achievement by one of her most gifted sons.

On the evening of the day which witnessed the production of "The Redemption," M. Massenet's "Manon" was played at the historic theatre in the Rue Favart. The character of this very successful opera is not unknown to my readers, since, a little while ago, I had the honour to lay before them a sketch of the story and some remarks concerning the music. After witnessing a representation of "Manon," I think higher of the work than ever. It is musicianly and something more—that is to say, dramatic, while preserving the forms and sustaining the ascendancy of the composer's art. Certain features in the libretto may, perhaps, invest the production of "Manon" in our country with risk. It would shock many minds, for example, to show them an ecclesiastic sharing a passionate love-duet in the vestibule of his church, while organ strains prelude an act of worship. But much of this could be softened down without injury to the opera as a whole, and the game would certainly pay for the candle. "Manon" is too good not to be worth taking some trouble with. The performance went on with admirable smoothness, the orchestra, in particular, giving M. Massenet's music in splendid style. Of the artists on the stage two deserve special mention—our old London acquaintance, Mdlle.

Heilbron (*Manon*) and M. Talazac (*Des Grieux*). These, as representing the lovers, were well matched and satisfied the most exigent requirements. M. Talazac should be heard in London as soon as possible. He can sing and he can act—a rather rare combination among stage tenors at the present time. M. Taskin, as *Lescaut*, played with the rough force befitting that *garde du corps*, and M. Cobalet, as the "heavy father" of the drama, left really nothing to desire. All these details are, however, of secondary interest with English readers, the question for them being whether "Manon," suitably modified, will be given in this country. What does Mr. Gye say? He was present.

## HANDEL'S ORCHESTRATION

By EBENEZER PROUT.

(Continued from page 196.)

THE score of "Alexander's Feast" (1736), the new work which in chronological order comes under our notice, though by no means deficient in variety of colour, contains but few effects which have not already been met with in previous works. The long opening symphony to "Bacchus' blessings are treasure," for wind instruments only, is in effect almost unique in Handel's works. But that which chiefly distinguishes "Alexander's Feast" from most other compositions of the old master is the importance of the bassoon parts. In few other of Handel's scores do we find so large a proportion of movements which have independent parts for two bassoons. We have seen ripieno bassoon parts in "Deborah," but in that work the principal bassoons in such cases played unison with the basses. Handel's general practice even where the bassoons have separate parts, is to let them all play in unison; but in this comparatively short score we find at least four movements with obbligato parts for two bassoons. In the chorus "Behold Darius, great and good," a charming effect is produced by these instruments doubling the first and second violins in the octave; while at the commencement of "The many rend the skies" two bassoons fill up the harmony of the strings with independent parts. The most striking use of these instruments in the work is in the accompaniment to the second part of the song "Revenge, Timotheus cries." For the passage "Behold a ghastly band," Handel, with musical insight, gets a sepulchral tone from the orchestra by the combination of two bassoons unison with divided violas, a third bassoon playing in unison with the violoncelli *ripienti*, while the violoncellos and double-basses, reinforced by organ, *tasto solo*, sustain the bass of the harmony. The combination here is so perfect that Mr. Gye, when he wrote his additional accompaniment to "Alexander's Feast," added nothing to it. We see shortly that two years later, in "Saul," Handel used the bassoons in a somewhat similar way for special dramatic effect. We must not pass without mention the unusual combination of flutes and viola in the recitative "Thus long ago," which Handel had already tried the same experiment in "Scipione," though there for a few bars only.

As the Funeral Anthem, written in 1737, for the death of Queen Caroline, contains nothing on which it is needful to dwell, we next come to one of the most interesting of all the Handelian scores, that of "Israel in Egypt," composed in 1738. Here for the first time we find parts for three trombones. It is a singular thing with the exception of "Saul," "Israel in Egypt" being the only movement in "Samson," Handel never to have made use of the trombones at all. What shows so thoroughly a knowledge of their employment as is to be found in these scores,

should have discarded the instruments throughout the rest of his life is a question which it is probably impossible to answer. But a suggestion has occurred to me, which I throw out merely as a hint. In "Samson" we find trombones in unison with the violins in the Dead March, but they are to be seen nowhere else in the score of the oratorio. We know that Bach, writing at the same period, frequently uses trombones to play in unison with the alto, tenor, and bass voices in his choruses. We find the same thing half a century later in some of Mozart's masses. It is just possible, though I do not assert it in the absence of evidence on the subject, that Handel used the trombones in the same manner, and that he only wrote out the parts in full when they were *obligato*, or different from the voice parts. Such a hypothesis is at least not inconsistent with the composer's practice, as we have seen from his treatment of the bassoons; and, as we know that trombones were employed in "Samson," it appears scarcely probable that the instruments should have nothing to do all through the oratorio except to play a few bars in the Dead March. Is it likely that, after discovering such fine effects for the instruments as are to be found in the scores I have named, Handel, who throughout his whole career aimed at richness and fullness in his orchestra, would have abandoned their use? On the other hand, as he generally conducted the performances of his oratorios himself, nothing would have been easier than for him to furnish each of the trombone players with a copy of a chorus part, alto, tenor, or bass, and to tell them in which movements to play and in which to be silent. There is yet another hypothesis. Both in "Saul" and "Israel in Egypt" the trombones are not written in the score with the other instruments, but noted on separate sheets at the end of the volume. It is quite possible that other oratorios had trombone parts noted in the same way; and that, being on loose sheets, only those of "Saul" and "Israel" happen to have been preserved. This, of course, is mere conjecture; but I confess that to myself it seems at least as probable as that Handel should have used trombones nowhere except in the works I have named.

To come back to the score of "Saul," it is worth noticing that here, and also in "Israel," the low C is frequently written in the bass trombone part. There must therefore in Handel's time have been a bass trombone in F, as the note in question is not to be obtained from the ordinary trombone in G. The trombone in F is now very seldom used, though I believe that one of our best orchestral players, Mr. Samuel Millar, has one. Gluck in his "Alceste" and Weber in the overture to "Der Freischütz" have used the low C; and in general when the latter work is performed the note is transposed an octave higher.

In the overture, or rather Sinfonia, to "Saul," which is in four movements, we find much richness of orchestral effect. The first movement abounds in contrasts of wind (oboes and bassoons) and strings; in the following *larghetto* we have not only similar contrasts, but duet passages for solo violin and solo oboe, accompanied by the organ, cembalo, and *teorba*. The third movement is a regular organ concerto, with the organ part written out on two staves. The opening chorus, "How excellent Thy name," is brilliantly scored for the full orchestra. Here, besides the usual contrasts of strings and reeds, we find full harmony for the brass alone (p. 23, &c.), the combination of oboes and trombones (p. 26), the chorus accompanied by all the wood, three trombones, and organ (p. 29), and other effects too numerous to mention. Of the treatment of the organ I shall speak

presently. The chorus "Welcome, welcome, mighty King," and the symphony which precedes it, are remarkable for the employment of the "Carillons," the instrument now known as the "Glockenspiel," which Mozart has employed in "Die Zauberflöte." Excepting in a late version of the chorus "Happy we" of "Acis and Galatea," which is printed in the appendix to the German Handel Society's edition of that work, I have not found this instrument in any other of Handel's scores. I have been unable to find in any work to which I have referred details as to the compass, &c., of the carillons. I must therefore content myself with noting the curious fact that both here and in "Acis" Handel has written the part a fourth higher than the notes intended to be sounded, the carillons being in F while the key of the piece is C. The air "Sin not, O King," must be noticed for the beauty of its bassoon parts; the instruments here (as in "O beautiful Queen" from "Esther," noticed in my last article) doubling the violins with charming effect. A novel combination will be seen in the solo "As great Jehovah lives." Here, while the violins have independent moving parts, the melody for the bass voice is doubled in the unison by the bassoons, and in the octave above by the violas—so far as my memory serves me, quite a new effect. The Sinfonia on p. 151 must be mentioned for the fullness of the harmony in the opening, which is scored for three violins (the first and second being doubled by the oboes), violas, two bassoons (the first *obligato* and the second doubling the basses), three trombones, violoncellos and basses, and organ; the harmony is mostly in eight real parts. The second movement of the same symphony is another organ concerto, and is remarkable for the indication at the commencement "senza organo ii.," which proves that here, as in other cases already seen, two organs were used. We find "organi" in the plural again in the Dead March.

In the scene between Saul and the Witch of Endor, which opens the third part of the oratorio, some very dramatic effects of instrumentation are to be found. The Witch's air, "Infernal spirits," is quite modern in its orchestration. Here will be seen sustained harmony in three parts for oboes and bassoons against staccato passages, mostly in unison, for the strings. At the close of the air, to the words "Let the prophet Samuel rise," a striking effect is obtained by the doubling of the voice part in unison and octaves by all the oboes and bassoons, while the harmony is given to the strings. I mentioned, in speaking of "Alexander's Feast," the use of the bassoons in "Behold a ghastly band." The same instruments are employed in this scene (here without the violas) to depict the rising of the ghost of Samuel, just as Meyerbeer, nearly a century later, used them in the scene of the resurrection of the nuns in "Robert le Diable." The short symphony (p. 200 of the score) representing the battle on Mount Gilboa, not only gives us the alternation of the three orchestral masses, strings, reeds, and brass, but it furnishes the only example I have found in Handel of complete phrases of full harmony for trumpets and trombones alone.

There is still another respect in which the score of "Saul" is of especial importance in its relation to our subject; it is the only one from which we can obtain definite information as to Handel's manner of treating the organ in his oratorios. It was not his custom to indicate in his manuscripts the employment of the instrument excepting in important passages or solos. He generally himself presided at the organ at the performances of his works, and it was therefore unnecessary for him to write directions for his own guidance. But, fortunately for us, the copy of "Saul" from which he conducted contains

in pencil full indications as to the organ part throughout the whole. Dr. Chrysander, who in the first volume of his "Jahrbücher für Musikalische Wissenschaft" has devoted a long article to an analysis of this organ part, considers that the pencil notes were hurriedly written by the composer for use at a performance when he was unexpectedly absent. If this be so, and it appears highly probable, it may be further inferred that Handel's method of treating the organ differed from that usually adopted; because the filling up of the harmonies on the organ or harpsichord from a score or a figured bass was so generally practised that otherwise any competent musician would have required no special directions. Be this as it may, we have in this work minute instructions as to the way in which Handel intended the organ to be used. It would occupy far too much space to enter into details; for these I must refer my readers to Dr. Chrysander's very interesting article; all I can do here is to summarise the results.

We find that Handel in his choruses used the organ in full harmony with the voices, excepting in fugal passages, where he directs that the voice parts are to be played as they stand in the score. The obvious inference is that in other places, where "organo pieno" is marked, full chords were to be taken; for, if bare four-part harmony was employed throughout, there would have been no occasion to specify it in the fugued movements. But even in the choruses Handel does not always use the organ in harmony continuously. In "Along the monster atheist stode" and "The youth inspired," the organ simply doubles the bass part in the unison and octave, "tasto solo." In "Envy, eldest-born of hell," the organ plays the ground-bass in octaves throughout the first part, the effect of full chords on the instrument being held in reserve till the great burst at "Hide thee in the blackest night." From the resumption of the ground-bass to the end of the number we see again "tasto solo e l'ottava, forte." In the symphonies of the choruses, again (e.g., in "How excellent Thy name" and "Gird on thy sword"), the organ simply doubles the bass part, full chords not being used till the voices enter.

With regard to the accompaniment of the solos, we learn from this score a most important fact. In not one single song throughout the whole oratorio is the organ used to fill up the harmony. In some cases the bass ("tasto solo") reinforces the violoncellos and double-basses; but the large majority of the airs are expressly marked by the composer "senza organo." Nay, further, in the chorus "O fatal day," the use of the organ is directed; but though the instrument is already in use, as soon as the incidental solos which occur in the number commence we find on each occasion "senza organo." That Handel exceptionally used the organ in his songs we have already seen; but this score makes it abundantly evident that the harmonies (which nobody supposes were left empty) were to be filled up on the harpsichord, and not on the organ. Those who maintain, as some persist in doing, that Handel generally accompanied his songs on the organ must prove, to establish their point, that "Saul" was in this respect differently treated from all the other of the composer's oratorios; and of this there is not a particle of evidence.

"Israel in Egypt," the oratorio which immediately followed "Saul" in the date of its composition, also presents many features of interest in its scoring. Some of these are similar in character to those already noticed in speaking of other works; I shall therefore content myself with noting a few of the most striking. One of these is the highly dramatic employment of the roll of the drums in "But the waters

overwhelmed their enemies," to which I incidentally referred in speaking of the storm music in "Riccardo." Another unusual point in the scoring is the giving the two upper parts of the accompaniment to two oboes throughout the song "Thou didst blow with thy wind." Did Handel intend a kind of musical pun here, in thus illustrating the words? The lower part in this number is given to violas, violoncellos, and bassoons in unison, reinforced by the organ—evidently "tasto solo" as we find it in the score of "Saul"—while the double-basses in the opening symphony have a simplification of the semiquaver figure of the violoncellos. It must also be noted that in "He spake the word" two organs are indicated, one to accompany each choir in the double chorus. But the most important point in the orchestration of this oratorio is the use of the trombones. It is very singular that the trombone parts were published for the first time in the German Handel Society's edition in 1863. In this work they are used even more freely than in "Saul." We find them not only in the choruses accompanied by the full orchestra—such as "He gave them hailstones," "Moses and the children of Israel," "I will sing unto the Lord," and "Thy right hand, O Lord"—but in "He spake the word," "He smote all the first-born," and in several of the fugues—"Egypt was glad," "And I will exalt him," "Thou sentest forth thy wrath," and "The earth swallowed them." In "I will sing unto the Lord" the *canto fermo* with which the chorus commences is accompanied by the trombones in unison, the same instruments reinforcing the theme on each subsequent re-appearance. In "He spake the word," which, it will be remembered, is in the key of B flat, the trombone parts, curiously enough, are written without any key-signature, and the flats noted as accidentals throughout. A fine effect is obtained in "He smote all the first-born" by staccato chords for the trombones, both at the commencement with the strings and at the well-known passage, near the close, of detached chords for the chorus "He smote the chief of all their strength." In the fugues the first and second trombones usually play in unison with the alto and tenor voices, the third trombone either with the bass voice or (not infrequently) in the octave below. It is worth noting that in no case are the trombones used in the first exposition of a fugue; they are always held in reserve for the later developments.

Though one of Handel's shortest works, the "Ode for St. Cecilia's Day" (1739) contains more than one point in the orchestration deserving mention. In the recitative following the overture we find not only five string parts—the violoncellos and double-basses being distinct—but independent iterated chords for oboes and bassoons, against moving semiquavers for the strings—quite an anticipation of the modern style of scoring. The once famous song "What passion cannot music raise and quell" contains one of Handel's most beautiful and expressive obbligati for the violoncello. In the air and chorus "The trumpet's loud clangour" we find the drums used as solo instruments—a rare thing with Handel. In the air "The soft complaining flute" will be seen the combination of one flute with all the violins in unison *con sordini*, also duet passages for the flute and lute, and the accompaniment of the voice by the flute, lute, and organ. It is worth noting that when in his oratorios Handel uses the flute, he frequently substitutes the organ for the harpsichord as the accompanying instrument—as, for instance, in "Tears such as tender fathers shed" in "Deborah." No doubt he felt the affinity between the flute tone and that of the flute stops of the organ. In the "Ode for St. Cecilia's Day" we also find a beautiful organ obbligato to the

song "But oh! what art can teach." It is very seldom Handel gives any directions for registering; in the present case he has specially marked "Organ Diapasons."

In the opening recitatives of "L'Allegro" (1740) will be seen a striking instance of Handel's judicious use of orchestral contrasts. The work commences with the setting of the first lines of Milton's "L'Allegro," "Hence, loathed melancholy," &c., which is accompanied throughout by violoncellos in two parts and double-basses, the violoncello parts being doubled by the first and second bassoons. The following recitative, "Hence, vain deluding joys!" (the opening of "Il Penseroso") has also a three-part accompaniment, but Handel uses now the two violins and violas, without any basses or wind instruments. The contrast of tone is as strong as the means employed to produce it are simple. The well-known air "Sweet Bird," which, though by no means one of Handel's best songs, is, from its showy character, still occasionally heard in our concert rooms, has a flute obbligato of an unusually florid character; while the hunting song for bass, "Mirth, admit me of thy crew," has an appropriate horn obbligato, the only other one I have found in Handel's works besides that of "Va tacito e nascosto" in "Giulio Cesare," mentioned in my third article. In the air "Oft on a plat" the violoncellos and double-basses are used *pizzicato*, to imitate the curfew. A very beautiful effect is obtained in the lovely song "Hide me from day's garish eye" by accompanying the voice throughout the greater part of the number only by violins and violas; excepting in a symphony of four bars all the bass instruments are silent till the passage "Then as I wake sweet music breathe." One more point must be noticed in this score. At the beginning of the chorus "There let the pealing organ blow" the bass line is marked "Bassi, Contrafagotto e Organo." This is, I believe, the only instance of the employment of the contrafagotto by Handel. It is known that the instrument at that date was very imperfect; and it appears a probable conjecture that Handel experimented with it here, and, not being satisfied with the result, did not use it again.

It is a very curious thing that Handel's most celebrated work, the "Messiah" (1741), should be one of the least interesting of all his scores from the point of view of the instrumentation. The work is not yet published in the German edition, and I am therefore unable to say whether the conducting score will show any important additions in the orchestra; but I have carefully examined the lithographed fac-simile of the composer's autograph, and find that, with the exception of the trumpet obbligato in "The trumpet shall sound," not a single air in the work contains any indication of parts for wind instruments. Even the oboes, so frequently used in other works, are only to be found in the chorus "Their sound is gone out," which was a later addition. Is it possible that the composer, who, it is known, felt very deeply the solemn character of the words he was setting, purposely abstained from anything like brilliance in his orchestra, in order not to distract his hearers from the sacredness of the subject? Perhaps he may have felt that the utmost simplicity of treatment was here the most appropriate. The only point to notice in the orchestration of the "Messiah" is the treatment of the trumpets. In "Glory to God" they are marked "Da lontano, e un poco piano"—i.e., from a distance, and rather soft—a direction, it may be observed, which is never attended to in performance; while in both the "Hallelujah" and "Worthy is the Lamb" the upper D is written for the first trumpet, a note frequently to be found in Bach's scores, but rare with Handel.

A novel feature in "Samson," the work which immediately followed the "Messiah," is that the score contains almost throughout the indications "con ripieni" and "senza ripieni" in the string parts. These are probably given on the authority of the conducting score; and we see from an examination of them that the whole mass of the strings was never used in the accompaniment of the solo voice, and only exceptionally even in the symphonies of the songs, as for example in the interludes of "Honour and arms," where Handel, for dramatic purposes, requires unusual force. The larger number of the airs bear the direction "senza ripieni per tutto"—i.e., without the ripieni throughout. The alternations of the whole and partial strength of the strings in the well known overture are worth noticing. It will be remembered that the introduction consists of two parts, each of which is repeated. Curiously enough, Handel does not begin with his whole force; the first part of the introduction is marked to be played the first time without and the second time with the ripieni; on the other hand, the second part, beginning with the dominant, is to be played with the ripieni both times. The short Adagio which follows is "senza ripieni," as also the commencement of the fugue; the ripieni entering when the basses have the subject, and the rest of the fugue being for the whole force. In the Minuet all the *piano* passages are without and all the *forte* with the ripieni. This single example will show how much variety Handel obtained in his treatment even of the stringed orchestra. Similar indications as to the use of the ripieni are to be found in the scores of "Hercules," "Solomon," and "Susanna," and it appears probable that other works were treated in the same way, though the directions may not have been always written down in the scores.

The overture to "Samson" is further interesting from the independence of the wind parts (oboes and horns) in some passages of the fugue. Just before the close, after the two bars *piano*, the subject is given out for the last time by all the strings in unison and octaves, with full harmony above for the wind; while in the final close (Adagio) the first and second oboes double the violins in the lower octave. The horn parts of the minuet, especially in the middle section, also deserve mention.

Like "The Messiah," "Samson" has no indication of oboes being used in any one of the airs, though they are employed in all the choruses without exception. On the other hand, we find important parts for two bassoons in "Glorious hero"; and in "Thus when the sun" the bassoons and violoncellos double the violas in some passages, the bass of the harmony being assigned to the double-basses, strengthened doubtless by the harpsichord. In the air "Ye sons of Israel now lament" a beautiful effect is obtained by the alternation of the strings with the organ solo in the accompaniment.

One of the most valuable features of the German Handel Society's edition of "Samson" is the re-scored version which it contains of the Dead March in "Saul." Handel originally wrote for the oratorio the Dead March in D, which is still usually performed when the work is given, and which, as I have already mentioned, contains parts for trombones; but he subsequently replaced it by the more favourite march from "Saul," which he transposed into D, and re-scored, substituting horns in D for the trombones. Dr. Chrysander in the new edition has marked the parts "Corno I." (e Tromba I.) "Corno II." (e Tromba II.). The brackets show that the words are an addition of the editor's; but with the highest respect for his unequalled knowledge of Handel, I cannot but think that he is here in error. The march is intended to be

soft throughout, this we know from "Saul"; and Dr. Chrysander, in his article already referred to, in speaking of that oratorio, has specially mentioned this point, and protested against the caricature of the march by the introduction of a *fortissimo*. But if in the present instance the trumpets double the horns in the octave above, the parts lying throughout in the upper register of the instruments, and twice reaching the high D, the quiet and solemn character of the music is absolutely destroyed. With all deference, therefore, to Dr. Chrysander, I am compelled to differ from him altogether as to the use of the trumpets in this piece.

The contrasts of colour in this later version of the Dead March are worth noting. The first eight bars are given to strings, horns, and drums, without the organ; the next eight to two flutes and organ only, with a single note for the drum on the fourth beat of each bar. The organ part is here written out in full on two staves, instead of there being, as in "Saul," merely a general indication of its employment; moreover, the chords are taken in a different position. At the seventeenth bar we have again strings, horns, and drums: at the twenty-first a *tutti*, the organ and flutes doubling the violins in the upper octave. The flutes and organ are used for four bars at bar twenty-five; and the last four bars are again *tutti*. It would be difficult within the space of thirty-two bars to obtain more contrast with so few instruments.

(To be continued.)

## THE GREAT COMPOSERS

BY JOSEPH BENNETT.

No. XIV.—MEYERBEER (continued from page 199).

THE production of "Le Prophète" took place, as usual with Meyerbeer's works, only after many delays. Fétis tells us that the opera was several times announced under different names, and the fact is characteristic of Meyerbeer's fastidiousness—a quality which, as it seems to us, sprang from excessive timidity. The master had a perfect horror of adverse criticism, and trembled before the most insignificant scribbler in a public print. Hence the extreme precautions under which his works were brought out. The whole situation had to be surveyed with "anxious polyscopy" lest an open joint somewhere should let in the arrow of censure. It is only right to add that the final cause of delay as regards "Le Prophète" was independent of Meyerbeer, and had more to do with the Paris mob, who, in February, 1848, transformed King Louis Philippe into plain Mr. John Smith and sent him post haste to England. This amounted to an artistic as well as political upset. It disorganised the Opéra especially, and only after a year had passed did the director and composer think it wise or find it convenient to produce the new work at the Théâtre de la Nation, as the erstwhile Académie Royale was then called.

It is interesting, at this distance of time, to read the criticisms which the French and other journals poured forth anent "Le Prophète," and to gather from them, not so much definite impressions concerning the work, as an idea of the light in which Meyerbeer was generally regarded. We are able to see, through a perfect blaze of eulogy, that the composer's method was accepted with a certain amount of reservation, sometimes of openly qualifying remark. The impression made by Meyerbeer's elaborate musical structures and grandiose effects seems to have been much like that of the charge of the Light Brigade upon the French general who exclaimed, looking at the wild ride, "C'est magnifique, mais c'est pas la guerre." Thus, a writer in a journal devoted to Meyerbeer, said: "Greatly as the productions of

this composer must be admired, his followers not possessing his genius will, it is to be feared, rather injure than forward the advancement of pure musical taste. The peculiarities of his style, indeed, are such as will readily be resorted to for reasons far different from those by which he was actuated; for, in finding the possibility of substituting noise for melody, and startling contrast and effect for merely scientific combinations, many a composer who would otherwise have lived unerring may be induced to offer his meagre and trashy productions to the world." The veiled indictment to be detected in the foregoing words may be seen also in the recondite observations of Fétis, who describes "Le Prophète" as the fruit of an alliance between imagination and reason, not imagination and sensibility, from which union sprang the great duet in "Les Huguenots." M. Scudo witnesses to a similar purport in a passage which the reader will thank us for translating:—

"Of a penetrating spirit, full of sagacity and depth, M. Meyerbeer shares neither the advantages nor the infirmities of those spontaneous natures which shine like the light, lavishing, without restriction or thought of the morrow, the perfume of their youth and inheritance. A philosopher and thinker, he elaborates ideas slowly and under the eye of reason, and when he opens to himself the doors of life he is almost sure of making glorious progress. M. Meyerbeer leaves nothing to chance; he foresees all that it is possible to foresee; he learnedly combines all his effects, determining the faintest shades. His scores are full of explanatory remarks and ingenious observations, which show the pre-occupation of his spirit and his profound knowledge of dramatic strategy.

... One might, doubtless, desire a little more variety and spontaneity in the music of 'Le Prophète'; the changelessly sombre character of the subject sometimes wearying the attention. We find there piquant and ingenious combinations, and mixtures of tone-colours the effect of which appears to us more curious than dramatic. It is a dangerous slope which leads to research for strange harmonies and multiplied modulations; and, when one does not possess the science and profundity of M. Meyerbeer, the method of instrumentation which his example authorises produces the music of M. Verdi, and worse still."

The evidence we have quoted above is that of Meyerbeer's enthusiastic friends. They could neither help seeing, nor refrain from stating, that the master was a kind of musical strategist and tactician, who, like Carnot or Von Moltke, "organised victory" with infinite care and forethought, and by means of the most daring and dazzling combinations. "Le Prophète," more, perhaps, than "Robert" or "Les Huguenots," illustrated this view of Meyerbeer's musical character. Hence the expression of a feeling in critical circles that admiration was not untempered by reservation of entire approval.

M. Scudo tells us that the first performance of "Le Prophète" left a good deal to desire, although Viardot, Castellan, Roger, Levasseur, and Gueymard took part in it. Madame Viardot, however, seems to have satisfied the composer by her *Fides*, which drew from Meyerbeer the subjoined eloquent letter:

"My dear Pauline,—Forgive me if I do not come to-day to express my admiration and gratitude. But I am indisposed, and feel the want of a few hours' rest; besides, what could I say in comparison to that which the tears and the enthusiasm of two thousand persons yesterday proclaimed of your admirable creation. I ceased for an instant to remember that I was the author of the work; you had transformed me into a breathless and excited auditor of your impassioned and truthful accents. Adieu.—MEYERBEER."



With the public the success of "Le Prophète" was complete. According to the *Débats*, the average nightly receipts for the first twenty-five performances were 10,000 francs. Yet even so great good fortune could not keep the Opéra open, although its subsidy, under a decree of the National Assembly, was 170,000 francs. The establishment lay under a load of debt, which crushed the life out of it, and on the 15th of July, three months after the production of Meyerbeer's work, its doors were closed. The house opened again in the autumn, but may be said only to have lingered on till June, 1853, when the Emperor Napoleon decreed: "From July 1 next, the Opéra will be under the Imperial Civil List, and placed to that end within the functions of the Minister of our House." Then the great establishment had peace.

Before passing altogether from "Le Prophète," let us quote an anecdote told of Meyerbeer in M. Charles de Boigne's "Petits Mémoires de l'Opéra." The composer being slow to write the ballet music, one of the two directors then reigning hit upon a shrewd method of spurring him on:—

D. Master, have you written the music for the divertissement?

M. Not yet.

D. So much the better.

M. Why so much the better?

D. Because I want you to let me get it from a certain composer.

M. Sir! Sir!!

D. Don't be angry, master. You know I have faith in your genius. At the Opéra I know only "Robert" and "Les Huguenots"; success is yours alone; "La Juive" is an accident, but—but—

M. I can't write ballet music! be frank.

D. You have never taken the trouble.

M. And the act of the Nuns?

D. Admirable; but the dance airs in "Les Huguenots"?

M. I don't like them any more than you do; as for the divertissement of "Le Prophète," I will try to satisfy you; let me see what I can do; if I succeed, you shall ask me for the music of your first ballet.

The composer straightway went home to work, and the director's end was gained.

Meyerbeer returned to his post in Berlin after the production of this third French opera, and resumed what may be called his official labours. Amongst other things he wrote the "Bayerischer Schüfgen Marsch," a cantata for four male voices and chorus, accompanied by brass instruments, words by King Louis of Bavaria. An ode to the sculptor, Rauch, suggested by the unveiling of Frederick the Great's monument, also belongs to this period. It is a work of considerable dimensions, for solo, chorus, and orchestra, and was first performed at the Royal Academy of Fine Arts, June 4, 1851. In this year, moreover, Meyerbeer produced a Festival Hymn, *alla capella*, for four voices and chorus, in celebration of the King of Prussia's silver wedding. Meanwhile, he was pestered by attacks of a peculiarly irritating nature. An organ of "sweetness and light," combined with Christian zeal, the *Pruessische Zeitung*, issued a series of articles in which the master was accused of bringing Christianity into contempt by acts of malice aforethought. A correspondent of the *Musical World*, writing from Berlin at the time, described the nature of this onslaught as follows:—

"The basis of the argument is that Meyerbeer is a Jew, and, in his operas, has frequently employed church music as a means of effect, such as the organ passage in 'Robert' and the Lutheran hymn of Marcel in the 'Huguenots.' But all his previous offences sink into insignificance compared with the

still more extensive employment of similar means in 'Le Prophète.' There a solemn rite of the church, a coronation, is desecrated by the consecration of an impostor with all the pomp of priestly processions, incense, and anthems. In this spirit the whole of the composer's last opera is criticised; no merit as a work of art redeems it; it is an insidious design against the Christian faith for the purpose, it must be inferred, of propagating Judaism. The public must, therefore, beware how they listen to music; the most inspiring and glorious strains of harmony are snares for the soul if the composer is a Jew. This is a new principle in criticism and deserves to be noticed, because finding readers and approvers among a people who represent themselves as the sole possessors of the gift of clear and philosophical appreciation of art in all its manifestations and a universality of knowledge that makes prejudice in them impossible."

It does not appear that Meyerbeer took any public notice of these scandalous attacks; but one is tempted to ask now whether Richard Wagner, who borrowed so much, read these articles and then conceived the idea which came forth in the savage form of "Judaism in Music."

In 1851 Meyerbeer's health began to give way under the strain which his extremely anxious, not to say "worrying," nature imposed upon it. A constitution of iron was required to carry him safely through the crisis of producing a grand opera. The mere labour of composition, according to his method of writing and re-writing, then rejecting and writing again, must have been sufficiently severe; but this was ease compared to the agony which set in with rehearsal. "The rehearsals, which he superintended with a care unknown to other composers," says Fétis, "and the new pieces which he wrote rapidly while the work was under study, caused him great fatigue. To see his exquisite politeness towards the artists on the stage and in the orchestra, one could not imagine the pain and impatience in his soul when faults of execution missed the effect he intended and had resolved at any price to obtain. This acted in a painful manner upon his nervous system." Not less hard to bear were the assaults of criticism, to which, as we have before pointed out, the master was peculiarly susceptible. Meyerbeer never had sufficient confidence in himself to disregard the opinions of others, and he suffered torments in questioning whether he might not have done better and avoided the censure that gave him pain. Experiences of this kind eventually tell upon a sensitive organisation, and at the date above-named the master ceased work and went to Spa, which became afterwards his favourite resort. There he would avoid all company, taking long and solitary walks, or riding on an ass, or shutting himself up in his apartments, and following implicitly the advice of his physicians. Spa has been described as a "pretty miniature of a watering-place, embosomed among gentle heights whose tops are capped with the sun as a shining head-dress, whose sides are robed with wealthy trees, and at whose feet are tiny rivulets sparkling and singing as they flow, and bearing tribute from the treasury of springs and fountains in the hills that are their birth-place to feed the larger streams in which they live, but to be lost." In 1851 the demon of gambling disfigured this Eden, but Meyerbeer, though in Spa, was not of it, from a society point of view. He went there to gain health, and found, we may well believe, many a happy inspiration during his lonely rambles about the pretty hills and valleys. It is needless to say that the eyes of the world followed him whithersoever he went, eagerly watching for some sign of the production of "L'Africaine," an opera long since

completed. But no sign was forthcoming. The master had set his heart upon Sophie Cruvelli as *Selika*, and the director of the Opéra, it is said, would then have nothing to do with that somewhat erratic artist. Other obstacles stood in the way, and so the desk containing "L'Africaine" was steadfastly kept locked. All this time the world did not dream that the Meyerbeer of the grand stage and mighty *ensembles* was preparing to invade the smaller domain of Auber and Adolphe Adam. This, however, turned out to be the case, and in due time "L'Etoile du Nord" was announced at the Opéra Comique.

Meyerbeer, in this case, "fluttered the Volsicians" to some tune, and there was dire commotion among French musicians, who naturally looked upon the Opéra Comique as their own peculiar inheritance. They had grown accustomed to the cosmopolitanism of the Grand Opéra, where the genius that is above geography, physical or political, was always welcome. But the Opéra Comique—the home of Grétry and Méhul, of Boieldieu and Hérold—what did the Berlin Capellmeister in such a place! Extraordinary heart-burnings followed, and it was suddenly discovered that Meyerbeer stood in the way of native talent. He was accused of intrigue all round. If an opera was rejected, Meyerbeer influenced the director; if it was delayed, Meyerbeer had a hand in it; if it failed, Meyerbeer had conspired to bring about the result. But the poor Frenchmen had one source of consolation. They knew perfectly well that Meyerbeer would fail on the limited stage in the Rue Favart. They said, "To obtain success there it is necessary to have qualities more refined, elegant, and *spirituelle* than passionate—qualities which do not appear to belong to Meyerbeer's talent, the proper domain of which is dramatic expression." With such words as these the French composers comforted one another, and awaited the realisation of their hopes. But they waited in vain. "L'Etoile du Nord"—into which was incorporated some half-dozen numbers from the Berlin opera "Ein Feldlager"—saw the light on February 16, 1854, and found instant acceptance at the hands of a public who really did not much care about the traditions so prized by critics and connoisseurs. In this case the public broke right away from the guidance of the press. "'L'Etoile du Nord' is not an opera at all," said some critics; while others apostrophised the composer thus: "Yes, dear and glorious master, one must admire you, but ought not to imitate you. You are a great dramatic composer, a powerful individuality, but the way to which you have committed yourself is not a road that leads to Paradise. Do you know who will be your artistic children, if you leave any? The Richard Wagners and their emulators. . . . Let us re-assure ourselves about the future. Monsigny, Grétry, Dalayrac, Méhul, Boieldieu, Hérold, Auber—O you charming masters, facile and moving musicians, who have made France illustrious, do not fear the great magician who has just suddenly invaded your modest domain. He will not make us forget you. This powerful constructor of *ensembles*, who piles Pelion upon Ossa in order to scale heaven, resembles you more than you believe in that of his work which will live. . . . As for 'L'Etoile du Nord,' posterity will not place it in the same rank with your beautiful masterpieces, because, in the hierarchy of the creations of the human spirit, the Last Judgment is below the Transfiguration." Jules Janin, not being a musical critic, took a different view of Meyerbeer's comic opera. Having witnessed the first performance, he rushed home and wrote: "We have come from the Opéra Comique, where M. Meyerbeer has just brought out his new *chef d'œuvre* 'L'Etoile du Nord' (drama by M. Scribe),

and without fear of being contradicted by the learned and competent critic who will render an account of it in these columns, we venture to assert that the illustrious master has deserved and obtained universal praise. In the new style of music which M. Meyerbeer has created by his genius and subdued by his talent, 'L'Etoile du Nord' is a puissant work, superior and charming in every respect. Never, perhaps, in so short a space (a comic opera in *three acts*) has M. Meyerbeer scattered airs, duets, and *morceaux d'ensemble* with so prodigal a hand." M. Janin wrote this with impunity, and might have written a great deal more in the same strain without abating the soreness of his musical compatriots, who would not allow that any good could come to the Salle Favart from the universal Nazareth outside France.

"L'Etoile du Nord" soon travelled to Germany, being produced in Dresden in 1855, where it had an immense success, and brought to the composer the ribbon of the Royal Albert Order. It was also played at Liège about the same time. In 1855, also, "L'Etoile du Nord" appeared in an Italian dress at Covent Garden Theatre, the prospectus of the season having stated that "M. Meyerbeer has composed, expressly for the Royal Italian Opera, on poetry written expressly by M. Scribe, entirely new recitatives, and has added three pieces to the original score." Meyerbeer undertook to supervise the London performance of his work, and reached town on purpose at the end of June, after an absence of twenty-three years. He came to be "lionised" in true English fashion, as to which let us quote from a contemporary journal (*Musical World*, July 7):—

"Judging from the manner in which he is *flêted* and received in all quarters, the composer of 'The Huguenots' will not find cause to regret his visit to the metropolis of Great Britain. In all places, high and low, where music is loved, Meyerbeer is honoured. From the palaces of princes, ministers, and ambassadors to the concert-rooms of Exeter and St. Martin's Halls, there is a general demand for his society. He must eat every one's dinner and attend every one's concert; so that, what with his daily occupations at the theatre during rehearsals and his numerous engagements, morning and evening, Meyerbeer must have his hands full and very few minutes to spare. Nevertheless, at 7 a.m., day after day, those who get up soon enough, and have the wish, may see the celebrated musician taking his 'constitutional' walk in Hyde Park some hours before breakfast. It is at this early period of the day that he composes, like Auber on horseback in the Champs Elysées and Spohr in his garden at Hesse-Cassel."

Among the dinners Meyerbeer had to eat was a Royal one at Buckingham Palace, and among the concerts he had to attend was one given under the auspices of the Musical Union, at which what Mr. Ella rather infelicitously described as his "imposing presence" unsettled the performers. But no honours turned the master from his work, and in due course the Italian "Stella del Nord" was produced, with Bosio, Rudersdorff, Gardoni, Lablache, Tagliafico, and Formes in the cast. It achieved an immense success, and then Meyerbeer, perfectly content, rushed away to Spa for the purpose of recruiting his exhausted energies.

Delighted with his success in comic opera, Meyerbeer resolved to follow it up. Hence the production, in 1859, of "Le Pardon de Ploermel," known in England as "Dinorah." Meanwhile, however, other subjects had a share in his thoughts, particularly one about which such biographies of the master as are available to English readers say but little.

It has often been remarked that Meyerbeer had no very exalted notions of an operatic subject; preferring bustling, blatant, and sometimes vulgar historic scenes, more or less travestied by Scribe, to those of a refined and classic nature. In this respect some injustice has been done to the composer. As a matter of fact, he was always prospecting for a truly noble subject. "Hero and Leander" at one time attracted him; so did the "Orestes" of Æschylus; while of "Faust" he thought seriously, having been designated by Goethe as the musician of that great drama. But all this coquetting came to nothing. The case was somewhat different with another work, the history of which has been told by M. Blaze de Bury at great length. M. de Bury had written a drama for the Odéon, entitled "La Jeunesse de Goethe"—a fantastic affair, apparently, in which the poet was represented as "vivant ses œuvres," however that may be. While engaged in distributing the parts and so forth, the manager, Rounat, called M. de Bury's attention to a night scene in the third act, where he thought a *melodrame*, or orchestral symphony, would be effective. The following conversation ensued:—

R. We must have music, that is understood; but who will write it. We cannot think for a moment in such a situation of employing an ordinary *chef d'orchestre*.

De B. We have Meyerbeer.

R. What, Meyerbeer! You think that Meyerbeer would consent to write for us.

De B. I know it. He has already composed music to *Mignon's* song in the second act.

R. (*delighted*). You are in the way of obtaining from Meyerbeer these two pieces?

De B. I answer for it.

R. Well, then, I cannot imagine why, being sure of that, you do not ask more.

De B. Do you mean that I ought to make an opera of my piece and sing cavatinas to Goethe.

R. There is no question of cavatinas; the piece suits me; and I believe in its success, the best proof of which is that I play it. Only, in your place, instead of demanding from Meyerbeer a mark of complaisance, I would try to interest him musically in the work, and by some means give his genius a large part therein.

This conversation impressed the dramatist, who went home and spent the night in writing the text of an intermezzo to be performed between the fourth and fifth acts. The next morning he called on Meyerbeer, who, after some conversation regarding the words of an Ode to Schiller (performed at the centenary festival of that poet) remarked:—

M. You know that *Mignon's* song is composed, and now I am at your service for some bars of *melodrame*.

De B. Something better is possible than *Mignon's* song and your bars.

M. What! will not M. de la Rounat have my music?

De B. It isn't that. He takes it, but—

M. To correct it, perhaps?

De B. Not at all. He does you the honour to accept your music, only he claims more.

M. I understand. He wants too much.

De B. You are right.

M. Come, explain yourself seriously. What is required of me?

De B. (*taking out manuscript*). This, dear master, since you desire to know.

M. (*having read the manuscript*). But this means a score, my dear friend.

De B. I know it. Do you object to make the effort?

M. Not the least; but I must think it over, look up my Goethe, and then read your piece again. We will speak about the matter in a few days.

Eventually Meyerbeer undertook the work, but on his own plan and conditions, expressed in remarkable words: "I have thought much about your piece," said the master, "about the part that music ought to take in it, and the manner in which, to succeed, it should intervene. Perhaps we are on the track of a discovery. *The old forms are used up; operas in five acts are no longer possible.* Let us seek in the conditions of modern art the alliance of music and drama which the ancients appear to have established. That tempts me, I avow; I even say that I have long dreamed of it, and reckon to prove it, if we have a success, by making further proposals to you. Meanwhile, I shall intervene in your work without mixing myself up with it." Meyerbeer went on to explain that not even a violin should be heard till the time for the intermezzo arrived. Then he would "let loose all his forces," beginning with a grand overture. De Bury was charmed with Meyerbeer's idea, but nothing came of it till four years later (September, 1861), when the dramatist and composer met at Ems. "One morning, as we were breakfasting in his room," writes M. de Bury, "he cried, 'Ah! that "Jeunesse de Goethe," now is the time to speak of it. Would you like to see the score?' He opened his desk and took out a voluminous packet, which he put upon the piano. I turned over the leaves hungrily. It was complete! the Erl-king, the Hymn of the Fates in 'Iphigenia,' the scene of *Margaret* in the church, the immense seraphic Hosanna of the second Faust. I saw it; I touched it. Meyerbeer, all the while, looked at me, happy in my joy, and satisfied with himself. 'Another time,' he said, 'you shall hear it, for to-day it is enough that you have seen. You can now say to our good friends that Meyerbeer keeps his word.' Then, taking the volume, seven times sealed, he placed it in the desk and locked it up."

(To be continued.)

## LA SCALA AT MILAN

BY FILIPPO FILIPPI.

(Concluded from page 201.)

LA SCALA has, no doubt, patronised the best Italian composers, laid the foundation of their celebrity, and been one of the most powerful promoters of Italian art. It remains to be proved, however, whether our greatest theatre has always supported its position by representing, as is the case in other important theatres, all the masterpieces, either Italian or foreign, which did not see the light on its stage. A whole century's experience gives but an unsatisfactory result in this case; our public has always been loth to accept works not in consonance with its taste, and shown itself apathetic towards novelty in general and innovators in particular; very seldom has it given way to bursts of enthusiasm, and much oftener has pessimism and routine prevailed, a state of things favourable to the ignorance and avarice of managers, and to the epicurean habit in the public which could not be roused from its dormant enjoyment by the more active stimulant of novelty. All these things combined explain why amongst the operas represented at La Scala, since 1778, the most celebrated by the greatest composers are still missing.

During the first period were given some of the operas of the most fashionable composers of the last century, whilst yet in their prime. For instance, in 1787, Paesello's "Barbiere di Siviglia"; in 1793, Cimarosa's "Matrimonio Segreto," and his "Orazii e

Curiazi" in 1798. Mozart had also a period of *engouement*, as the French call it. In May, 1814, "Cosi fan tutte" was represented, and with so much success that "Don Giovanni" followed in October of the same year; and the Milanese so thoroughly appreciated this delicious music, executed by David, Galli, and Picini, that in 1815 was given "Le Nozze di Figaro," in 1816 "Il Flauto Magico," and in 1819 "La Clemenza di Tito."

"Agnese," by Paer, appeared in 1816, "Il Barbiere" and "Mosè," by Rossini, in 1819 and 1825. "Guglielmo Tell," however, masterpiece of masterpieces, given at Paris in 1820, only appeared in Milan in 1846; was not understood by the public, and had but a short life. "Il Crociato" was sung in 1831, a short time after its first production at Venice, but it took years before any of Meyerbeer's other operas were given here; and, when such an event occurred, they were pronounced tiresome, long, incomprehensible (just like Wagner's and Boito's now-a-days), and generally met with but poor success. "Roberto," in 1846, did not please. "Il Profeta," in 1856, gave satisfaction; not so "Les Huguenots," in 1857. "L'Africana," in 1866, achieved a great success; but "Dinorah," in 1870, was only a moderate one. "La Stella del Nord" was only given in 1882, and did not succeed.

But how many composers and operas were left out at La Scala, either through unpardonable forgetfulness, or from sheer ill will? Cherubini, an illustrious Italian, is only known at La Scala by a juvenile work, "Ifigenia," represented in 1788. Spontini, another great Italian master, one of the fathers of modern dramatic music, produced only "La Vestale," in 1825, and that was a failure. Auber is represented by "La muta di Portici," in 1839, alone, which also failed. "Il Freyshutz" is the only opera by Weber given at La Scala, and always against the wishes of the public. Halévy's "Ebreu," in 1865, created an immense sensation, nor do I remember many manifestations of enthusiasm similar to that given by the public of La Scala, after the first finale in the opera, the spectators all rising to their feet in the excitement of their admiration. "Carlo VI.," by the same composer, was not so fortunate. Another opera which aroused the public from its torpor, broke its habits, and showed that a new art might exist, was Gounod's "Faust," which created one of those successes I call revelations. This work has effected a perfect revolution in the tastes of the people, and especially in the direction of young composers, who found great novelty in certain delicate touches, peculiar harmonic singularities which Gounod merely adapted from the classical school and from Bach more especially. Amongst the crowd of the new admirers of "Faust," however, were many conceited critics. I recollect at the time to have heard a few so-called musicians, some more or less celebrated professors of singing, assert quite seriously that Gounod did not know how to write for the orchestra, and that "Faust" was no music at all. After "Faust" Gounod had great success at La Scala with "Romeo e Giulietta," but a failure with "Cinq Mars." Another French composer of the "young school," Massenet, obtained a great and legitimate success with the "Re di Lahore," a work full of invention and originality. His "Erodiade," given lately, was not so successful. Wagner at La Scala shared the same fate as Boito. The fall of "Lohengrin" will become legendary, as well as that of "Mefistofele." In both cases the prejudiced reception given to these operas was fully atoned for in the full and continued success experienced in other Italian towns, even at Naples, the supposed stronghold of musical reaction.

I must end this not edifying chapter by mentioning the shameful omissions of two geniuses, whose immortal names have never figured at La Scala—Beethoven and Gluck. Neither "Fidelio," nor "Orfeo," nor "Alceste," nor "Ifigenia" ever have been represented at La Scala.

Whosoever understands and loves music may meditate thereon!

Many believe that La Scala owes its greatest fame, fortune, and life, to its grand ballets; they certainly have pleased and attracted the crowd, but take a secondary and inferior rank in its artistic patrimony. The first ballet given at La Scala was composed by the choreographers Verzizzi and Legrandi, and called "Pafo and Mina; or, I Prizionieri di Cipro," music by Salieri. Ever since the ballet has taken a high place in all the representations of La Scala. Some choreographers gifted with true artistic genius have known how to make use of the vast stage, of the *corps de ballet* unique in the world, and of the important material in scenes, decorations, and machines it contains. One of them, Vigario, appeared first at La Scala in 1812 with his ballet "I Streltzi," after which he gave "Il noce, Vestale," "La Otello," and his famous "Prometeo." At the same time Sanquirico painted scenes which unfortunately have but rarely been successfully imitated. Other choreographers worthy of record are: the first Taglioni, Vestris, Monticini, Galzarani, Cortesi, and Casati. One of the first who abandoned the classic style of mythological choregraphy in which the mimic art took too great a share was Perrot, who gave an "Esmeralda" the romantic style of which was much enhanced by Pugin's fine music and Fanny Elssler's marvellous dancing. Rota also was an innovator, an inventive artist, revealing himself at once by "Il Fallo" in 1853, and then by a series of successes, "Il Giuocatore," "Rodolfo," and "Cleopatra," with excellent music by Giorza. Borri and Monplaisir were two good choreographers, and Taglioni, junior, obtained fabulous success, with new effects, in "Ellinor" and "Flik e Flok."

We now have Manzotti, who seems by fancy and sense of art to be superior to all his predecessors. "Rolla," "Pietro Mica," "Sieba," had shown his value, but in "Excelsior" he has risen to a much greater height, having found means to eschew completely the ordinary nonsense of choregraphic inventions, and to interest and amuse the public by the reasonable development of a great idea—that of the battle between progress and regress. Manzotti is now preparing a new ballet entitled "Amore," which is to surpass "Excelsior" in grandeur, luxury, and bold machinations. It is promised for the next season at La Scala, and Giorza is to write the music for it.

In writing these few pages, I have frequently alluded to the bearing and temperament of the public of La Scala, and it certainly is interesting to study its complete physiology, to describe its character, its changeable tastes, its good and bad dispositions, and its peculiar intelligence, together with its obstinacy in denying true merit, in demolishing world-wide reputations, preferring, in fact, routine to progress, and darkness to light.

On the whole, it seems to me that the public of La Scala has always remained the same it ever was. One need but consult the literature of the period to see that there is not much difference between our ways and those of a hundred years ago. In Italy the theatre has always been a means of diversion and amusement in which art enters but little. The lightness and want of attention with which music is listened to at the theatre have always caused false and hasty judgments. The difference lies in this—that

formerly the operas were written in a way better adapted to the indifference of the listeners. Before 1800 things had come to such a pitch that all the strangers who came to Italy were scandalised. Grètry, after residing here some time, wrote in 1789: "What is wanting in Italy to make a good opera seria succeed? In the ten years I lived in Rome I never knew of one. People only go to the theatre to hear the singers, and when the favourite is not on the stage they all retire to their boxes to gamble, or to drink ices, and meanwhile all the pit yawns to a man." The French President Desbrosses says about the same thing: "Once, finding myself almost alone in a box at the Valle, I played a game of chess with Rochemont whilst they were acting a graceful comedy, 'La libertà pericolosa,' which did not amuse the public, although it pleased me much more than their long, tiresome tragedies. Chess seems invented purposely to fill up the time of the endless recitative, and in its turn music removes the heaviness of the chess board."

Passing from the times of chess and iced drinks to ours, theatrical habits have improved a little; the public gets more interested in the music, gives it more attention, and sometimes is carried away by it; a just sense is being formed, but art still remains subject to prejudice, to habit, to party spirit, and to the inert resistance of its adepts. An opposition to all novelty, inattention, impatience to all difficulties, judging without fully understanding, and therefore precipitated, preconceived, and prejudiced judgments are still characteristic of the public of La Scala, but in a much less degree than formerly. There is now a large part of the audience that listens attentively, judges prudently, and goes to the theatre determined to assist at an artistic performance, to listen to it fully and to enjoy it. Novelty does not alarm any more, indeed it attracts. The section of the public which is most to be dreaded is that of the subscribers who frequent La Scala nightly. Many of these carry with them a ready made opinion, together with a sprig of laurel or a whistle in their coat pocket.

The middle seats of the pit and stalls are usually occupied by the most fashionable and youngest members of society. Correctly attired, in dress coats and white cravats, and faultlessly gloved, they lead, or pretend to lead, the taste of the entire house. The ballet generally gains their preference, and it required all Ricordi's powerful will to obtain the long-wished-for reform, of performing the opera before the ballet instead of its being grafted between the acts of the melodrama, as used to be done up to a few years back. The subscribers, more or less influential, are wont to give way to feelings of sympathy, or the contrary, towards the artists. If a singer, particularly a lady, enters into the good graces of these elegant gentlemen, they do not spare their applause nor their gifts; but let the artist, who for some cause or other has not been able to secure their goodwill, beware; for every note or movement of the unfortunate victim becomes an occasion of hisses, hooting, derisive laughter, and insulting coughs. Another important section of the public is that forming the back of the pit, tired out by long standing, and consequently wandering about uneasily, and often in the worst of tempers. It is composed mostly of artists without employment, newspaper writers, theatrical agents, music teachers, professors and pupils of the Conservatoire, whose business seems invariably to be to speak ill of everything and everybody. On important nights there is, besides, a large number of favour tickets deputed to applaud and sustain the performance at all costs.

A curious scene is presented on the first night of a new opera in the lobby between the acts, when all give their opinion; praise and blame, enthusiasm and maledictions, are poured forth at one and the same time. Some find everything good, through kindness of heart and a natural tendency to optimism; others, on the contrary, nervous or bilious, find everything infamous. There you hear the old frequenter of La Scala, who has seen all the theatres in the world, knows all the operas ever written, and has heard all the singers in and out of date; he has always a paragon of his own, with which he crushes the *maestro*, annihilates the poet, and fulminates the artist. So much for the old subscriber; the young one, to give himself importance, pretends to be difficult to please; the composers are prompted by envy and jealousy; the publishers and their adepts find none good but their own salable editions; the critics take notes, promising an article for the morrow, big with incense or thunder. This mixture of judgments and individual criticism, however, is lost on the mass of the public, and truth and justice prevail at last.

This short history of La Scala might end here, but a few more observations on its present circumstances may be useful to English readers. It is opened every year from Christmas to the Holy Week for sixty performances at least, the subscription being 200 lire for the entrance fee only. There being no *répertoire*, only four or five operas can be represented each season, at an enormous cost, as for every work, old or new, the scenes and costumes have to be entirely renewed. The same occurs for the two or three costly ballets which are brought out yearly. The entrance fee for standing room only is five lire; the seats vary in price according to the importance of the performance. The nominal price of the stalls is fifteen lire, but they rise to forty-five lire, which makes La Scala the dearest theatre in Europe, and yet the management could not subsist with these receipts alone, as it has no right to the boxes; the town, therefore, allows 200,000 lire to make up the probable deficit, paying besides the salary of the director of the orchestra, composed of ninety musicians.

"Gioconda," "Don Carlo" (remodelled), "Aïda," "Les Huguenots," and "Il Profeta" were performed this year. "Gioconda" was performed over thirty times, owing to the immense success obtained by Signora Pantaleoni in the *title-rôle*. The tenor, Tamagno, in "Don Carlo," and as *Raoul* in "Les Huguenots," shared the favour of his talented partner. The other artists engaged were Cardinali Durot, Puerari, tenors; Bruschi Chiatti, Pasqua Toresella, soprani; Lhérie, Delfino, Silvestri Navarini, bassi. "Il Profeta" was given but three times, although performed remarkably well. The ballets were "Flik e Flok," a failure, being found superannuated and old fashioned, and "Brahma," barely supported by an inferior dancer.

The orchestra of La Scala, besides serving the theatre, has constituted itself into an independent society of 130 performers. Its concerts take place in the daytime at La Scala, during spring. This year's programme promises four concerts at Milan and two at Turin, for the opening of the exhibition there. The subscription is ten lire, or three lire entrance fee. The principal pieces to be performed are Beethoven's Fourth Symphony, the Scherzo in the Ninth Symphony, and the Settimino; Goldmark's "Hochzeitmusik"; "España," by Chabrier; an Italian Symphony by Tschalkowsky, Paganini's "Moto perpetuo" for all the violins, and Faccio's Overture, entitled "Marie Antoinette."

MR. FREDERICK ATKINS, Mus. Bac., Oxon., has stirred up a controversy in Wales, which, as it has excited the national feeling of Welshmen, is scarcely likely to subside, even by the calm verdict of those most competent to adjudicate upon the merits of the case. In a letter to the *South Wales Daily News* Mr. Atkins asserted that the melody "Land of my Fathers," one of the most popular of all the airs presumed to be of Welsh origin, is taken almost note for note from the old English song known as "Tiptin o' Rosin the Beau." To this letter came a reply from Mr. James James, of Mountain Ash, who tells us that the melody was composed by him in 1856 to some Welsh words written by his father, under the title "Hen Wlad fy Nhadau," and that he knew nothing whatever of the air named by Mr. Atkins. Now it might be imagined that the only thing remaining to be done was to compare the two melodies, which would at least decide the artistic question of their similarity, although it might not decide the personal question whether (if the two were proved alike) Mr. James had consciously or unconsciously reproduced "Rosin the Beau" under another name. In the meantime, however, letters appeared from other correspondents, and in other papers, in which, as is usual in such cases, the real matter at issue seems entirely lost sight of, one writer, who signs himself "Morien," saying that to throw a doubt upon the originality of this melody "seems like an effort to prove that, to enable the bards and minstrels of this old land of song to give expression to the heartfelt patriotism of the Welsh nation, a Cymro found it necessary to rob an Englishman of a melody, and to lift the patriotic sentiments of the people of Wales on the wings of this foreign Pegasus"; and others, raking up some former actions of Mr. Atkins with the desire of showing the animus of a "Saxon" towards the natives of the Principality. Mr. Jenkin Howell, however, in the columns of the *Western Mail*, informs us that the melody from which Mr. James's tune is said to have been pilfered is not an old English, but an old Welsh air, called "Typin o' Rosin y Bow," and that he heard it played and whistled by harpers, fiddlers, and others in the Gwylmabsantau, at Penderyn, forty years ago; so that this will, we trust, soften the enormity of the alleged theft, even to the most patriotic of the Welsh correspondents in this dispute. Our task in the matter is simple. The two airs are printed side by side in the *Western Mail*, and we unhesitatingly declare that, save at the commencement, there is a very marked resemblance between them, and that the final phrases are almost the same. In justice to Mr. Atkins, this should be said; and to us it appears all that should ever have been said.

THE result of a recent trial at Derby will, we trust, have a salutary effect upon those persons who, knowingly or unknowingly, infringe the law of musical copyright. Samuel Townsend, described as a coach painter, was summoned by Messrs. Boosey and Co. for selling in England copies of a book called "The Song Folio"—printed and published at Detroit, Michigan, in the United States of America—which contained 116 songs, with music, 110 being English copyrights, and 39 belonging to Messrs. Boosey and Co. To save time, however, the case was confined to one song, Cowen's "It was a dream," the words and music of which were proved to be published in "The Song Folio" exactly as in the original, with the exception of the transposition of the music to an easier key. Miss Griffiths, who resides in Derby, stated that she sent her niece for a copy of the book, which she purchased from the defendant and paid for. For the defence, Mr. Stone endeavoured to show

that Mr. Townsend brought some copies of the book from America to give to his friends in Derby; and that if he had sold any, it could not have been "for profit." The Bench, having considered the case, however, evidently thought that—even passing over the extraordinary circumstance of a coach painter bringing from America a number of volumes of music to present to his friends—the fact of selling them could scarcely be included amongst these acts of generosity, and he was accordingly ordered to pay £5 each upon two copies of the book, with double the value of the above-mentioned song in each copy, and the costs, or be imprisoned for two months. We sincerely congratulate Messrs. Boosey upon thus securing an individual right, as well as in calling public attention to a point of the law which seems but imperfectly understood.

THE Third Annual Report of the Park Band Society strengthens our belief in the attraction of open-air music for the masses; for if, as it is stated, a quarter of a million of persons contributed to the expenses of the enterprise by taking a penny seat in the enclosure, or by the purchase of a penny programme during the past season, there must be a widely-spread desire to encourage the movement, although, no doubt, the Fisheries Exhibition somewhat diminished the receipts; and this year we fear that the International Health Exhibition may have a similar effect. We counsel the Society, however, to persevere in the good work, and feel convinced that its appeal for subscriptions—to which we need scarcely say we earnestly add our voice—will be liberally responded to. It may be mentioned that season tickets can be obtained from Messrs. Chappell and Co., and also from Henry Ancketill, Esq., Secretary, 14, Albert Mansions, Victoria Street; and it is to be hoped that the sale of these, with the increased subscriptions which may reasonably be expected from the music-loving public, will induce the Committee to reconsider its announced decision of confining the performances of the band during the coming season exclusively to Sunday afternoons.

It is bootless to inquire whence *canards* come. They are always in the air, but their origin, like their use in the scheme of creation, remains a mystery. We are, nevertheless, tempted to ask, with the curious interest of a scientific investigator, who or what could have started the fable of Madame Piccolomini's poverty? Poverty is not usually a recondite thing, about the existence of which it is possible to make mistakes. If a man be poor, he shows it; and if he be rich, there are, as a rule, plenty of indications in proof of the fact. Madame Piccolomini is not in distress. She dwells at Nice in a position that becomes her rank and her deserts, and yet from some obscure source came, a little while ago, a sad story of want and misery. On the face of this rumour there was nothing that could be rejected as impossible. Artists *en retraite* have had their reverses, and may have them again. None the less, however, did the false report give pain to the lady of whom it spoke, and to whom sympathy is now due. There is no punishing anybody in the matter, but the experience may, perhaps, serve to suggest caution in dealing with current gossip when it is of a nature to annoy and vex.

#### DRURY LANE THEATRE.

THE Carl Rosa Opera Company commenced a season of four weeks at this establishment on the 14th ult., Balfe's "Bohemian Girl" being the opera chosen for the opening night, a proof that the management has no desire to pre-



sent the works of Young England without affording the public a fair opportunity of listening to those which not only satisfied, but delighted, their predecessors. Madame Georgina Burns as *Arline*, Mr. Maas as *Thaddeus*, and Messrs. Ludwig and Snazelle as *Count Arnheim* and *Devilshoof* respectively, were, as usual, thoroughly efficient; *Arline's* air "I dreamt that I dwelt in marble halls" and *Thaddeus's* two songs "When other lips" and "When the fair land of Poland" being enthusiastically encored. "Carmen," on the following evening, brought forward Madame Marie Roze in one of her best parts, both her singing and acting as the heartless coquettish gipsy thoroughly realising the intention of the composer. Mr. Barton McGuckin, too, as *Fosé*, was everything that could be desired, his steady improvement as an actor, as well as a singer, being strikingly manifested throughout his performance of this most arduous character. Mr. L. Crotty must also be warmly praised for his excellent rendering of the Toreador's song, which received a unanimous encore. The conductorship of both the operas under notice was entrusted to Mr. Randegger, who, by his care and thorough acquaintance with the score, ensured as perfect a performance of these works as we have ever listened to. Wallace's "Maritana," on Wednesday evening, was most effectively cast, Madame Georgina Burns playing and singing the part of the heroine with charming grace and refinement, and Mr. Maas, as *Don César*, eliciting warm and well-deserved applause. The *Lazarillo* of Miss Marian Burton too must be highly commended, her artistic rendering of the air "Alas! those chimes," winning one of the very many encores of the evening. The opera was steadily conducted by Mr. Goossens. The performance of Mr. Mackenzie's Opera "Colomba," on Thursday evening, derived additional interest from the presence of the composer, who had come over from Italy especially to conduct his work. Our own opinions upon the merits of "Colomba" were so fully expressed upon its production by the Carl Rosa Company last season, and have been since so thoroughly endorsed, not only throughout this country, but abroad, that we have little to add save that a rehearing of the music amply confirmed, and even strengthened, our former impressions. Mr. Mackenzie is evidently too earnest an artist to allow even such a success as he has achieved to do more than nerve him to increased exertion in the future; and with the utmost confidence, therefore, we look forward to that evidence of art progress in his second opera which can only be gained by hard-earned experience. An important feature in the presentation of the work on this occasion was the performance of the part of the heroine by Madame Marie Roze, who seems to have made so intelligent a study of the character, both musically and dramatically, as to enable her fully to realise the savage fury of the avenger, tempered with those womanly qualities which cannot but enlist the sympathies of an audience. Nothing could be finer than her acting and singing in the *finale* to the first act, in her scene with the brigand *Savelli*, and in many portions of the last act; her voice seeming to gain both in power and expression as the opera advanced. It is needless to say that she was overwhelmed with applause; but we are glad to record that the interest of the work was in no place arrested by those absurd manifestations of approval which have done so much to degrade opera almost to the level of burlesque. Mr. Barrington Foote made his first appearance with this Company in the part of *Brando Savelli*, and displayed an excellent voice, which, although at times somewhat hard, he uses with much judgment. Unqualified praise must be awarded to Mr. Barton McGuckin, as *Orso*, to Mlle. Baldi, as *Lydia*, to Miss Clara Perry, as *Chilina* (her lovely old Corsican Ballad being encored), to Mr. Ludwig, as *Giuseppe Barracini*, and to Mr. Henry Pope as *Count de Nevers*, all of whom were the original representatives of these parts last season. The opera was received with the utmost favour, and the composer called on the stage, to share with the vocalists, after each act, the congratulations of the audience. Ambrose Thomas's Opera, "Mignon," on the following evening, gave that clever young vocalist, Miss Clara Perry, an opportunity of appearing in a leading part before a London audience; and we are glad to record that her performance of the heroine in this melodious opera fully justified the management in their choice. Her

sprightly acting and charming vocalisation throughout the evening fairly won the good opinion of the audience; and there can be little doubt of her becoming one of the most valuable members of the Company. Miss Marian Burton, too, was excellent as *Frederick*, Mr. Barton McGuckin was better than ever as *Wilhelm*, Madame Burns was a thoroughly satisfactory *Filina*, and Messrs. Crotty and Leumane, as *Lothario* and *Laertes* respectively, completed a highly efficient cast. On Saturday evening Donizetti's "Lucia di Lammermoor" was given, Mr. Maas, in the principal tenor part, eliciting the utmost enthusiasm by his singing of the solos which have so long been the delight of Italian Opera frequenters, especially "Fra poco," which was tumultuously applauded. Madame Georgina Burns, as *Lucia*, was also highly successful, the "mad scene" being one of her greatest triumphs. The opera was conducted by Mr. Randegger. Mr. Goring Thomas's Opera "Esmeralda," another of the successes of last season, was performed on Tuesday, the 22nd ult., and received with marked favour, the applause indeed too often interrupting the action of the work, instead of, as in the case of "Colomba," being reserved almost exclusively for the termination of each act. Partially, of course, this may be accounted for by the construction of the work, which, clever as it undoubtedly is, frequently reflects the conventional style of our former English opera by the introduction of pieces sufficiently detached from the business of the scene to allow of, and even to court, these enthusiastic demonstrations of delight. Much of the music gained upon us on a second hearing; but we still retain the opinion that the solo portions of the work show the composer at his best, the concerted pieces, although indicating decided dramatic power, being occasionally somewhat laboured. From this charge we must, however, except the *finale* to the first act, and also that at the conclusion of the opera, to which the composer has added materially since the production of the opera last season. The tenor song, "O vision entrancing" received a very decided encore; but very much better music was passed over with but comparatively slight applause. It must be mentioned that an effective duet, in the second act, between the *Marquis de Chevreuse* and *Fleur de Lys*, and additional music for the ballet in the same act, have been supplied by the composer, and certainly, we think, to the gain of the opera. As on the production of the work last season, Madame Georgina Burns was *Esmeralda*, Mr. Barton McGuckin *Phæbus*, Mr. Ludwig *Claude Frollo*, Mr. L. Crotty *Quasimodo*, Mr. B. Davies *Gringoire*, and Mr. G. H. Snazelle *Clopin*; but Miss Bensberg replaced Miss Clara Perry as *Fleur de Lys*, and the *Marquis de Chevreuse* was played by Mr. Campbell, additional importance having been given to this character by the introduction of the duet already mentioned. The opera was carefully conducted by Mr. Randegger. We cannot conclude our notice without bearing testimony to the excellent manner in which many of the operas above-mentioned have been placed on the stage. Not only has the chorus singing been uniformly good, but the groupings of the choristers has evidenced an amount of care and intelligence at rehearsals which cannot be too highly praised. At the time of our going to press, Mr. Villiers Stanford's new Opera "The Canterbury Pilgrims," which was to have been produced on the 24th ult., is advertised for the following Monday.

#### ROYAL ALBERT HALL CHORAL SOCIETY.

WELL filled by an audience in evening dress, the Albert Hall presents a spectacle difficult to surpass in brilliancy and impressiveness. On the 2nd ult. the vast building proved itself equally well adapted to the outward display of a nation's grief. Nothing could be more suggestive of profound mourning than the scene when the audience rose to listen to the Dead March from "Saul." Beside this grandest of all dirges, Sir Arthur Sullivan's fine "In Memoriam" overture was played, as a piece specially appropriate to the occasion. Happily, the work chosen for performance at this Concert was quite in consonance with the spirit animating all present. Beethoven's Mass in D was the utterance of a master mind yearning for light and lifting itself in profound absorption to the Divine essence. "From the heart it has come, and to the heart

it shall go," said Beethoven, and intelligent listeners have since gladly acknowledged the truth of his words. Unhappily he did not take into sufficient account the limits imposed by nature on the capacity of the human voice. It is impossible that the Mass should ever take its place by the side of the most popular choral works, simply because frequent performances would seriously injure the voices of soprano and tenor executants. The mere technical difficulties of the music are as nothing compared to the physical strain borne by the singers. Still, of late years, the Mass in D has been heard at frequent intervals. We have had some fine performances under Herr Richter, and it is paying Mr. Barnby a very high compliment to say that the rendering under his *bâton* was worthy to compare in every respect with these. It will be remembered that it was promised last season, but, finding it impossible to devote the necessary time to its preparation, Mr. Barnby wisely withdrew it until a worthy interpretation could be confidently anticipated. The result was a gain to the reputation of the Albert Hall Society, which now, more than ever, can claim to be considered the first of metropolitan choral associations. The singing throughout the evening was remarkable for excellent attack, perfect phrasing, and sustained power, even in those passages where the highest notes of the register are employed for many bars at a time. Indeed, the performance was so admirable that the obtrusive use made of the organ—presumably as a support to the voices—was unnecessary and irritating. The solo parts could scarcely have been more adequately rendered than they were by Miss Anna Williams, Madame Patey, Mr. Lloyd, and Mr. F. King, and a word of praise is due to Mr. Pollitzer for his artistic delivery of the beautiful violin solo in the Benedictus.

"The Messiah" was performed, in a somewhat abbreviated form, on Good Friday evening, the 11th ult., the principal vocalists being Madame Albani, Miss Hilda Wilson, Mr. Maas, and Mr. F. King. This concluded the work of the season, which will rank among the most successful in the history of the Society.

#### SACRED HARMONIC SOCIETY.

THE popularity of "The Redemption" was once more proved on Friday, the 4th ult., when a crowded audience assembled in St. James's Hall, notwithstanding unauthorised rumours that the Concert would be postponed. We agree with a distinguished critic who said, in the course of his remarks on this performance, that the time for criticism of M. Gounod's sacred work has gone by. The public has accepted it with a unanimity which renders argument for or against equally needless and unprofitable. On the whole, there was little of which to complain in the Sacred Harmonic Society's performance, though we have heard the music more effectively rendered. Occasionally a slight roughness was noticeable alike in the orchestra and chorus, and there were also inequalities in the efforts of the soloists. Miss Carlotta Elliott seemed out of her element in the soprano music, and Mr. Santley was evidently suffering from hoarseness, though his delivery of the Redeemer's words was as remarkable as ever for pathos and dignity. Miss Hancock, Mrs. Suter, and Mr. Burgon were fairly satisfactory, and Mr. Lloyd was, as usual, irreproachable. The "Dead March" was given at the commencement of the Concert, which was conducted by Mr. Charles Hallé. The artistic results of the Society's second season have been, in the main, highly satisfactory, and we trust that the support of the public has been sufficiently liberal to prevent a monetary loss.

#### MR. WILLING'S CHOIR.

WANT of enterprise cannot be laid to the charge of this Association, for with the enthusiasm of youth it busies itself with work which older and graver societies would not care to undertake. At the last Concert this season, which took place in St. James's Hall, on Tuesday, the 22nd ult., two Cantatas were performed, one being an absolute novelty, while the other had not previously been heard in London. Mr. Alfred Cellier's setting of Gray's "Elegy" was, it will be remembered, produced at the Leeds Festival in October last, and naturally received much attention from being associated with so distinguished a gathering. This,

however, was not to its advantage, for it was manifestly dwarfed by its surroundings, and to employ festival resources for a work so modest in aim may be compared to the placing of a cabinet picture in a massive gold frame. We have nothing to add concerning the merits of the Cantata to the remarks made upon it in our issue of November last, a second hearing only seeming to confirm the impression that, while much of the music is pleasing and melodious, it is utterly inadequate as an illustration of a poem, which by its reflective and didactic nature is not readily adapted for musical treatment. Mr. Cellier seems to have felt the difficulty of his self-imposed task, and to have therefore contented himself by writing music refined and agreeable in itself, though inappropriate to the solemnity of his theme. The other work performed at this Concert was a Cantata, with the curious title of "Parizadeh," by Mr. Wilfred Bendall, a composer who has won some success by his pretty and piquant trifles for the stage. The librettist, whose name is not given in the score, has taken his material from a Persian story, one of many Oriental legends suitable as bases for musical works, either for the theatre or the concert-room. Such a poet as Thomas Moore would have told this story in glowing and sumptuous verse, but the writer of "Parizadeh" has been content to express himself in lines which are frequently awkward and always commonplace. He may be of the opinion once generally held in England that any verse is good enough for music, and, if so, we shall feel disposed to agree with him as regards music of the quality which Mr. Bendall has supplied. We do not refer to the by no means infrequent violations of grammatical rules which are to be found in the score, but to the poverty of idea and the lack of constructive skill. If Mr. Bendall desired to produce a work capable of performance by elementary singing classes, he has succeeded, the solos being very simple ditties, while the choruses never rise above the level of part-songs. The music is by no means displeasing—on the contrary, it is flowing and tuneful, but absolutely commonplace, while, save in a dance of Bayaderes, no attempt is made to introduce what is known as local colouring. A very friendly audience received the new Cantata with much favour, and both works were excellently rendered. This, however, is not saying very much, as neither of them could have given the choir any trouble. The soloists of the evening, all of whom were highly satisfactory, were Miss Mary Davies, Miss Mary Beare, Miss Marian Mackenzie, Mr. Lloyd, and Mr. King. We are glad to note that the Society is to be continued, four Concerts being announced for next season.

#### CRYSTAL PALACE.

VERY few words will suffice to bring the record of a not very eventful season of Saturday Concerts to a close. An exceptionally fine performance of Beethoven's Ninth Symphony was given on March 29. The Crystal Palace Choir has not hitherto been the best feature of Mr. Mann's executive resources, but on this occasion marked improvement was shown, and the ease with which the enormous difficulties of Beethoven's music were overcome was an earnest of further progress. Miss Annie Marriott, Miss Marian Mackenzie, Mr. Harper Kearton, and Mr. Frederic King were the soloists. For the rendering of the instrumental movements no words of praise could be too high. The first Concert of last month (5th ult.) coincided with the centenary of Spohr's birthday, and the event was celebrated by a Spohr programme, including the overtures to "Faust" and "Jessonda," and the Symphony generally, though erroneously, called "The Power of Sound." Miss Clara Samuëll and Mr. Edward Lloyd gave vocal selections by the same master, and Herr Gompertz contributed a highly competent rendering of the famous *Scena Cantante*, the eighth, and perhaps the finest, of Spohr's Concertos for his favourite instrument. The second Concert of the month introduced a new pianist, of considerable talent and still greater promise, in the person of Miss Amina Goodwin, a young English artist who was trained at the Paris Conservatoire, and subsequently had the benefit of Liszt's instruction. "Favourite pupils of Liszt" are by no means rare amongst the rising generation, but Miss Goodwin's claims to that title is more legitimate than is generally the case, as might be proved

from intrinsic reasons if external evidence were wanting, for the young lady's intelligent phrasing and her unflinching *technique*, as well as many a genuine touch of inspiration, betray the influence of the greatest of all masters of the pianoforte. Miss Goodwin of course has still much to learn, and something to unlearn, but her achievements must be called remarkable in one so young. She played Mendelssohn's Concerto in D and (with poetic feeling) Liszt's beautiful "Consolation," as well as Rubinstein's bravura piece "Danse des Cosaques." Mr. Winch gave general satisfaction in the Prayer from "Rienzi" and two songs by Raff and Jensen. Miss Hilda Coward, the second vocalist of the Concert, had not been able to think of anything more interesting than Rossini's well-worn "Bel raggio." Sir Arthur Sullivan's incidental music to "The Merry Wives of Windsor," in which Miss Coward sang the interpolated song "Love laid his weary head," concluded the Concert. The final programme consisted of Beethoven's Pastoral Symphony, Liszt's "Les Préludes," and the Overtures to "Manfred" and "Die Meistersinger"; Miss Elly Warnots and Herr Max Friedländer were the vocalists. Mr. Manns's benefit Concert has not yet been announced, the delay being probably caused by the opening of the International Exhibition at the Crystal Palace. That event, which took place on the 23rd ult., was not allowed to pass by without musical honours. Of a very miscellaneous Concert, in which Madame Albani, Madame Patey, Mr. Santley, and a chorus and orchestra of 2,500 performers took part, it will be sufficient to mention a new "Te Deum," written by Sir George Macfarren for the occasion. In the prelude to his work the composer has introduced various national hymns, as a delicate compliment, no doubt, to the contributors to the International Show. The tunes are strung together somewhat in *pot-pourri* fashion, but the composer resumes his scholarly garb as soon as the vocal portion of the work begins. Leaving more detailed criticism to another occasion, we may briefly state that the eight numbers of the score comprise songs for baritone, contralto, and soprano, and a trio for the three solo voices, represented on this occasion by Mr. Santley, Madame Patey, and Madame Albani. At the conclusion of the work the composer had to acknowledge the prolonged applause of the audience.

#### PHILHARMONIC SOCIETY.

As a tribute to the memory of the late Duke of Albany, the fourth Concert, on the 23rd ult., commenced with Sir Arthur Sullivan's Overture "In Memoriam," which was conducted by the composer, and warmly received not only on account of its applicability to the occasion, but from its own intrinsic merits. A feature in the programme was the exceptionally fine performance, by Madame Essipoff, of Beethoven's Concerto in E flat, a work no less welcome on account of its familiarity. After the rendering of each movement Madame Essipoff was much applauded, and unanimously recalled at the conclusion. In the second part she played Schubert's Impromptu in B flat, Mendelssohn's Andante and Scherzo in E minor, and Raff's Gavotte in A minor, in which her artistic feeling and facile execution were displayed to the utmost advantage. The vocalist was Madame Marie Roze, who gave Gounod's Recit. e Stances "O ma lyre immortelle" (from "Sapho") and Berlioz's "L'Absence" (from "Les Nuits d'Été") with admirable effect, both pieces eliciting the most enthusiastic applause. Beethoven's Symphony in D (No. 2) and the Overture "Der Fliegende Holländer" (Wagner) were steadily performed, under the direction of Mr. John Francis Barnett, the Conductor of the evening; and the Concert, although containing no semblance of novelty, seemed thoroughly enjoyed by the audience.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

It is understood that the twenty-sixth season of these admirable entertainments has attracted a larger number of people than any previous series, and the fact is exceedingly gratifying as it affords proof of the steady advance in public taste. In this notice we have to deal with the four last Concerts, the attendance at which was enormous, notwithstanding the lamented death of the Duke of Albany,

which occasioned the postponement of many other entertainments. The Concert of Saturday, March 29, may be dismissed with a few lines. It was of course a pure coincidence that the programme commenced with Schubert's Quartet in D minor, which contains the exquisite variations on the air "Der Tod und das Mädchen," though the appropriateness of the work was felt by all present. Madame Schumann made a rather curious selection for her first solo—Bach's short organ prelude and fugue in E minor—and those acquainted with the work were further surprised at her rendering of the *agremens* in the Fugue, the auxiliary note being given in all cases upward instead of downward. She afterwards played Brahms's fine Rhapsodie in G minor (Op. 79), and joined with Signor Piatti in Mendelssohn's Sonata in D, for pianoforte and violoncello (Op. 58), which has never been heard to greater advantage. The programme included some vocal duets by Dvorák and Hollaender, pleasingly sung by Miss L. Phillips and Madame Fassett, and ended with Beethoven's Sonata in G, for piano and violin (Op. 30, No. 3), in which Miss Agnes Miller sustained the pianoforte part.

The Concert of the following Monday evening was one of the most interesting and attractive of the season. The production of Dvorák's second Pianoforte Trio in F minor (Op. 65), occurring so soon after the visit of the distinguished Bohemian composer, of course attracted much attention. It is one of the latest of his works, and is very far in advance of the earlier Trio in G minor (Op. 26). The first movement, of which alone an analysis was afforded, is very lengthy and complex, but a careful examination proves that the deviation from the established laws of form is only in matters of detail. The thematic material is thoroughly characteristic and the treatment masterly, though it may be admitted that the course of the music is not to be easily followed at a first hearing. The succeeding *allegretto grazioso*, which stands in place of a *scherzo*, is piquant and strongly national in colouring, but the gem of the work is the slow movement, *poco adagio*, a stream of beautiful and original melody. The *finale* seemed rather eccentric and patchy, but we prefer to reserve a definite judgment until another occasion. On the whole, Dvorák's Trio in F minor has undoubtedly a right to be placed among his most remarkable creations, and, notwithstanding its position at the end of the programme, it made a strong impression. The pianist was Mr. Oscar Beringer, who must be highly complimented on his discharge of a very difficult task. It would be affectation to deny, however, that the item at this Concert which gave the greatest enjoyment to the greatest number was Beethoven's Waldstein Sonata, with Madame Schumann at the keyboard. Her rendering of this favourite masterpiece was little less than phenomenal in its way, though totally devoid of the sensational element. Cultured amateurs could not fail to derive the keenest enjoyment from the pure, rich tone, the polished phrasing, and the combined warmth and intellectuality of the interpretation. Madame Schumann was recalled again and again to the platform, and was only permitted to retire after playing her late husband's "Traumeswirren." Beethoven's Quartet in C sharp minor (Op. 132), one of the most abstruse examples of his third manner, and songs by Cowen and Gounod, sung with perfect expression by Miss Santley, completed a noteworthy Concert. It was expected that the Concert of Saturday, the 5th ult., would have been postponed in consequence of the funeral of the Duke of Albany, but the speedy departure of the artists and the impossibility of communicating with the subscribers, rendered it necessary that the performance should be given as announced. A slight attempt was made to celebrate the centenary of the birth of Spohr by forming the first part of the Concert of his compositions, but advantage was not taken of the occasion to produce any novelty. The Quartet in E minor (Op. 45, No. 2) and the *tempo di menuetto* from the Violin Duo Concertante in G (Op. 67) had both been heard on several previous occasions. Perhaps the one pianoforte Sonata of Spohr is not in Madame Schumann's *répertoire*; at any rate, she selected instead trifles by other composers. A magnificent performance of Beethoven's Trio in B flat (Op. 97) concluded the Concert. Miss Carlotta Elliott was the vocalist. The final Concert, on the 7th ult., had, as usual, a very diversified programme, so as to enable several

favourite artists to take their farewell for the season. Haydn's Quartet in G (Op. 17, No. 5) opened the proceedings, after which Miss Zimmermann and Signor Piatti played Rubinstein's three pieces for pianoforte and violoncello (Op. 11). Madame Schumann had a greeting more demonstrative than ever, and the audience tried hard to obtain more from her than the three numbers of Mendelssohn's "Lieder ohne Worte" set down in the programme, though happily in vain. Bach's Concerto in D minor, for two violins, as played by Madame Néruda and Herr Joachim, afforded an opportunity for contrasting the styles of the two great violinists. After Mr. Santley had sung "The Erl-King" and Gounod's "Ho messo nuove corde," the Concert was brought to a worthy termination by an exceptionally fine rendering of Schumann's Quintet in E flat (Op. 44), in which Madame Schumann sustained the pianoforte part. It only remains to be mentioned that the twenty-seventh season will commence on October 27 next, and to congratulate the management and the public alike on the remarkable vitality exhibited in an enterprise conducted on the purest art principles.

#### RICHTER CONCERTS.

THE scheme of these Concerts for the present season is, as our readers well know, of a more eclectic character than usual, embracing many masters and many varied works. Opinions differ about the policy thus exemplified. Some hold that the Richter Concerts, like their Conductor, are chiefly associated with Wagner and Beethoven, and should devote themselves to making the works of those masters understood with, perhaps, an occasional excursion towards Liszt. Others contend that as the works of Wagner which are possible in a Concert-room can be counted on ten fingers, and as Beethoven belongs to classic art, the special field of labour is not large enough for the avoidance of monotony. With this we are disposed to agree, the more readily because we cannot approve of an avowed propaganda in favour of a particular school, tending, as it does, to perpetuate strife and discord where there should be peace and harmony. The programme of the opening Concert, given in St. James's Hall, on the 21st ult., was, apart from the inevitable Beethoven Symphony, a sop thrown to "advanced" taste, the only composers represented being Wagner and Liszt. Yet even this did not draw a full house, though perhaps the empty places were due more to a high tariff than indifference about the fare provided. The orchestra was much as usual and again "led" by Herr Schiever, while of Herr Richter it suffices to say that he appeared to be himself in the completest sense. On coming forward to conduct as usual, without book, he was loudly cheered from all parts of the Hall. The Concert opened with Wagner's "Huldigungs-Marsch," dedicated to the King of Bavaria, a work often played before under Richter's direction, and therefore not calling for special observation now. About its merits as a piece of orchestration no dispute can arise. It scales the heights and sounds the depths of instrumental capacity. Regarded in any other light it at once excites controversy, over the provocation to which we had better pass in order to praise an extremely judicious and well-balanced performance—as complete an exposition of the given work as critical taste could desire. Wagner's "Faust" overture followed and pleased all parties, the orthodox by its classic form and, to some extent, classic treatment, the "advanced" by its distinctively Wagnerian expression. Next came the Prelude to "Parsifal," with which the selections from Wagner fitted ended. This once more took the audience into debatable ground, but none could have refused acknowledgment of the interest which the work commanded, of the consummate skill displayed by the composer in dealing with his plan, or of the beauty that made some passages shine in an almost unearthly light. Classicists may fight Wagner on the ground of principle, and we decline to say that they are not often right, but all must bow before the evidence of his genius, while, perhaps, regretting its application. Liszt's first Hungarian Rhapsody came after the "Parsifal" music with a thorough shock of change, but its wild rhythms and impetuous flow delighted the audience, who were clearly disposed to hear it again. Then followed Beethoven's

"Eroica," to lift men's minds into a higher sphere and show what music is in its purest and most exalted manifestation. The performance of all the foregoing works left little to desire, and opened the Richter season in splendid fashion.

#### ST. PAUL'S CATHEDRAL.

THAT there would be no falling off this year in the interest which attaches to the special service held in St. Paul's Cathedral on the Tuesday in Holy Week, at which Bach's St. Matthew Passion forms so important a feature, was clearly evidenced fully two hours before the time fixed for the commencement of the service. And it speaks well for the oft-abused taste of the British public that hundreds upon hundreds should be content to go year by year and wait patiently, and, in the great majority of cases, wait devoutly too, for the reward, at length, of music diametrically opposed in style to what is usually held to be "popular," lofty and sublime alike in conception and execution, and pre-eminently religious and sacred.

Of the actual performance of the music on the present occasion we have little to say, from the critic's point of view, beyond recording the fact that the high standard of past years was fully maintained, if not surpassed. The innovation, started some two or three years since in consideration of the size of the building, of assigning some of the treble solos to all the trebles of the cathedral choir, seems to be gaining favour with the authorities, as this year only one solo—the recitative "Thou blessed Saviour, Thou"—was actually sung by one voice (the solo "Have mercy upon me, O Lord" was sung by two boys, but this eyes alone would have been able to discover) and with this exception the soprano solos were taken by the whole of the cathedral boys. Whatever objection may be felt against such a proceeding from the Purist point of view, we are bound to say that the result, in the present case, was an example of *ensemble* singing rarely to be enjoyed.

As in past years the tenor and bass parts were sung by Mr. Kenningham and Mr. Winn. Dr. G. C. Martin presided at the organ, and Dr. Stainer conducted.

#### EARLY CLOSING ASSOCIATION.

THIS at first sight appears a singular heading for a notice of a musical performance; but without being unduly sanguine, we may attach considerable significance to a movement which produces such an initial result as that witnessed in St. James's Hall on Friday, the 18th ult. The Early Closing Association, being desirous of affording public testimony to the beneficial use made of the leisure hours secured to shop employes by its efforts, organised a "grand musical demonstration," consisting of vocal and instrumental pieces, given under the direction of Mr. Joseph Barnby. The Society may be congratulated on having obtained the services of so excellent a musician as Conductor. In a purely artistic sense the greatest merit was exhibited by the Choir, the performances of various part-songs being really very creditable. If the members remain together and rehearse with regularity, the body may eventually take an honourable position among metropolitan choral societies. The instrumental part of the programme consisted of selections performed by the wind bands, organised by the employes of Messrs. Marshall & Snelgrove and Messrs. Shoolbred & Co. Criticism of the various solo efforts, vocal and instrumental, would be out of place, and it will be sufficient to say that several of the performers fully earned the applause they received. The undertaking deserves encouragement, and its progress will be watched with interest.

#### MR. STANFORD'S "SAVONAROLA."

THE question of how best to turn history to account of the operatic stage is one that has vexed the souls of many a librettist and composer before now, and it does not seem probable that any ultimate solution will easily be arrived at. If on the one hand, historical accuracy be strictly adhered to, and nothing allowed into the text but what is established by the most unimpeachable documentary evidence, the result is apt to be terribly dull an

ineffective, for the lives even of the greatest men do not obligingly arrange themselves into a convenient number of acts for stage purposes. On the other hand, if the facts of history be modified to suit the exigencies of the drama, the public and the critics will often complain that their firmest historical convictions have been grossly outraged, and will therefore have nothing to say to the production. Some composers, as for instance Wagner in "Rienzi," and Berlioz in "Benvenuto Cellini," have eluded the difficulty by screening themselves behind an historical novel, in which the modifications necessary for effect have been already successfully made.

In Mr. Stanford's new opera the librettist, Mr. Gilbert-à-Beckett, has had recourse to no such subterfuge as this, but has faced the difficulty for himself, and solved it in the best possible way, by surrounding the central figure with characters of his own invention, one of which at least is developed from a hint in Villari's life of the great Dominican.

*Clarice*, the daughter of a rich merchant of Ferrara, is beloved by *Savonarola*, a young student; she has been betrothed, against her will, to a Florentine nobleman named *Rucello*. She has appointed a last meeting with her lover on the evening of her betrothal, and at the opening of the Prologue he waits outside the gate of her house. He knows that his love is returned, but not that *Clarice* has been affianced to another. She comes, but only to bid him farewell. They are interrupted by *Rucello*, who taunts *Savonarola* with his lowly origin, and roughly orders *Clarice* to return to the house. *Savonarola* denounces him, and they are about to fight when a company of Dominican monks cross the stage singing as they go. The combatants put up their swords, and after the procession has passed, *Clarice* is drawn within the gates, but not before she has sworn to *Savonarola* that she will never marry *Rucello*. The student, left alone outside the gates, struggles once more against his fate, and tries to force an entrance, but as he does so the distant chant of the Dominicans breaks upon his ear, and he determines to join them and embrace a religious life.

So far the Prologue, after which twenty-three years are supposed to elapse. In the meantime, *Clarice* has been married to a certain *Strozzi*, and has died leaving a daughter, closely resembling herself, named *Francesca*. Of this daughter *Rucello* has obtained the guardianship, for *Strozzi* is also dead. She has been brought up in Florence, learning from her guardian to hate the very name of *Savonarola*, who by this time has, by his unbounded influence and strength of character, risen to a position of supremacy in the city. *Rucello* is at the head of a set of partisans of the Medici, who desire to overthrow the power of the priest and to bring in their own princes as rulers.

At the beginning of Act I. they meet opposite *Rucello's* house in the Piazza della Signoria, he having promised to produce an emissary who shall be instrumental in delivering up Florence to the Medici. This messenger is *Francesca*, who now enters and declares her hatred of *Savonarola*, and her longing to see Florence delivered from his sway. While waiting for her message, she is met by *Sebastiano*, a member of the secular order of the Piagnoni, founded by *Savonarola*; he loves her, but in vain, for her heart is given to the cause wherein lies, as she has been taught, the only hope for Florence. He tries to dissuade her from her error, and to show her the treachery which it involves; but she is not to be turned from her purpose. When she is gone, the ceremony of the "Burning of Vanities," so graphically described in "Romola," takes place, the Piagnoni boys collecting from the rich Florentines jewels and other spoils "for the holy fire." The partisans of the Medici deride the donors, and a tumult arises, which is immediately quelled at the appearance of *Savonarola*, the people falling at his feet as he advances, clad in the white robe and black hood of the order, and bearing in his hand a skull. Peace is restored, but is soon broken again by the discovery of *Francesca's* treachery. She is brought in, and confesses with pride that she is of the Medicean faction. *Savonarola* orders her to prison, but *Rucello* steps in and tells him whose daughter she is, showing him a miniature of *Clarice*. *Savonarola* wavers, and orders her to be freed.

Upon this *Rucello* reviles him to the crowd, calling him

One who sells  
The honour of the state to feed and fan  
The puling passion of a love-sick boy.

*Savonarola* regains his self-possession, and gives *Rucello* the lie, by confirming his first order of condemnation, and as *Francesca* is led off, the curtain falls.

Act II. passes in the monastery of San Marco. The Medicean faction has gained strength, and is endangering the ecclesiastical power in the city. The monks are praying to their founder, St. Dominic, for aid. *Sebastiano* and the chiefs of the Piagnoni come to defend the convent, and all go into the chapel, except *Sebastiano*, who stands as sentinel outside. To his surprise, *Francesca* demands admission. She has been set free by *Rucello*, and in her imprisonment her feelings towards *Savonarola* have completely changed, and she is now come to warn him and his monks of the approach of the Medici. Shortly afterwards they come and sack the convent, defeating its defenders and killing *Sebastiano*. *Savonarola* is imprisoned.

The third act is occupied with the final scenes of his life. In the prison *Francesca* comes to crave his forgiveness. He blesses her, and as he does so the memory of years gone by returns, and in *Clarice's* child his old sorrow is expiated. The guards enter to take him to execution, and curtains close in the scene while a funeral march is played. The second scene is in the Piazza, where *Rucello* is exulting in the accomplishment of his revenge. As *Savonarola* comes, followed by the crowd who kneel for his blessing, *Rucello* confronts him in triumph, and scoffs at him. He remains perfectly calm, but *Francesca* and the crowd pour curses upon *Rucello's* head. The procession moves on, leaving *Francesca* alone on the stage, watching the preparations for the execution. As the ruddy glow of the distant fire lights up the stage, she utters strains of rapturous exaltation as though seeing an angelic vision, and at last sinks lifeless to the ground.

The music inspired by this fine libretto is in all respects worthy of it. It is throughout lofty in emotion, conceived on the highest lines, intellectually as well as musically, and admirably sustained in every portion. It is not too much to say that in breadth of conception and richness of imagination, as well as in intrinsic musical beauty, it far excels all Mr. Stanford's former works. His method of operatic treatment is as original as the music itself. He uses "leading motives" freely, but by no means too lavishly. Some of the recurring phrases savour rather of musical allusion than of the "Leitmotiv" proper. Thus the orchestral opening of the Prologue is used again almost note for note to introduce Acts II. and III., which treat, like the Prologue, of *Savonarola's* sufferings. A phrase of great breadth and beauty which first occurs in G major as an accompaniment to the expression of the young student's hopes of victory in love, is used again in a slightly modified form where supremacy of his influence is to be expressed, and again when he is taken prisoner, exulting in view of the martyr's triumphant death. The other musical motives may be left to explain themselves. The use of the Dominican Chant, the melody of which is taken from a collection of church music dating from about 1300, is very fine indeed, representing as it does the religious element in the drama. Of set pieces there are few or none in the opera, but nothing is farther from the composer's style than the "endless recitative" affected by some young musicians in fancied imitation of Wagner. Though there are no separable numbers, unless we count the prayer of the Dominicans and the funeral march as such, yet the music is divided into movements which are scarcely less clear in form than those of a sonata.

Among the most beautiful and striking portions of the score we may mention the duet and final tenor solo in the Prologue, *Francesca's* song and the scene of the Burning of Vanities in Act I., the Dominican Hymn and the duet between *Francesca* and *Sebastiano* in Act II., and in Act III. the duet in the prison, the funeral march and final soprano solo, in which the music first heard at the close of the Prologue recurs with the best possible effect, and by which the whole work is brought to a solemn and most affecting conclusion.

The performance at the Stadt Theater, Hamburg, on the 18th ult., when the work was produced for the first

time, was on the whole exceedingly good, and bore traces of the most careful study in all parts. The *titic-rôle* was undertaken by Herr Ernst, a young tenor whose admirable acting made up for what his voice yet lacks in sustaining power. Frau Rosa Sucher, in the parts of *Clarice* and *Francesca*, was extremely fine, as will easily be imagined by those who saw her wonderful impersonations in the last season of German opera in London in 1882. Dr. Kraus sang and acted the part of *Rucello* with great vigour and artistic intelligence, and Herr Landau was the *Sebastian*. The choruses were fairly well sung, but the acting of the singers was not all that could be wished. The orchestra was weak in the string parts, but was otherwise good. Herr Sucher conducted with the greatest care and skill, and the mounting of the work left nothing to be desired. The reception of the opera was most enthusiastic, the composer being called before the curtain many times at the conclusion of each act. "Savonarola" is to be produced in London during the approaching season of German performances at Covent Garden, under Herr Richter's direction.  
J. A. FULLER-MAITLAND.

### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

SPECIAL interest attached to the fourth and last Concert of the Festival Choral Society on March 27, because it was the occasion of introducing to the Birmingham public the sacred masterpiece of a foreign composer of note, who is probably destined to play an important part in the musical history of the town. Anton Dvorák, whose "Stabat Mater" furnished the principal item of the Concert, was entrusted some time ago with a commission for the Birmingham Festival of 1885, and he has now intimated to the committee that he has found a congenial subject in the life of the reformer, John Huss. But little of his music had been heard in Birmingham prior to the performance of his "Stabat Mater," which came, therefore, almost as a revelation upon the musical public of the Midland metropolis, and though the mournful character of the theme, and the somewhat severe spirit in which the composer has addressed himself to its exposition, render it improbable that the work will ever command the suffrages of the million, there was no mistaking the deep impression its noble strains produced upon the many earnest and educated music lovers present on this occasion. It was remarked that the themes employed in his "Stabat" are few and simple, but expressive, with little or none of the changeful flow of luscious, cloying melody which we get in Rossini's setting of the hymn, but more reserve and severity, if not more purity of style, than in the work of the Italian composer. The performance, though by no means an ideal one was, considering the difficulty of the music, a very creditable effort, more especially on the part of the chorus and band. A good deal of the solo music, however, severely taxed the resources of the principal artists, Miss Anna Williams, Madame Mudie Bolingbroke, Mr. Redfern Hollins, and Signor Foli. Schubert's "Song of Miriam," which was also performed here for the first time on this occasion, scarcely fulfilled the expectations of the many Schubert lovers present, who comforted themselves, however, with the reflection that if the composer himself had written the orchestral parts, which were supplied by Lachner, the result might, perhaps, have been different. The performance of the work by Miss Anna Williams and the chorus was, under every aspect, very satisfactory. An excellent rendering of Mendelssohn's setting of the Forty-second Psalm, "As the hart pants," concluded the Concert.

At the second Concert of the Amateur Harmonic Association, on the 2nd ult., the principal item was Schubert's tuneful First Mass in F, which exhibited the choir in a very favourable light where their efforts were not obscured by the loudness of the band. With the exception of an occasional want of balance between the vocal and instrumental sections, and a tendency to drag the time in places, the performance left little to be desired. In Beethoven's Choral Fantasia Miss Agnes Miller was the pianist, and acquitted herself in this and in a series of four harpsichord studies by Scarlatti with her accustomed skill and judgment. A couple of part-songs, including Beethoven's

"Calm sea and prosperous voyage," Handel's Fourth Organ Concerto, capittally played by Mr. Stimpson, and songs by Rossi, Braga, Sullivan, and Ambroise Thomas, made up the programme.

Schumann's "Paradise and the Peri," first produced before a Birmingham audience by the local Philharmonic Union, in September, 1878, was repeated by the same Society on the 3rd ult., when the important part of the *Peri* devolved on Miss Anna Williams. The work possesses a special interest for Birmingham, owing to the many points of contrast and analogy it presents with Mr. Barnett's setting of the same poem, produced at the Birmingham Musical Festival of 1870—more than a quarter of a century after that of Schumann. Of the sterling qualities of the latter work it would now be superfluous to speak, and its performance on this occasion does not call for much comment. The choir, though somewhat weak in the tenor section, had evidently rehearsed the work carefully, and notwithstanding that the band was not large enough to fulfil all the requirements of the score, it was of excellent quality. Miss Williams was in fine voice, for which the music of the *Peri* afforded large and effective scope, and her efforts were well seconded by those of Miss Johnson, Miss Yates, Mr. Abercrombie, Mr. Alexander Smith, and Mr. D. Harrison. Of the choruses, the more delicate ones fared best, the brief Angels' chorus and the chorus of Houris being exquisitely sung. For some of the other choral numbers more weight and volume of tone and occasionally more fire were wanting. In Hiller's Pianoforte Concerto in F sharp minor, Mr. G. J. Halford displayed a neat articulate touch combined with good phrasing and power. The "banquet scene," from Max Bruch's "Odysseus," a clever but somewhat heavy work, first heard in Birmingham in May of last year, was the next item of this interesting Concert, which terminated with a spirited performance of Gounod's "Mireille" Overture. Dr. Swinerton Heap conducted throughout with his accustomed judgment.

On Good Friday the Philharmonic Union gave its usual performance of "The Messiah" in the Town Hall, with organ accompaniment only, under the direction of Dr. Heap. The choral singing generally was satisfactory, and Mr. Stimpson's playing left nothing to be desired, though the instrument was somewhat out of condition. At Aston Lower Grounds, on the same day, there was a crowded hall to hear a performance of "Elijah," under the direction of Mr. C. J. Stevens. There was a full band and chorus of 400 voices, with Miss Anna Williams, Miss Emilie Lloyd, Mr. Vernon Rigby, and Mr. Bridson, among the vocal principals. Miss Williams was in excellent voice, and impressed the audience more particularly by her singing of "Hear, ye Israel." Miss Emilie Lloyd was effective in the dramatic scene between *Yezabel* and the *Prophet*. Mr. Vernon Rigby won great applause by his singing of "If with all your hearts," and Mr. Bridson, in the music of "Elijah," sang with judgment and skill. The choruses generally were well rendered, and the playing of the instrumental accompaniments left little to be desired.

At Mr. Stockley's fourth and last Orchestral Concert, on the 24th ult., the principal features were Gade's Fourth Symphony—which had to be substituted at short notice for Dr. Villiers Stanford's Serenade, owing to the difficulty of procuring copies—Sullivan's "In Memoriam" Overture, two of Dvorák's Slav dances, Schubert's "Rosamunde" ballet music in G, Weber's Overture to "Der Freischütz," and Handel's Fourth Organ Concerto, to which Mr. Stimpson, who played the organ part, contributed some additional band parts, calculated to meet the requirements of the modern orchestra. The playing of these various pieces showed that the band, which numbers 80 performers, is steadily gaining in strength, unity, and precision, and that it is in a fair way to occupy the same relative position in Birmingham as that filled so creditably by Mr. Hallé's orchestra in Manchester. Madame Patey sang Gounod's "Golden thread" and Haydn's "Spirit song" in her most effective manner. Mr. Maas excited great enthusiasm by his singing of Handel's "Sound an alarm," which had to be repeated, Meyerbeer's "Disperso il crin," from "L'Etoile du Nord," and Wagner's "Prize song." Miss Nannie Reynolds favourably impressed the audience by her playing of Chopin's Andante Spianato and Polonaise



in E flat; and her father, the contra-basso player, created a great sensation by his masterly playing of Lasserre's Fantasia on "Fra Diavolo."

### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THERE has been almost a dearth of musical performances in Leeds during the past month. Bach's "Passion" Music, according to St. Matthew, given in the Leeds Parish Church, on the 4th ult., attracted a large congregation. The Parish Church has for half a century borne a very high reputation for the richness of its choral services, and for the able manner in which, on special occasions, sacred works of the highest class are performed by the choir. The "Passion" was produced in this instance on a scale of completeness which is seldom reached in any of our English churches. The ordinary choir was supplemented by a chorus of ladies and gentlemen connected with various musical organisations in Leeds. Mrs. Hutchinson and Mrs. Creser sang two of the principal parts, the others being in the hands of Mr. Charles Blagbro', Mr. Morton, and Mr. Theodore France, members of the choir. The Church now possesses an organ of the very finest quality, and in Dr. Creser an organist and choirmaster who combines executive ability of a high order with good taste and considerable experience. The accompaniments consequently occupied an important place in the performance, which, generally, was very impressive.

On the 22nd ult., Gade's "Erl-King's Daughter" was given in the Leeds Church Institute by the Emmanuel Choral Society to a moderate audience. Considering that this is only its second session, the Society has made considerable progress in the musical art. Very fair justice was done to the beautifully coloured choral numbers, but the rich instrumental scoring had no place in the performance save in the shape of a pianoforte accompaniment, an accompaniment which, it ought to be said in justice to the pianist, Mr. Horace Reyner, was admirable. The soloists were Miss Annie Woods (soprano), Miss Greenwood (contralto), and Mr. H. Wilson (baritone), all of whom sang with judgment and fair vocal ability. The Conductor was Mr. J. Lister Smith, who discharged his duties efficiently. A miscellaneous programme followed the Cantata.

The special performance in memory of the late Duke of Albany, given by Dr. Spark on the great organ in the Town Hall, on March 29, was attended by a large and most sympathetic audience. The programme was judiciously selected, and included Beethoven's Funeral March (from his Sonata in A flat), Mendelssohn's air, "O, rest in the Lord," a Selection from Mozart's "Requiem," the Dead March in "Saul," and other appropriate pieces, all of which were admirably played.

On the 3rd ult., at the Mechanics' Institution, Bradford, the Temperance Choral Society performed a new historical Cantata, entitled "Magna Charta," by Mr. Henry Coward, of Sheffield. The event attracted some attention. The *Bradford Observer* speaks of the work as "honest and earnest," but certain it is that the Cantata will never set the musical world on fire. Mr. Coward has a good knowledge of harmony, and a certain fund of a rather mechanical kind of melody; but there is neither imagination nor dramatic instinct to fuse these elements into a warm and living unity. The Cantata is constructed as a succession of clearly-defined solos and choruses, alternating in a rather perfunctory fashion. The part of *Justice* is taken by the soprano, *Stephen Langton* by the tenor, and *King John* by the bass. The performance was an efficient one. The soloists were Miss Tomlinson, Mr. J. W. Calverley, and Mr. W. Golden; and the accompaniments were rendered by Mr. W. H. Tate and Mr. W. H. Haste. Mr. T. H. Salter was the Conductor.

At St. James's Schools, Idle, the first of three Subscription Concerts, promoted by the Idle Harmonic Union, was given on the 3rd ult. The performances consisted of sacred and secular choruses and songs. The Concert was very successful. Dr. Stainer's new Cantata "St. Mary Magdalen" was produced on the 3rd ult., by the Shipley Choral Society, in the Victoria Hall, Saltaire. The work was excellently interpreted

under Mr. Alfred Broughton's management, and well received. The soloists were Miss Clara Jowett, Mrs. Ashcroft Clarke, Mr. Charles Blagbro', and Mr. J. Dewhirst. The Cantata was followed by several miscellaneous items. On the 9th ult. Spohr's "Calvary" was given in Airedale College Hall. The choral portions were sung by members of the Bradford Festival Choral Society, and the principals were Miss Clara Jowett, Madame Armitage, Mrs. Clarke, Mr. A. Broughton, and Mr. Thornton Wood. On the 22nd ult. the Bradford St. Cecilia Society performed the third part of Schumann's "Faust" and Schubert's "Song of Miriam." Schumann's music to "Faust" is entirely new to this part of the country; indeed, the music generally of that composer is but seldom produced in Yorkshire. It is difficult to say why this is the case, for such works as have been given, "Paradise and the Peri," for instance, have been followed with encouraging results. But Schumann is only for the cultivated musician who can follow his uneasy and ever-varying currents of thought, and those who would interpret his fanciful tone pictures must first overcome great difficulties. On this occasion the Society, although but a body of amateurs comparatively unaccustomed to such trying ordeals, succeeded most intelligently, to the credit not only of themselves but of Mr. Hecht, their Conductor.

A few of the leading musicians of the North of England assembled in the Leeds Town Hall, on the 23rd ult., under the presidency of Dr. Hiles, of Manchester, to receive a deputation from the Society of Professional Musicians. The meeting decided to support the Society, the object of which is to organise the profession of music throughout the country.

### MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

MUSIC has rather flagged in Bristol lately, and, except for the Monday Popular Concerts, there has not been much going on of great interest. The fourth Popular Concert of this season was given on March 31, when, in consequence of the death of the Duke of Albany, the programme was preceded by the Dead March in "Saul," followed by the National Anthem, the immense audience standing throughout. The programme, a very interesting one, was as follows:—Overture, "The Flying Dutchman," Wagner; Grand Symphony, "The Scandinavian," F. H. Cowen; Air, "O mio Fernando," Donizetti; Overture, "Der Freischütz," Weber. Part II.: Concerto in G minor, for pianoforte and orchestra, Mendelssohn; Song, "Sunshine and Rain," Blumenthal; Largo (arranged for solo, violin, harp, organ, and orchestra), Handel; "Melodie à l'Espagnole," Cowen; Song, "Light in Darkness," Cowen; Selection, "Il Trovatore," Verdi. The work of the band was remarkably good throughout the evening, only a few slight faults being noticeable. Mr. Cowen conducted his Scandinavian Symphony, which received a masterly interpretation, and was warmly applauded. Mr. Cowen also conducted his other composition and the Largo, in which latter piece the solos were undertaken by Mr. Carrington (violin), Mr. Cheshire (harp), and Mr. Riseley (organ). In Mendelssohn's G minor Concerto, Miss Maud Bennett, a young local pianist, evinced a firm, clear touch and good execution. The vocalist was Miss Eleanor Rees, Westmoreland Scholar of the Royal Academy of Music, who created a most favourable impression.

The fifth Concert was given on Easter Monday, when a more "popular" programme than usual was selected. The attendance was so large that many were unable to gain admission, and numbers stood throughout the Concert. The first item was the Overture to the "Midsummer Night's Dream," followed by the Scherzo and Wedding March, admirably played by the band. Then came Schubert's "Unfinished" Symphony, which was most attentively listened to, and evidently highly appreciated. The interpretation of this beautiful work reflected the greatest credit on both Conductor and band. The first part closed with Haydn's "Farewell" Symphony. Part II. opened with a selection from "Faust," given for the second time this season, by special desire, and was followed by Nicolai's Overture to the "Merry Wives of Windsor," which is always popular in Bristol. The vocalists were

Miss L. Phillips, of Bath, and Miss Ethel Winthrop, who each contributed two songs, and were heartily applauded, being recalled after each effort.

The Saturday Musical Association gave Cowen's "Rose Maiden," in Colston Hall, on the 6th ult., and a miscellaneous selection, with Mr. Gordon's usual chorus and band, and with Mr. Riseley at the organ. On the 19th ult. the People's Concert Society gave a Concert, when Hutchinson's Cantata "The Story of Elaine" was the principal item. It was very fairly performed, and there was a good audience. On the same evening the musical play "Guy Mannering" was given at the New Theatre Royal, with Mr. Sims Reeves and his son, Mr. Herbert Reeves, as two of the chief characters. It is almost needless to say that Mr. Sims Reeves received enthusiastic applause on his appearance. His singing quite fascinated the large audience, and as the evening went on he was cheered again and again.

Mr. George Riseley gave Organ Recitals at Colston Hall, on the 3rd and the 12th ult., and two on Good Friday, in the afternoon and evening, when the programmes consisted of sacred music.

Miss Aylward's second Chamber Concert was given at the Assembly Rooms, Salisbury, on the 17th ult., when the programme was confined entirely to Beethoven's works, and included the Quintet in E flat (Op. 16), the Kreutzer Sonata, and the Septuor in E flat (Op. 20). Miss Aylward was associated with Mr. Burnett (violin), Mr. W. H. Hill (viola), Mr. Whitehouse (violoncello), Mr. A. Aylward (contra-bass), Mr. Malsch (oboe), Mr. Lazarus (clarinet), Mr. Catchpole (horn), Mr. Wotton (bassoon). Mr. Albert James contributed two songs, and the audience, which was large, was highly appreciative.

The Choral Society gave "St. Paul," on the 22nd ult., with full band and chorus. The principal vocalists were Miss Margaret Hoare, Miss Alexandra Ehrenberg, Mr. Hayden, and Mr. Thorndike. Mr. Aylward conducted.

On Palm Sunday Rossini's "Stabat Mater" was given at the pro-Cathedral with full orchestral accompaniment.

At the last of the Exeter Concerts for the present season a novelty was produced in the shape of a Symphony, for organ and orchestra, by M. Guilmant. This proved to be the well-known Sonata in D minor, which has been most effectively arranged in its new form by the author. The instrumentation is excellent, and the work was received with much applause. This is, as far as I am aware, its first performance as a Symphony in England. On Good Friday Gounod's "Daughters of Jerusalem" was sung at the Cathedral afternoon service, the choir being augmented by about fifty amateurs, selected from the various choral societies of the city, as was also the case at the afternoon service on Easter Day.

Two Concerts were given in the Victoria Hall, Exeter, on the 17th ult., on the occasion of the Seventh Annual Festival of the Western Counties Musical Association. The programme at both Concerts was of an exceptionally high and attractive character. In the afternoon Mozart's "Requiem Mass" and Mendelssohn's "Hymn of Praise" were produced in a manner not unworthy of their exalted character and of the reputation of the band and chorus to whom the onerous duty was assigned. The chorus numbered 311 voices, viz., 108 sopranos, 76 altos, 57 tenors, and 70 basses. They were contributed by the various branches as follows: Budleigh Salterton, 18; Exeter, 110; Exmouth, 26; Honiton, 20; Newton Abbot, 18; North Devon, 15; Porlock, 1; Sidmouth, 4; Silvertown, 21; Taunton, 17; Teignmouth, 10; Tiverton, 29; Wellington, 22. The band comprised 66 performers, of which 29 were professional and 37 amateur players. As in the case of last year's band, it was again noticeable that only two players were resident east of Bristol. The soloists were Miss Fonblanque, Miss Mary McLean, Mr. Edward Lloyd, and Mr. Bridson. Mr. D. J. Wood was Conductor, and Mr. E. M. Vinnicombe, as Organist and Accompanist, and Mr. M. G. Rice, as leader of the band, acquitted themselves with marked ability. The afternoon Concert was well attended, and was a decided success in every way. The "Requiem Mass" was the first work on the programme. Of the choruses, the "Sanctus" was, perhaps, the most successful joint effort on the part of the orchestra and chorus. Miss Fonblanque's telling soprano was heard

to great advantage in "Te decet hymnus" and in the concluding solo, "Tuba mirum," and Miss McLean was highly successful in the "Benedictus." Mr. Lloyd did full justice to the parts allotted to him, and Mr. Bridson made a most favourable impression. Mendelssohn's "Hymn of Praise," which followed, was by no means a less significant triumph for both orchestra and chorus. The three introductory orchestral movements were, as a whole, very effectively rendered, and the work of the chorus throughout was very satisfactory. The solos were taken by Miss Fonblanque and Mr. Lloyd in a manner which left nothing to be desired. At the evening Concert the *pièce de résistance* was Smart's Cantata "The Bride of Dunkerron," which was performed for the first time in Devonshire, and most favourably received. The rendering of the choruses, though not altogether faultless, was marked by an efficiency of interpretation and executive power which was very commendable. Miss Fonblanque, Mr. Lloyd, and Mr. Bridson were the soloists. There was a large attendance, and the festival of this year was certainly the greatest success that has been achieved by the Association.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

MUSIC in the Scottish Metropolis was last month chiefly associated with the commemoration of the Tercentenary of Edinburgh University. The proceedings in connection with this important event lasted four days, and, thanks to the energy and spirit of the occupant of the Music Chair, Sir Herbert Oakeley, a position of prominence was given to the art, which was simply its due. It is not in place here to do more than record the musical portion of the celebration, but it may be mentioned that Sir F. A. Gore Ouseley and Mr. Charles Hallé were among the number of distinguished men on whom the honorary degree of LL.D. was conferred, at the meeting held for the purpose in the United Presbyterian Synod Hall, on Thursday, the 17th ult.

On Wednesday, the 16th, the Commemoration celebration commenced with a service in the Cathedral Church of St. Giles, restored, it may be mentioned, through the munificence of the late Sir William Chambers. After prayer by Dr. Lees, the incumbent, and reading of the lessons by Professor Taylor, the musical part of Wednesday's service was entered upon by the singing of the Old Hundredth Psalm by a choir of 200 voices, sixty of them students. The *Te Deum* was sung to Hopkins's chant. Very few of the congregation took part in the latter, the music being unfamiliar and the noble hymn itself little known. Dr. Story's hymn "Within our Father's house," to the music by Sir Herbert Oakeley, was better rendered. After an eloquent sermon by Professor Flint, in which he claimed a very high place for the University as a reflex of the national religious life, the congregation joined heartily in singing Luther's hymn "Now thank we all our God," the service coming to a fitting conclusion by a very effective rendering of the "Hallelujah" Chorus from the "Messiah."

On the afternoon of the same day Professor Oakeley gave an Organ Recital in the Music Class-room, Park Place. The programme embraced selections from Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Pleyel, Bach, and Ouseley, the latter being represented by his prelude for organ in F major, all being played with excellent effect, and in presence of a fashionable and distinguished assemblage.

On Friday afternoon, the 18th, the members of the University Musical Society gave a Concert in the Music Hall, under the direction of Professor Oakeley. The Choir, about one hundred and fifty in number, was carefully selected as to musical efficiency, and supported by an orchestra of fifty-eight performers, chiefly from Edinburgh and Glasgow, some students being among the number. The choral pieces had all been heard before at University Concerts, but they have never been better sung. The choralists seemed to be on their mettle, inspired by the occasion no doubt, and in regard to expression, volume of tone, and tunefulness, the singing was all that could be desired. Professor Oakeley's setting of "Alma Mater,"

appropriately opening the Concert, was vigorously sung. Then followed Mendelssohn's "Festgesang" Chorus, and Bishop's "Hail to the Chief," both excellently rendered. Sir H. Oakeley's "Home they brought her warrior dead," one of his happiest efforts and very effective in its choral adaptation, was carefully and feelingly interpreted. The only other choral arrangement that need be referred to is the Scottish melody "What's a' the steer," which, being unaccompanied, was a capital test of the ability of the Association—a test which they stood perfectly in every respect. The Overtures to "The Magic Flute" and "Euryanthe" were played very well indeed, considering the impromptu character of the band. Equal justice was done to the March from Sir F. Gore Ouseley's Oratorio "St. Polycarp"—included in compliment to the Oxford Professor, who was present, and who must have been gratified by the hearty appreciation of his scholarly and tuneful music. Professor Oakeley's "Edinburgh" March was also in the programme. The Concert, which was excellent all through, was concluded by the singing of the National Anthem.

At night a Students' Symposium took place in the Music Hall. Many of the distinguished visitors attended it. The Symposium was of the nature of a Smoking Concert, and with its absolute freedom of restraint, and its homeliness and good feeling, was of the most thoroughly enjoyable character.

On Saturday evening, the 12th ult., an Organ and Choral Concert took place in the Music Class-room, Park Place, under the direction of Professor Oakeley. The programme included the Overture to Haydn's "Seven Last Words," the Credo, Sanctus, and Gloria from Oakeley's Service in E flat, and other of the Professor's own compositions. The choral part of the programme was undertaken by members of the Edinburgh Choral Union, under the conductorship of Mr. Collinson.

A performance of Haydn's Oratorio "The Creation" was given, on the 15th ult., in Edinburgh pro-Cathedral, by the choir connected with that church. As a rule the choruses were satisfactorily rendered, the solos, too, being in competent hands. An efficient band played the accompaniments. Mr. R. McHardie conducted.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

NUMEROUS Concerts have taken place since my last letter, mostly by the musical associations of the city and its neighbourhood.

The fourth Annual Concert of the Glasgow University Choral Society was given on March 25, in the Bute Hall, which has just been added to the University by the munificence of the Marquis of Bute. The chorus, assisted by a few honorary members, numbered eighty voices, and the orchestra thirty-five instrumentalists, including some well-known amateurs, led by Mr. W. H. Cole, all being under the direction of Mr. Montague Smith, Organist of the University. The selection of choral music included Mendelssohn's "Festgesang" chorus, Müller's "Spring's Delights," A. C. Mackenzie's "A Franklyn's Dogge," and Mr. Montague Smith's spirited part-song "To arms," orchestrally accompanied. The solo singing was quite a feature of the entertainment, several airs being sung by individual members of the Society with conspicuous ability. Beethoven's Trio in C minor, for violin, cello, and piano, was played with considerable taste. The orchestra played the Overtures, "Crown Diamonds" and "Fra Diavolo." At the final rehearsal prior to the Concert, the members of the Society presented a handsome ivory and gold *bâton* to Mr. Montague Smith as a mark of esteem.

The Glasgow Select Choir, conducted by Mr. James Allan, gave its final Concert for the season on March 29, in St. Andrew's Hall, the programme consisting chiefly of hymns and anthems, the latter called in Scotland scripture sentences (to disarm prejudice, doubtless), all being selected from the hymnals of our three leading Presbyterian denominations. These Concerts, of which the choir has given several in Glasgow and other towns, are highly valued by all who are desirous of raising the standard of divine worship in Scotland, as examples of

what congregational singing might and should attain to—an "ideal rendering" in fact of church praise. The choruses were given with the usual exquisite taste and refinement, and there was a large audience.

At Kilmalcolm, near Glasgow, on March 28, A. R. Gaul's Cantata "Ruth" was performed by the Musical Association, a body of some fifty chorists, under the charge of Mr. Paterson Cross, of Greenock. The "Chorus of Reapers," and particularly the finale "Rejoice," were very well sung indeed. The soloists who represented the characters of *Ruth*, *Naomi*, and *Boaz* acquitted themselves with care and taste. Misses Ross and Thomson officiated at the piano and harmonium.

The Spring Fast-day occurred on the 3rd ult., and on that evening Concerts were given by the Glasgow Tonic Sol-fa Society (under Mr. W. M. Miller) with Haydn's "Creation," Miss Mary Davies, Mr. Welch, and Signor Foli being the principals; the Glasgow Select Choir with a programme of sacred part-songs, motets, &c.; and the Musical Union (conducted by Mr. W. Moodie), a transpontine Society, which essayed the "Messiah."

On the previous evening, the 2nd ult., the Crosshill Musical Association gave a very satisfactory rendering of Mr. Edwin Such's cantata "Narcissus and Echo," the work creating a highly favourable impression. It seems remarkable that such a pleasant work as it proved to be has not been heard here before, but I shall quite expect that now the cantata is known, with its attractiveness and comparative simplicity, it will be in request by societies. Mr. Peter Smith conducted, and Mr. G. W. Hopper accompanied on the piano.

So intimate are the relations, one way and another, between Glasgow and the Vale of Leven—where the novelist Smollett was born, and of whose once "limpid stream" he sang in still remembered lines—that mention may quite fittingly be made of a Concert, which took place on the 4th ult. in the Town Hall of Alexandria, by the Vale of Leven Choral Society, and at which Handel's "Acis and Galatea" was performed. The chorus, which numbers about a hundred voices, and is under the excellent training of Mr. James Love, acquitted themselves well. The soloists were Mr. Arthur Castings (tenor), from Hereford Cathedral, in room of Mr. J. Howell, indisposed, Mrs. Haden, from Dundee, and Mr. Robert Riddell. A good band, under Mr. Cole, of Glasgow, played the accompaniments.

On the 9th ult. the Glasgow South Side Choral Society, which is under the conductorship of Mr. A. McKean, gave a performance of Jackson's Cantata "The Year" in the City Hall, the audience being a fairly numerous one. This is probably the second occasion only on which this melodious composition of the Masham bearer of the musical name has been heard in Scotland. The singing of the South Side Choral Society might be more refined, but it is marked by vigour and invariable tunefulness, and all the parts are fairly mature in tone. The waltz-like chorus, "Oh, the flow'ry month of June," and the unaccompanied part-song "Let us quit the leafy arbour" were by far the best rendered choral numbers—the latter showing what the choir might do in expressive singing.

The Glasgow Temperance Choral Society, which draws its members from the various temperance bodies in the City, came before their friends on the 11th ult. with a modest programme of part-songs, glees, and choruses. Mr. John Bell conducted.

Heinrich Hofmann's Cantata "Melusina" was produced on the 10th ult., in the Dixon Hall, by the Pollokshields Musical Association, which has the distinction of having been the first Society in Britain to "do" one of the composer's choral works, which on that initiatory occasion was also "Melusina." In the interval, "Cinderella," by the same composer, has likewise been brought forward by the Society. A very good rendition indeed was given of "Melusina," the simpler work of the two, on the present occasion, the choir being extremely good, and the solos if not in quite such competent hands as formerly, being still respectably executed. Mr. W. T. Hoeck conducted, and there was a small orchestra in addition to piano and harmonium.

Gade's "Psyche" was given by the Partick Musical Society, on the 11th ult., under the experienced *bâton* of

Mr. H. McNabb. The performance reflected considerable credit on the choir and soloists.

A somewhat curiously arranged musical entertainment was given in the City Hall, on the evening of Saturday, the 12th ult. Seven "select" choirs (so styled), were brought forward, each singing two part-songs or glees. The occasion drew a crowded house, and the praiseworthy object for which the Concert was got up, namely, to provide funds towards the establishment of a branch in Glasgow of the London Tonic Sol-fa College was largely benefited. Some of the singing was very good, and some of it was poor. It would be invidious to enter into particulars, as competitive singing was not the intention of the promoters of the Concert.

On Monday evening, the 14th ult., Dr. Stainer's new Cantata "St. Mary Magdalen" was performed by the Musical Association connected with Pollokshields Parish Church, of which Mr. Alfred Heap is Organist and Choir-master. The accompaniments were represented by a piano and harmonium. Mr. Robert Donaldson, jun., and Miss Smith took part with Mr. Heap in the accompaniments. Mr. Heap using the *bâton* in conducting the choruses and concerted numbers. There was an excellent attendance.

An excellent performance of F. H. Cowen's Cantata "The Rose Maiden" was given in Uddington (near Glasgow), on the 15th ult., by the Musical Association, Mr. James Allan conducting. The choral singing was marked by the greatest possible attention to expression. On the same date the choir of Camphill United Presbyterian Church rendered a programme of secular music in the hall of the church. Much attention is given to music by this congregation, and the choir makes frequent appearances. The chief item in the selection of pieces was Jensen's "Feast of Adonis," and among the smaller numbers the finely written chorus "Let the past be dead" from Mackenzie's "Colomba."

The Hillhead Musical Association, which has now ended its twelfth year, chose for its Concert, on the 16th ult., Alfred Cellier's setting of "Gray's Elegy," together with part-songs by Mendelssohn, Schubert, &c. Mr. W. T. Hoeck conducted.

On the 18th ult. the first Concert of the Glasgow Southern Boys' Choir took place in the Dixon Hall. The object of the Association is to draw attention to the advantage of boys' voices for church choirs, these being almost unemployed except in Episcopalian churches. The juveniles made a very good appearance in some part-songs and glees, the tenor and bass parts being supplied by local choralists, members of the Society, who take an interest in its prosperity. Mr. H. McNabb is its trainer and Conductor.

An able Society, if somewhat limited in point of numbers, has existed for eleven years at Bothwell, near Glasgow, and is now under the conductorship of Mr. W. T. Hoeck. It gave its second Concert for the season on the 18th ult., Mackenzie's Cantata "The Bride" and Macfarren's "May-day" forming the chief part of the programme.

I have only further to note a Concert on the 18th ult. by the Mount Vernon Musical Society, under Mr. James Allan, at which Parker's Cantata "Sylvia" was produced with very fair success. I think this exhausts Association Concerts for the month and for the season. I have something to tell about the financial results of the last Choral Union season, but it must stand till next month, seeing I have encroached so much on your space already.

#### MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, April 8.

THE sale of seats for the Wagner performances has been so great that another series of three Concerts will be given on May 7, 9 and 10. To the singers who are to appear in the first Concerts (as already reported in this correspondence) Madame Nilsson will be added for the May series. The programmes are of the highest degree of interest, and comprise large portions of "Tannhäuser," "Lohengrin," "Parsifal," "Rheingold," and "Die Walküre."

The usual amount of interest in the musical Festivals is this year heightened, and in some places brought almost

to fever heat, by the promise of so much Wagner music, and the actual presence of the great Viennese trio of Wagner singers, who arrived yesterday in New York by the "Alaska." The Wagner rehearsals for orchestra have gone on steadily for some time, and the full rehearsals will now be unintermitting. The outline of the *tournee* under Mr. Thomas (with Materna, Winkelmann, and Scaria) includes Concerts in New York, Boston, Brooklyn, Philadelphia, St. Louis, Milwaukee, Detroit, Toledo, and Cleveland; and, in Canada, Montreal and Toronto; while formal musical Festivals will be held in Richmond, Baltimore, Washington, Pittsburgh, Cincinnati, Chicago, Memphis, Kansas City, Minneapolis, and Buffalo.

The Cincinnati Festival, which is the Sixth Biennial in the regular series, occurring on May 20, 21, 22, 23, and 24, will include, besides the extended Wagner selections, the Ninth Symphony of Beethoven, Brahms's "German Requiem," "Israel in Egypt," and "The Redemption." The Festivals in the other cities named will be hardly less important, so you may readily judge of the musical ferment now discernible in this country.

Here, in town, we are not so easily stirred, but we are very busy, with the Wagner music actually sounding notes of preparation, one opera going, another coming, and the customary *crescendo* of one season's series of concerts, all of which rise to the greatest height about this time, in order to end the year's work with *éclat*.

The last of the (extra) Orchestral Matinéés of the Brooklyn Philharmonic series occurred on March 19, with an excellent programme.

The fifth New York Philharmonic Concert was as follows: Symphony, G minor, (Mozart); Concerto, No. 4, D minor (Rubinstein), Mr. Rafael Joseffy; Symphony in C, No. 2, Op. 61 (Schumann). The performance of the Mozart work by an orchestra so excelling in the interpretation of modern scores was a triumph of the art of conducting quite beyond description.

Sullivan and Gilbert's opera "The Princess Ida" has been withdrawn.

The seventh Brooklyn Philharmonic Concert presented the Bach Toccata in F, arranged for orchestra by Esser; the third part of Schumann's "Faust" music, and Beethoven's Ninth Symphony. Miss Amy Sherwin and Miss Winant were among the solo singers.

The programme of the sixth Concert of the Symphony Society was as follows:—Overture, Scherzo and Finale (Schumann); Concerto for Pianoforte, with Orchestra (Raff)—Pianoforte, Herr Carl Faelten; Grand Quatuor (Op. 131), scored for full orchestra by Carl Mueller (first time in America), Beethoven; "Rheingold," Entrance of the Gods into Walhalla (Wagner). The Beethoven Quatuor was, upon the whole, very well received by the judges and critics (who, in New York at least, are not invariably the same persons).

At the final Concert of the New York Chorus Society Dvorák's "Stabat Mater" was produced for the first time in America, before an overflowing audience. The performance was admirable, and the work made a profound impression. The best criticism which has been written of it says:—

"Seldom has a new work of sterling merit met with such immediate and emphatic success. Those who observe the signs of the times must perceive that now the fountains of Italian music are exhausted a new stream of melody is being turned into European music. It is more healthy in tone, less artificial in structure, and suggests the open fields and forests rather than the hot-houses in which floriture and rank arias are reared. The 'Stabat Mater' illustrates this new tendency. It is not only full of melody, but the melody is simple and yet never commonplace, because it rests on a substantial, rich, and varied harmonic basis. The accompaniment also is melodious in all its parts, and this gives the score a polyphonic aspect, although never at the expense of clearness. The changes of key are often surprisingly beautiful, being sometimes brought about through suspension, at other times by an abrupt but natural transition which suggests Schubert in manner rather than in substance. The instrumentation gives evidence of an exquisite colour sense, rare even at the present day. All the families of instruments are impartially considered, and true genius is displayed in the manner in which certain

# Oh! for a closer walk with God.

A SHORT AND EASY ANTHEM FOR WHITSUNTIDE

FOR SOPRANO OR TENOR SOLO AND CHORUS.

Words by WILLIAM COWPER, 1779.

Composed by MYLES B. FOSTER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

ORGAN.  
♩ = 50.

*Adagio non troppo.*

*p Sw. with Ob.*

*add 4 ft. Sw.*

*Man.*

*Solo.*

*mp*

Oh! for a clos - er

*p*

*without Oboe. 8 ft. only.*

*Ped. soft 16 ft.*

walk with God, A calm and heav'n-ly frame! A light to shine up - on the road That

*Man.*

leads me to the Lamb!

FULL. SOPRANO.

*p*

Oh! for a clos - er walk with God, A calm and heav'n-ly

ALTO.

*p*

Oh! for a clos - er walk with God, A calm and heav'n-ly

TENOR.

*p*

Oh! for a clos - er walk with God, A calm and heav'n-ly

BASS.

*p*

Oh! for a clos - er walk with God, A calm and

*Gt. soft 8 ft.*

*Ped.*

*cres.* frame! A light to shine up - on the road That leads me to the Lamb! *dim.*

*cres.* frame! A light to shine up - on the road That leads me to the Lamb! *dim.*

*cres.* frame! A light to shine up - on the road That leads me to the Lamb! *dim.*

heav'n - ly frame! A light to shine up - on the road That leads me to the Lamb! *dim.*

*Solo. Più moto agitato.*

What peace - ful hours I once en - joyed! How sweet their mem'ry still! But they have

*p Ch. 8 ft.* *Sw. Oboe. p*

left an ach - ing void, an ach - ing void The world can nev - er fill, the

*rall.* world can nev - er fill. *FULL. a tempo.* *mf* Re - turn, *cres.* O ho - ly Dove! re - turn, re -

Re - turn, *mf a tempo.* O ho - ly Dove! re - turn, re -

Re - turn, *mf a tempo.* O ho - ly Dove! re - turn, re -

Re - turn, O ho - ly Dove! re -

*Gt. soft 8 and 4 ft. coupled to Sw.*

*rall.* *mf Gt. a tempo.* *cres.*



I hate the sins that made Thee mourn, And  
 turn, Sweet messen-ger of rest! . . .  
 turn, Sweet messen-ger of rest! . . .  
 turn, Sweet messen-ger of rest! . . .  
 turn, re - turn. . .

*dim.* *p* *Sw.* *Ped.*

drove Thee from my breast. The dear-est i - dol I have known, What -  
 e'er that i - dol be, Help me to tear it from Thy throne, to

*cres. agitato.* *Gt.* *cres. agitato.* *Ped.*

tear it from Thy throne, And wor - ship on - ly Thee. I

*cres. f* *f* *cres.* *f*

tear it from Thy throne, And wor - ship on - ly Thee. I

*mf dolce.* *mp* *soft Gt.* *no reed. mp* *Sw.* *Sw.* *no Ped.*

hate the sins that made Thee mourn, And drove Thee from my

*St.* *Gt.*

*Gt. Man.*

breast.

Re - turn, O ho - ly Dove! re - turn, re - turn, Sweet messenger of

*mf* *dim. e rall.* *p*

Re - turn, O ho - ly Dove! re - turn, re - turn, Sweet messen - ger of

*mf* *dim. e rall.* *p*

Re - turn, O ho - ly Dove! re - turn, re - turn, Sweet messen - ger of

*mf* *dim. e rall.* *p*

Re - turn, . . . . . O ho - ly Dove! re - turn, re -

*Ch. 8ft.*

*dim. e rall.* *Ch.*

*Tempo primo.*  
*dolce.*  
*mp*

So shall my walk be close with God, Calm and se - rene my frame, So

*pp* *tempo.* *pp*

rest! re - turn, O ho - ly Dove! re - turn,

*pp* *tempo.* *pp*

rest! re - turn, O ho - ly Dove! re - turn,

*pp* *tempo.* *pp*

rest! re - turn, O ho - ly Dove! re - turn,

*pp* *tempo.* *pp*

turn, re - turn, ho - ly Dove! re - turn,

*pp.* *Tempo primo.* *pp*

*Ped.*

pur - er light shall mark the road That leads me to the Lamb . . .

*mp* So shall my walk be close with God, . . . Calm and se - rene my frame; So

*mp* So shall my walk be close with God, . . . Calm and se - rene my frame; So

*mp* So shall my walk be close with God, . . . Calm and se - rene my frame; So

*mp* So shall my walk be close with God, . . . Calm and se - rene my frame; So

*Sw. p*

pur - er light shall mark the road That leads me . . . to the Lamb! . . .

pur - er light shall mark the road That leads me to the Lamb! . . .

pur - er light shall mark the road That leads me . . . to . . . the Lamb! . . .

pur - er light shall mark the road That leads me to the Lamb! . . .

*dolce. rall. poco a poco al fine.*

So shall my walk be close with God.

So shall my walk be close with

So shall my walk be close with

So shall my walk be close with

So shall my walk be

*rall. poco a poco al fine.*

*pp*

God, be close with God. . . A - - men.

God, be close, . . close with God. . . A - - men.

God, be close with God. . . A - - men.

close, be close with God. . . A - - men.

*pp*

instruments are combined with the voices, no less than in the transitions from one tint to another, which are always arranged with a sense analogous to that for complementary colours and contrasts in the world of sight; and this is a feature to which most composers do not pay sufficient attention. Dvořák's treatment of the voices is no less commendable than that of the instruments."

It will perhaps be no news to you that Mr. Thomas has secured for the Chorus Society next season the new work which Mr. A. C. Mackenzie is writing for the Norwich Festival.

Mr. Abbey's opera season ends this week, and Mr. Mapleson's begins on Easter Monday. Mr. Abbey has produced nothing of moment since my last writing. Gounod's "Romeo and Juliet" is again announced for to-morrow evening, but announcements and subsequent non-performances of it have been so frequent as to become a standing joke.

Mr. Abbey's retirement leaves the question "what next?" yet unanswered formally as concerns the new opera-house. He has offered to manage affairs next year if the directors will re-imburse him for his losses to date. Meantime, he has a performance appointed for his benefit, on April 21, which is likely to prove a "thumper." Mr. W. H. Vanderbilt yesterday sent his cheque for four thousand dollars (say, £800) as the price of his own box for that evening.

Mr. Mapleson and his company have returned to town. He really had extraordinary pecuniary success in the "Far West," particularly in San Francisco. So far he proposes positively nothing of any consequence for his Spring season here.

Last evening the New York Orchestra Society gave its first Concert. This is a new, completely equipped band, composed of the younger members of the profession, who do not find entrance into the ranks of the Philharmonic, &c. It is under the direction of Mr. W. G. Dietrich, a musician of reputation, and performed in a very good manner a rather ambitious programme.

With the end of the present (third) series of the Boston Symphony Concerts, Mr. Georg Henschel resigns his post as Musical Director, intending, as you know, to go with Mrs. Henschel to England. The two are giving three farewell vocal Concerts here, which are marked by their wonted good taste of conception and performance. Mr. Henschel's successor in Boston will be Mr. W. Gericke, the fact of whose coming has been contradicted by the Vienna newspapers, but is now officially announced.

Miss Henrietta Beebe has very often of late appeared in Concerts, singing in a really grand and noble way quite beyond anything she had attained before, either in America or during her visit to England.

At the Royal Academy of Music, the Lady Goldsmid Scholarship was competed for on the 5th ult. The Examiners were Messrs. W. Dorrell, H. R. Eyers, F. B. Jewson, H. C. Lunn, Walter Macfarren, Harold Thomas, Frederick Westlake, and the Principal (Chairman). The Scholarship was awarded to Lilian Munster. The Stern-dale Bennett Scholarship was competed for on the same day. The Examiners were Messrs. W. Dorrell, H. R. Eyers, F. B. Jewson, Walter Macfarren, C. Steggall, F. Westlake, and the Principal (Chairman). The Scholarship was awarded to Septimus Webbe. The Santley Prize (a purse of ten guineas, for accompaniment on the piano-forte) was competed for on the 7th ult., and awarded to Agnus Serruys. The Evill Prize (a purse of ten guineas for declamatory English singing) was competed for on the same day, and awarded to Walter Mackway. The Llewelyn Thomas Gold Medal (for declamatory singing) was also competed for on the 7th ult., the Examiners at the three last-named competitions being Messrs G. H. Betjemann, C. Santley, and J. Barnby (Chairman). The Medal was awarded to Marie Etherington. The Parepa-Rosa Scholarship, for vocalists, was competed for on the 21st ult. The Examiners were Messrs. F. R. Cox, W. H. Cummings, E. Fiori, and M. Garcia (Chairman). The Scholarship was awarded to Fanny Eliza Rowe. The competition for the Residue of the Potter Exhibition (two terms) was competed for on the 24th ult. The Examiners were Messrs. H. R. Eyers, H. C. Lunn, Brinley Richards, F. Westlake, and the Principal (Chairman). The Exhibition was awarded to G. W. F. Crowther.

A CORRESPONDENT writes to us as follows:—"The St. Leonards and Hastings Choral Union having just completed its fourteenth season with a second performance of Gounod's 'Redemption,' it may interest some of your readers to trace the musical progress of these towns during the past few years. The Choral Union, like most other Societies, began with comparatively few members, but under the skilful guidance of its popular Conductor, Dr. Abram, it has gradually gone on increasing, till at the present time it numbers nearly 200 members and undertakes works that few societies would have courage to attempt. During the present season the Union has performed, either in church or concert-room, Gounod's 'Redemption,' Stainer's 'St. Mary Magdalen,' Spohr's 'Last Judgment' and 'Calvary,' and Mendelssohn's 'St. Paul.' Last November Dr. Stainer's 'St. Mary Magdalen' was performed twice in St. Paul's Church, Mr. H. C. Nixon, Mus. Bac., presiding at the organ, and Dr. Abram conducting, the tenor solos being undertaken by Mr. Kenningham. During Advent Spohr's 'Last Judgment' was twice performed in the same church, Mr. E. Kennard presiding at the organ and Dr. Abram conducting; and during Holy Week two very fine renderings of Spohr's 'Calvary' were given, with Mr. W. Goss Custard at the organ and Dr. Abram conducting. Early in December a very successful performance of 'The Redemption' was given in the large Concert Hall before an overflowing audience. For this a special picked orchestra was engaged and led by Mr. Carrodus. The solos were taken by Miss Annie Marriott, Miss Spencer Jones, Mr. Joseph Maas, and Mr. Fred. King, and the rendering of the whole composition was most satisfactory. The same work, owing to general desire, has just been repeated, when, in addition to the orchestra, a large organ of forty stops (recently erected) was made available and ably presided over by Mr. E. Kennard, the soloists being Miss Annie Marriott, Madame Patey, Messrs. Kenningham, Birch, and Winn, and the Conductor Dr. Abram. Within the last fourteen years most of the standard Oratorios have been performed by the Union, amongst which may be mentioned Sullivan's 'Martyr of Antioch,' Gade's 'Crusaders,' Rossini's 'Stabat Mater,' Schubert's 'Song of Miriam,' Bach's 'Passion' (St. Matthew), Mendelssohn's 'Athalie,' &c. In conclusion, we much congratulate the two towns on having such a Society, and the two towns and Society combined on having such a Conductor and worker as Dr. Abram."

THE 146th Anniversary Festival of the Royal Society of Musicians took place at St. James's Hall, on the 1st ult., under the presidency of Sir Farrer Herschell, Q.C., M.P. The Chairman, in proposing the health of Her Majesty, referred in sympathetic terms to the recent death of the Duke of Albany, who was one of the patrons of the Society, and this toast, as well as that of "The Prince of Wales and other Members of the Royal Family," was drunk in solemn silence. An eloquent speech on behalf of the objects of the Charity was made by Sir Farrer Herschell, and subscriptions to the amount of upwards of £1,000, including two or three legacies, were announced by Mr. W. H. Cummings, the Hon. Treasurer. The artists who assisted at the Concert were Miss De Fonblanque, Mdlle. Gabrielle Vaillant (violin), and the London Vocal Union, under the direction of Mr. Fred. Walker. Mr. Harvey Löhr acted as accompanist at the pianoforte.

THE 183rd monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 4th ult. The programme, which was composed of sacred music only, included "God, Thou art great" (Spohr), "Hear my prayer" (Mendelssohn), and Dr. Stainer's "The Daughter of Jairus." Madame Wilson Osman, Miss Marie Etherington, Miss Louise Augarde, Mr. Reginald Groome, and Mr. Stanley Smith were the soloists. In addition to the choruses in the above, the Choir contributed "Judge me, O God" (Mendelssohn) with great effect. The pianoforte and harmonium were presided at by Mr. F. R. Kinke and Mr. H. Schartau respectively, and Mr. Joseph Monday conducted, as usual.

MESSRS. NOVELLO, EWER AND CO. will open a branch house in New York on July 1, their agreement with Messrs. Ditson and Co., who have so long acted as their agents, expiring at that date.

THERE was an impressive series of services on Easter Day at St. Anne's, Hoxton. Holy Communion was celebrated at seven o'clock; again at eight, and at eleven o'clock there was a Full Choral Celebration of the Holy Communion, the Service being Waiton's "Plain Song," with the Easter Hymn and "The strife is o'er" as processional hymns. At half-past three there was a special service for children with processional hymns, Tallis's responses, &c. At seven o'clock there was a Festal Evening, at which an orchestra, conducted by Mr. Goldring, was engaged. After the processional hymn "Christ is risen" had been sung, the band and organist played the "War march of the Priests" ("Athalie"). The band also joined in the Easter Hymn, the effect of the cornet and euphonium in the "Alleluias" being very striking. The Anthem "O give thanks" (Goss), also scored for the orchestra by Mr. Goldring, was performed in a most impressive manner. The sermon was preached by Rev. C. J. Oliphant and as an "Offertoire" the band played with the organ a March in G, by R. Dawre, from the "Lion of Judah," and, after the Benediction, "The Hallelujah" Chorus ("Messiah"); then "Brightly gleams our banner" was sung as a Recessional, and the Service concluded by a performance on the organ of "Worthy is the Lamb" and "Amen" ("Messiah"). The musical arrangements were under the direction of Mr. G. Dixon, the Organist and Choirmaster, who presided at the organ.

The seventh series of the Denmark Hill Concerts was brought to a termination at the Surrey Masonic Hall, Camberwell, on Tuesday evening, the 8th ult. The executants were Herr Joachim, MM. Ries, Zerbini, and Piatti; Miss Agnes Zimmermann occupying the post of pianist. With such a combination of artistic skill little need be said of the manner in which the various items were interpreted, and in no instance did the performance fail to command the highest indications of appreciation. The programme comprised Schumann's Quartet in A minor, Op. 47, No. 1; Max Bruch's Kol Nidrei, for violin-cello; Schumann's Romance in F sharp, Nachtstück in D flat, and Noveltette in F (pianoforte); Spohr's Recit. and Adagio from Sixth Concerto, Nos. 15, 20, and 7 of the Hungarian Dances (Herr Joachim); and Beethoven's Trio in E flat, Op. 70, No. 2 (Miss Agnes Zimmermann, MM. Joachim and Piatti); Mr. Georg Ritter was the vocalist, contributing Mozart's Aria "Il mio tesoro," Schubert's "Den neugierige," and Nicolai's "Spielmannslied." Mr. Zerbini accompanied. The series, from an artistic standpoint, may be pronounced successful in an eminent degree, and, though comparatively well attended, entitled the *entrepreneur*, Mr. Arthur Chappell, to greater support than the Concerts obtained.

SPOHR'S "Last Judgment" was excellently performed on Good Friday evening, at a Sacred Concert at New Cross Hall, under the direction of Mr. Stedman, for the benefit of the Post Office Orphan Home. The solos were sung by Masters Herbert Townsend, Willie Hull, and Fred. Walenn, Mr. Bernard Lane and Mr. Franklin Clive, the latter gentleman giving much effect to the dramatic portions of the work. The Choir consisted of Mr. Stedman's choir-boys and gentlemen, and the orchestra was led by Mr. Victor Buziau. In the second part, Miss Meredith Elliott achieved a decided success by her very effective singing of the "Lost Chord," and the admirable trumpet playing of Mr. Walter Morrow, in the obligato to "The trumpet shall sound," also deserves notice. Mr. T. Pettit and Master Gussie Toop presided at the harmonium and pianoforte respectively.

WE have received a Prospectus of the London Choral and Orchestral Society, which has been formed for the purpose of giving Concerts, in aid of Missions of the Church of England, in the poor districts of London. Ladies and gentlemen with good voices and a knowledge of music are invited to join as members of the choir, and also gentlemen instrumentalists, both strings and wind, for the orchestra. A nominal subscription of 2s. 6d. per annum has been fixed to meet incidental expenses. Names of those willing to assist and help forward the work of this Society may be sent to W. H. Bailey, Hon. Sec., 44, Netherwood Road, West Kensington; or to T. H. Wilkins, Hon. Conductor, 8, the Pavement, Clapham.

THE students of Madame Sainton Dolby's Vocal Academy for Ladies had a Concert at the Steinway Hall, on Thursday afternoon, the 3rd ult. The main object of entertainments of this description is of course to afford pupils in various stages of training the opportunity of facing public audiences; but Madame Sainton Dolby rarely fails to include some features of genuine musical interest in her programmes. Thus, on the present occasion, the solo singing was varied by excellent performances of Brahms's fine Motet "How long, O Lord," and a very fresh and charming Cantata entitled "Bethlehem," by Reinecke, in which the talent of the Leipzig Capellmeister is seen at its best. Among the pupils whose efforts justified strong hopes of their success as vocalists were Miss Mary Willis, Miss Fanny Moody, Miss Florence New, and Miss Amy Foster. Several first appearances were made, the most successful being that of Miss Hyde, who displayed a light but well trained voice in "With verdure clad." Miss Clarke in Gounod's "There is a green hill" proved her possession of a very fine contralto voice, which, however, is not yet fully under control. The part music was conducted by M. Sainton, and Mr. Leipold presided at the pianoforte.

THE second Biennial Festival of the Chicago Musical Festival Association will take place in the Exposition Building, on the 27th, 28th, 29th, 30th, and 31st inst., under the direction of Mr. Theodore Thomas. The solo vocalists will be Madame Amalia Friedrich-Materna (from the Imperial Opera House, Vienna), Miss Emma Juch, Miss Emily Winant, Herr Hermann Winkelmann, Mr. Theo. Toedt, Mr. Franz Remmert, Mr. Max Heinrich, and Madame Christine Nilsson. The choir, which numbers nine hundred trained voices, has been rehearsing under the direction of Mr. W. L. Tomlins since October last, and a special feature of the selection for the closing matinée will be the singing of the children's chorus, formed from Mr. Tomlins's classes, comprising one thousand voices. The orchestra will be composed of one hundred and seventy of the best instrumentalists in the country, selected especially for the Festival. The programmes, which are of the highest interest, include Haydn's "Creation," selections from Wagner's operas, Berlioz's "Messe des Morts," and Gounod's "Redemption."

ON Monday evening, March 31, an excellent performance of Mendelssohn's "Antigone" (which formed the first part of the programme) was given in the large Hall at Euston Station by the members of the Euston Glee Union, under the direction of Mr. Stephen Kilbey. The quartet "O Eros" was admirably sung by Messrs. Westlake, Harding, Reider, and Wand; Mr. H. Kinsell recited the connective lyrics very effectively, and the whole work was ably rendered. In the second part of the programme Miss Nellie Hudson, Messrs. Westlake, Wand, Johnson, and Gostic were highly successful in their vocal solos. Mr. S. Chapman was an able accompanist.

THE last of the winter series of free Entertainments for the People was given by the Bethnal Green Choral Society, and an efficient band, on Wednesday evening, March 26. The programme consisted of Dr. Stainer's "Daughter of Jairus," and a miscellaneous selection. The soloists were Madame Clara West, Miss Lottie West, Mr. C. J. Murton, and Mr. Henry Prenton. In the miscellaneous portion of the programme, the special features were a duet "Thou shalt keep the Commandments," and a new anthem "Lord I call upon Thee," both by Mr. John E. West. Mr. H. Baynton led the band, Mr. John E. West, F.C.O., presided at the organ, and Mr. R. A. Slater conducted.

THE Easter services at St. Helen's Church, St. Quinten's Park, North Kensington, were very successful. The services opened by the choir singing the Easter Hymn. The anthem was "The Lord is King" (Pittman). The sermon was preached by the vicar, the Rev. Dalgarno Robinson. In the evening the Easter Hymn was again sung during the procession of the choir, the anthem being "Christ our Passover" (Goss), the solo excellently rendered by Master F. B. Fletcher. The sermon was preached by the Rev. F. L. Meares. Great credit is due to the Organist and Choirmaster, Mr. F. K. Blanche, for the efficiency of the choir.



THE full prospectus of Mr. Gye's season at the Royal Italian Opera adds but little to the details we were enabled to furnish in our March number. The name of Mdle. De Vere, however, (who was announced to appear for the first time in England) is now omitted from the list of soprani, Madame Fürsch-Madi, Mdle. Leria, Madame Hélène Crosmond, Mdle. Laterner, and Mdle. Velmi, with the well-known artists already named by us, making this important department of the company exceptionally strong. M. Jourdain, a tenor, is the only male vocalist new to us. It may be mentioned that Massenet's "Le Roi de Lahore," with Madame Durand in the principal part, will be revived; and "Aïda" is also promised, the character of the heroine by Madame Adelina Patti. M. Reyser's "Sigurd" and the Italian version of Mackenzie's "Colomba" will be amongst the interesting items of the season, which is advertised to commence on April 29, too late, of course, for notice in our present number.

YE London Glee Men, under the direction of Mr. Richard Mackway, gave a Smoking Concert, the last of the season, at the Guildhall Tavern, on the 17th ult. The careful training of the voices was shown by the delicate rendering of Cooke's glee "Strike the Lyre" and Edwin Ball's part-song, "How fair is the rose." Schumann's "Battle Song" was finely sung, and equal excellence was attained in Beethoven's "Chorus of Prisoners," from "Fidelio"; Hatton's "April Showers;" "Phillis," by A. H. D. Prendergast; and Reay's characteristic setting of George Withers' quaint verses, "I lov'd a lass." G. W. Martin's "Haste ye soft gales" was also well sung by the Messrs. Newton, and songs were contributed by Messrs. Glazier and Pawsey, the latter being encored in Nelson's "Madoline." Pianoforte solos were contributed by Mr. W. Horsey, and Balfe's duet "Excelsior" was sung by Messrs. R. Mackway and Frank Ward.

THE tenth annual Dedication Festival, at St. Michael's Bowes Park, Southgate, was celebrated on Monday, the 21st ult. A special feature this year, was the addition of a small orchestra at Evensong, which was most effective in the canticles, hymns, and anthem. The Anthem was "Blessing, glory," &c. (Tours), and the Canticles were by Dr. Stainer, in E flat. After service, Handel's Fourth Concerto in F was performed, the organ part being supplied by Mr. C. W. Pearce, Mus. Bac., who also accompanied the service throughout. Mr. Henry J. Baker conducted.

THE thirtieth Annual Report of the Melbourne Philharmonic Society shows that the number of Vocal and Instrumental Subscribing Members has largely increased, and that many names have also been added to the subscription list. The production for the first time in the Southern hemisphere of Gounod's "Redemption" is referred to as "the most important event in the history of the Society during the year"; and cordial thanks are given to the Hon. Conductor, Mr. David Lee, for having conducted the public performances of the Society, and also to the other honorary officers.

THE London Church Choir Association purposes holding a Festival, we understand, in Rochester Cathedral, on Whit-Monday, when the music written for, and sung at, the last Festival, namely Mr. C. E. Miller's Evening Service in D and Dr. Stainer's anthem "And all the people saw the thunderings and the lightnings," will be repeated. For the annual Festival in November, Mr. Thomas Tallis Trimmell is to compose the Service, and the late Henry Smart's anthem, "Lord Thou hast been our refuge" (composed for and originally produced by the Association) will be performed.

ON Good Friday the Walworth Choral Society gave "The Messiah," with full band and chorus of 160 performers, in the Surrey Masonic Hall. The principals were Miss Margaret Hoare, Miss Helena Watkis, Mr. Frederick Cundy, and Mr. Frank May. Miss Hoare gained an encore for "I know that my Redeemer," as did Miss Watkis for "He was despised," and Mr. F. May for "Why do the nations." The choruses were well sung. Mr. F. Crome led the band, Mr. W. W. Crome presided at the harmonium, and Mr. H. E. Curtis conducted.

THE thirty-first performance of new compositions by members of the Musical Artists' Society took place at the Grosvenor Gallery, on Saturday, the 5th ult. The first, and most important work in the programme was a pianoforte quartet in C minor, by Miss Alma Sanders, which had gained the prize offered by Trinity College, London, last year. It contains a good deal of clever and effective writing, and affords conclusive proof of its composer's high-class musicianship. The executants were Miss Sanders, M. Wiener, Mr. Ellis Roberts, and M. Libotton. A pianoforte trio in E, by Mr. E. Aguilar, is full of pleasant melody, which, however, is not subjected to much elaboration, and the pianoforte part is unduly prominent throughout. Other successful items in the programme were Mr. Walter Macfarren's part-song "Daybreak," and another entitled "A Border Ballad," by Miss O. Prescott.

ON Good Friday evening the choir of the Assembly Hall, Mile End, assisted by friends, gave a performance of Handel's "Messiah." The soloists were Madame Carlotta Ide, Miss Agnes Coulson, Miss Rosina Cave, Miss Jeannette Bartlett, Mr. Dyved Lewis, and Mr. Charles T. Marriner, all of whom were most successful, especially Madame Ide whose voice was heard to much advantage in the airs "Rejoice greatly" and "I know that my Redeemer liveth"; and Mr. Dyved Lewis who displayed much artistic feeling in the rendering of the Passion music. Mr. Duncan Callow was an efficient organist, Mr. J. R. Poulter played the trumpet obbligato, Mr. Leonard Brown led the band, and Mr. G. Day Winter (who is to be congratulated on the training of his choir) conducted. The hall was crowded with an appreciative audience.

ON Thursday, the 3rd ult., Madame Rose Stummvoll gave an evening Concert at the Lecture Hall, 69, Upper Street, N. The room was well filled by an appreciative audience, and a good programme was efficiently carried out. Madame Stummvoll was very successful in Bishop's "Lo, here the gentle lark," and Ganz's "Sing, sweet bird"; as well as in the duet, "The syren and friar" (Emmanuel), in which she was joined by Signor Lahdi. A word of praise is due to Miss Annie Bryett, who accompanied most of the songs and contributed two pianoforte solos.

THE *Cape Musical Monthly*—the first number of which, for March, has been forwarded to us—seems to promise that South Africa will now be provided with a journal which possesses a general, as well as a local interest, by not only reflecting the state of the art in that Colony, but by reporting the principal European and foreign musical news. The periodical—having very much the appearance of our own *MUSICAL TIMES*—is well got up, and contains several original articles, one, "Pianists of the Day," being by Mr. Franklin Taylor.

A CONCERT was given at Whitefield Tabernacle, Tottenham Court Road, on the 16th ult., under the direction of Mr. Arthur Dorey. A well selected programme was executed, much to the satisfaction of a very large audience, by Madame Talbot-Cherer, Madame Godolphin, Miss Madeline Hardy, Messrs. A. Thompson, Leyton Barker, and Franklin Clive (vocalists), Miss Alice Ivimy (violin), and Miss Alice Jones—who made a successful first appearance (piano). Mr. Dorey was much applauded for his organ solo.

HAYDN'S "Creation" was given in the Schoolroom of New Court Chapel, Tollington Park, on Friday, the 18th ult., under the conductorship of Mr. A. J. Greenish, F.C.O., the chorus consisting of about one hundred voices. The principal artists were Miss Hoare, Mr. Probert, and Mr. Frank May, all of whom elicited hearty applause for their excellent rendering of the respective solos. Great credit is due to Mr. Greenish for the admirable manner in which the choruses were given. Miss Knight accompanied on the piano, and Mr. Walter Hughes on the organ.

MR. A. C. MILLER, of Edinburgh, writes to inform us that in consequence of his now onerous position in the firm of J. Miller and Son, Letterpress Printers, East Assembly Lane, he is reluctantly compelled to suspend the publication of the "St. Cecilia Magazine" for the present.

We much regret to learn that Sir Michael Costa has had a serious relapse, and remains in a very precarious condition. He was seized with a fit of apoplexy early on the morning of the 26th ult., and up to the moment of our going to press was gradually sinking. We had hoped to have been able to announce that the improvement reported throughout last month was sustained, but we fear that this last attack is of so serious a nature as to preclude any hope of a favourable change.

A PERFORMANCE of "Judas Maccabæus," under the direction of Mr. Alfred J. Dye, took place at Christ Church School Room, North Finchley, on the 21st ult., before a large and appreciative audience. The soloists were Mrs. Alfred Dye, Mrs. Boothby, Miss May Cartwright, Mr. A. Lawrence Fryer, and Mr. A. L. Reynolds. The band and chorus numbered one hundred and twenty performers. Mr. C. Vere presided at the harmonium, and Mrs. Edwards at the piano. The rendering of the work was highly creditable to all concerned.

THE members of the Grosvenor Choral Society gave their 145th monthly Concert, at the Grosvenor Hall, Buckingham Palace Road, on the 18th ult. The principal vocalists were Miss Edith Phillips, Miss Annie Gatland, Mr. Henry Yates, Mr. A. J. Reynold, and Mr. Frederick Williams. The part-songs were well rendered, the most successful being a chorus of Houris—ladies voices (Schumann) and "The cloud capt' towers" (Stevens); solo violoncello, Mr. Mackenzie. Miss Florence Hartley accompanied, and Mr. David Woodhouse conducted.

MR. JOHN FARMER announces a recital of his fairy opera "Cinderella," at St. James's Hall, on the 2nd inst. The soloists will be Miss Mary Davies, Miss Clara Samuell, Miss A. Ehrenberg, and Miss Marian Mackenzie; Messrs. Edward Lloyd, H. Pyatt, and Musgrove Tufnail. The choruses will be sung by Mr. Stedman's Choir of boys and gentlemen. The band and chorus will number about two hundred performers and will be conducted by the composer. Mr. Philip Beck will be the Reciter.

An excellent performance of Handel's "Messiah" was given at the Shoreditch Town Hall, on Good Friday evening, by the North-East London Choral Society, and an efficient band. The soloists were Madame Clara West, Miss Ellen Chapman, R.A.M., Miss Coyte Turner, Miss Lottie West, Mr. C. J. Murton, and Mr. T. Lawler, junior; organist, Mr. L. B. Prout, R.A.M.; trumpet, Mr. Davin; leader, Mr. Borchitzski; conductor, Mr. John E. West, R.A.M., F.C.O.

SUBURBAN Musical Institutions are evidently rapidly multiplying. A meeting for the purpose of establishing a Conservatoire in Clapham has recently been held at the residence of Mr. Alderman De Keyser, when the preliminary business connected with the undertaking was discussed; and, under the title of the "Surrey Conservatoire of Music," the school, with a list of competent professors in every branch of the art, is announced to open at Sternale House, Clapham Common, on the 3rd inst.

THE new organ in Westminster Abbey will, we understand, be opened, when complete, by a performance of Handel's Dettingen Te Deum, with the accompaniment (in addition to those of the composer) of trumpets and drums. The precise date it has not yet been found possible, we believe, to fix. A performance of Gounod's "Redemption," with orchestral accompaniment, is to be given on the afternoon of Ascension Day, Thursday, the 22nd inst.

WE regret that we cannot find space for an abstract of the Lecture upon the Sonata, which was delivered before the members of the Rump Steak Club by Mr. E. van der Straeten, at their last gathering at Anderton's Hotel. Considering that this Club usually confines its discussions to topics of literary and political interest, the reading of this paper is one more of the many signs of the spread of educated musical taste.

WE understand that Gounod's "Redemption" will be performed in Toronto at the semi-centennial celebration which takes place in June, this being the second time it has been given in this city.

THE Festival of the Sons of the Clergy takes place in St. Paul's Cathedral, on Wednesday afternoon, the 14th inst., commencing at 3.30. Gadsby in C, the service composed for the Festival of 1875, will be repeated on this occasion, and the anthem is to be Handel's Dettingen Te Deum in its entirety. Sullivan's "In Memoriam" Overture will open the service, and form, perhaps, the greatest musical attraction of the Festival.

Two Special Choral Services were given at St. Thomas's, Portman Square, on the 12th and 25th ult., when Gounod's "Redemption" was performed by the St. Thomas's special service choir. The soloists were Miss Florence Davis, Miss White, Miss Minnie Hyam, Mr. Henry Yates, Mr. Sackville Evans, and Mr. Henry Baker. Messrs. E. H. Birch and Walter E. Stark presided at the organ, and Mr. Edmund Rogers (Organist of the church) conducted.

So far as we are aware, Organ Lectures are a new feature in musical education, and we are glad, therefore, to find that at Trinity College, London, Mr. F. H. Bradley, one of the Organ Professors of the College, will, during the next term, deliver an illustrative course on the Works of Bach. With so experienced an organist as Mr. Bradley, there can be no doubt that these lectures will prove of high educational value.

ON Good Friday the choir and orchestra of Dr. Seddon's Tabernacle, Victoria Park, Hackney, under the direction of Mr. C. J. Rayner, gave a performance of "The Messiah" to a crowded and attentive audience. The soloists were Mesdames Minnie Gwynne and Hipwell, Messrs. Evans and Beare. Organ, Mr. Geo. Hedges; leader of the band Mr. Henry Baynton.

THE Marlborough Choral Society gave a performance of Farmer's "Christ and His Soldiers," at Ashburnham Chapel, Chelsea, on Thursday, the 3rd ult. The solos were rendered by Misses Stammers and Piffin, and Messrs. Powell and Bowles. The accompaniments were played by Mr. H. A. Evans, and Mr. T. R. Macrow conducted.

THE Monthly Organ Recital at St. John's the Evangelist, Waterloo Road, was given on the 1st ult., by Mr. Henry J. B. Dart, who played an interesting selection from the works of Bach, Handel, Mozart, Mendelssohn, Rheinberger, Lemmens, and Guilman. Mr. F. Winton was the vocalist.

THE Jubilee Singers of Fisk University arrived at Liverpool on the 13th ult., and are about to commence a tour through the principal towns of the kingdom. The original company, strengthened and improved since their last visit in 1871, will sing the Slave Songs which were then so favourably received.

MR. SINCLAIR DUNN gave his Entertainment "Songs of Britain," at the Birkbeck Institution, on the 9th ult. assisted by Miss Susetta Fenn and Miss Minnie Lawrie. Mr. Dunn was highly successful in all his vocal illustrations; especially in Berthold Tours's song "Unforgotten," and his lecture was also listened to with the utmost interest.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, gave a performance of "The Messiah," in St. John's Church, Waterloo Road, on the 9th ult. The soloists were Miss Alice Fripp, Mrs. Oram, Mr. Regina Groome, and Mr. Albert Orme; Mr. E. H. Turpin presided at the organ.

A PERFORMANCE of Edmund Rogers's Cantata "The Pilgrim's Progress" was given at St. Jude's, Whitechapel, on the 18th ult. The soloists were Mrs. Arthur Chapman, Miss Frances Hipwell, Mr. Alfred Kenningham, and Mr. Mariner. Mr. Statham presided at the organ, and the composer conducted.

THE annual Festival of the London Gregorian Choir Association will take place at St. Paul's Cathedral on Thursday, the 15th inst., commencing at seven p.m. Application for tickets should be made to the Secretaries, Mr. H. M. Low, 12, Bread Street, E.C., and not to the Dean or Canon.

HILLER'S "Song of Victory" will be sung, with augmented choir, at the Church of St. Augustine at St. Faith, Watling Street, on Monday, the 26th inst. at the Dedication Festival. The Service, admission to which is free, commences at half-past seven p.m.

## REVIEWS.

*My Musical Life.* By the Rev. H. R. Haweis, M.A.  
[W. H. Allen & Co.]

ONE of the great objections to the books of amateur musicians upon the art which they affect is that, although they may write a great deal about music, they will unquestionably write very much more about themselves. The Rev. Mr. Haweis is no exception to this rule; and, knowing his weak point, he takes care in his opening chapter to prepare his readers for what is to follow. "I think it was Lord Beaconsfield," he tells us, "who said that a man was usually interesting in proportion as his talk ran upon what he was familiar with; and that as a man usually knew more about himself than about anything else, he seldom failed to be tolerable if his self-centred talk turned out to be unaffected and sincere. To talk about one's self and to be dull is nevertheless possible. In the early pages of this volume I shall have to do the first to a considerable extent; let me hope to avoid the second." Having thus cleared the ground, he proceeds to tell us that his former work, "Music and Morals," had made him many friends, and, he hopes, few enemies, that "the publishers were liberal," and that the volume is now in its twelfth edition. Then commences his autobiography. He recollects coming to London from Norwood, and passing through Kennington, where he stopped at a friend's house, when he saw an organ "with black keys where the piano's are white, and white where the piano's are black." One of his early reminiscences is the Exhibition of 1851; "I remember," he says, "perfectly well falling into a kind of dream as I leant over the painted iron balcony and looked down on this splendid vista. The silver bell-like tones of an Erard—it was the 1,000 guinea piano—pierced through the human hum and noise of splashing waters, but it was a long way off. Suddenly, in the adjoining gallery, the large organ broke out with a blare of trumpets that thrilled and rivetted me with an inconceivable emotion. I knew not then what these opening bars were. Evidently something martial, festal, jubilant, and full of triumph. I listened and held my breath to hear Mendelssohn's 'Wedding March' for the first time, and not know it! To hear it when half the people present had never heard of Mendelssohn, three years after his death, and when not one in a hundred could have told me what was being played—that is an experience I shall never forget." It may here be said that, as Mendelssohn died in 1847, it seems strange to affirm that at the Exhibition of 1851 half the people present had never heard of the composer, and "not one in a hundred could have told me what was being played"; but it must be recollected that the author throughout his work believes his own knowledge of the music of the day to accurately represent that of the people: "Someone called me," he says, "as I was told afterwards, but I did not hear. They supposed that I was following, they went on, and were soon lost in the crowd. Presently one came back and touched me, but I did not feel. I could not be roused, my soul was living apart from my body. When the music ceased, the spell slowly dissolved, and I was led away still half in dreamland." There can be little doubt that many other persons have been transported to "dreamland" by Mendelssohn's music, but they do not write books to say so. Passing onwards through his "musical life," Mr. Haweis says that he remembers Sainton and Piatti "as young men with their hair jet-black," and also gives us many little anecdotes of eminent artists who were at that time in their prime. His talk upon violins is unquestionably that of an enthusiast, as well as a thinker; but we question whether the reader will care to know that he became possessed at the age of six years "of a small red eighteenpenny fiddle and stick, with that flimsy bow and those thready strings which are made apparently only to snap, even as the fiddle is made only to smash," and that when he had done with it, his nurse "removed the belly, and found it made an admirable dust-pan or wooden shovel for cinders, and, finally, excellent firewood." We quite agree with our author that "music should be discussed and written about just like any other art," and really believed that this had

been done for many years past; but Mr. Haweis boldly asserts that "the musical criticisms of the day deal chiefly in technicality and personality, and it is rather unfortunate that the few writers who occasionally venture out into the deep, and discourse on music *per se*, are deficient in the one thing needful—'musical perception'; in that ocean they cannot swim, and the sooner some of them get to shore the better." That Mr. Haweis believes himself to be one of those exceptional critics who *can* swim is amply proved in every page of his book; but some who watch his evolutions might perhaps wish that he would "get to shore" a little sooner. There can be no question that the "fine writing" which is so obtrusive in the volume before us obscures some of the author's best thoughts; and although nobody seems more aware of this fact than himself, he evidently sees no reason to correct it. Of his own performance on the violin he often speaks in enthusiastic terms, but the following will, we are certain, prove interesting to those listeners who may have thought that he occasionally lacked depth of feeling: "Moments came to me," he tells us, "when I was playing—I seemed far away from the world. I was not scheming for effect—there was no trick about it. I could give no reason for the *rallé*, the *p*, the *pp*, the *f*. Something in my soul ordered it so, and my fingers followed, communicating every inner vibration through their tips to the vibrating string until the mighty heart of the Cremona pealed out like a Clarion, or whispereed tremblingly in response. But those moments did not come to me in mixed, buzzing audiences; then I merely waged impatient war with a mob.

"They came in still rooms where a few were met, and the lights were low, and the windows open towards the sea.

"They came in brilliantly lighted halls, what time I had full command from some platform of an attentive crowd gathered to listen, not to chatter.

"They came when some one or other sat and played with me, whose spirit-pulses rose and fell with mine—in a world of sound, where the morning stars seemed always singing together."

It appears more than probable that it was but rarely that any of these conditions were fulfilled; and few, therefore, must, we fear, have heard Mr. Haweis at his best.

When our author can manage to get away from himself and talk about the art and artists of the world, there is really much—very much—to admire in his book. His recollections of Liszt are particularly interesting; and the rhapsody upon Wagner and his operas seems to be the result of an earnest study of the man and his works. Scattered throughout the volume, too, we have some excellent observations upon the progress of music in this country: and although we may not always agree with the opinions expressed, the long experience of the writer in the world of art at least entitles him to respect. As a book of gossip upon music and musicians it will no doubt be extensively read, for Mr. Haweis is always a genial and intelligent companion; but we are sorry that he assumes the office of a teacher, and we think it a pity that he has called his work "My Musical Life."

*Harmony.* A Treatise, including the Chords of the Eleventh and Thirteenth, and Harmonisation of given Melodies. By Henry Gadsby. [Novello, Ewer and Co.]

WE recollect the time when the publication of a book on Harmony by an accredited theorist was looked upon as an event in the musical world; for the conventional code of rules so thoroughly satisfied the teachers of the day that a new book was presumed to represent a new system, and although usually treated with apathy by the majority, scarcely ever failed to raise up a few zealous champions of the author's views, who stoutly maintained their truth against the world, and endeavoured with all the earnestness of real artists to gain converts to the faith. Since the appearance of the "Treatise on Harmony," by Dr. Alfred Day, in 1845, however, the multiplication of works upon the science has scarcely ruffled the surface; for the revolutionary ideas therein promulgated have been partially accepted by so many that each professor now teaches only what he himself believes, and no definite system has, therefore, been for years recognised. Thus much we think it necessary to say in noticing a book by so eminent an

artist as Mr. Gadsby, who has certainly earned the right to speak on the subject and to be listened to with respect; for were we to state, for example, that the chord of the eleventh on the dominant—in which he thoroughly believes—is utterly repudiated by the Professor at the University of Oxford, it would seem, without our prefatory remarks, that instead of merely putting forward his own views upon what ought to be taught, he wishes to be accepted as a radical reformer. Let us at once say, however, that one or two features in his book strike us as being at least worthy of debate. In the first place, at page thirty-six, he gives a sequence of what are usually termed "Secondary sevenths," prepared and resolved according to the received rules; but, at page sixty-one, he says "All the foregoing chords containing dissonants may be sounded without the preparation of the dissonant note." This may or may not be an oversight; but as we see nothing in any part of the work about the preparation of any discords except those of suspension, we presume that the assertion is intentional. Then we are told that the title "Neapolitan Sixth" is arbitrarily given to a chord of the sixth formed on the subdominant of a major or minor key; and that "it contains the intervals of a minor third and minor sixth." If the derivation of other chromatic chords were not fully entered into, we might consider that the author—like many theorists of the olden time—believed this to be all that was necessary to be said upon the matter; but seeing that even the double-rooted chord of the augmented sixth on the minor sixth of the scale is fully explained, we cannot understand why the student should be permitted either to think it immaterial to know what is the origin of the Neapolitan sixth, or to be left to find out the root for himself. Passing from the consideration of these and some similar points to the manner in which the several subjects are arranged and explained, we have nothing but unqualified praise to award. The dominant discords are most clearly and logically set forth, and some very useful exercises are given for the student to work. The Harmonisation of Unfigured Bases and of Given Melodies form most important features of the volume; and some excellent and highly valuable hints on the invention of a melody are also to be found, amongst which the rule that "no melody should ever be written without the proper harmony of every note being present in the mind of the writer" may be especially recommended to young composers. In our review upon Mr. Gadsby's work we have not been tempted into saying where our opinions upon the classification of chords do not accord with his. Some day, we hope, these differences of opinion may be reconciled and a recognised system established; but that day has not yet arrived; and meanwhile we cordially welcome this latest contribution to our rapidly-increasing stock of theoretical text-books.

*Church Songs.* By the Rev. S. Baring Gould and the Rev. H. Fleetwood Sheppard. [W. Skeffington and Sons.]

THE compilers of this book are careful to insist upon the aim they have had in view. They feel that the Church of England needs to take more advantage than she has hitherto done of the power of song, especially as certain heretical movements have gained much of their influence over the masses by recognising this power, and employing it with freedom. To use their own words, the collection is "intended to be to the Church of England what the songs of the Salvation Army and Messrs. Moody and Sankey are to their respective adherents, combining, it is hoped, their popularity and singableness without any trace of vulgarity or irreverence." The words, we are further informed, are intended to convey definite ideas of sound Catholic doctrines, which are pre-supposed, rather than insisted upon, in our hymnals. The songs are to be made "a vehicle for impressing some facts necessary to salvation on the minds of those who sing them." This is not the place in which to enter on a disquisition respecting religious dogmas; and it will therefore be sufficient to say that the literary portion of the volume embodies such teaching as only church people can accept, though with one or two exceptions the doctrines of the advanced section are not brought into prominence. With regard to the music the editors have been almost as liberal—may we say as eclectic—as the "heretics" whose procedure they condemn. There

is an adaptation from "Il Trovatore," though so altered as to be almost unrecognisable, and several from Tyrolean and other national sources. On the whole, we do not recognise its great superiority to that which the editors condemn. It is the same in kind, though the vulgar element is certainly less pronounced; and as it may be necessary to fight schism with its own weapons, the book may fulfil a useful purpose. It should be explained, to prevent misconception, that the songs are not intended for ordinary church services, but for special purposes, mission meetings, gatherings of children, working-men, teachers, and like occasions.

*Original Compositions for the Organ.* No. 28, Introduction and Fugue; No. 29, Allegretto. By F. E. Gladstone, Mus. Doc. [Novello, Ewer and Co.]

DR. GLADSTONE'S contributions to the present series of pieces deserve to be received with favour. The first of them opens with much brightness and vigour, and the fugue subject, which commences at the twenty-third bar, is a well-marked and easily recognisable theme. It is not developed at any great length, and a coda, built chiefly on the introductory matter, brings the composition to an effective conclusion. The Allegretto is a suave flowing movement in G, 3-4 time, but rather discursive in the middle, and modern in feeling. The musicianly character of these pieces will recommend them to favourable consideration by organists.

*The Offertory Sentences.* Composed by J. F. Bridge, Mus. Doc. [Novello, Ewer and Co.]

AS this setting is in use in Westminster Abbey, it may already be said to have received the stamp of approval by high authority. Dr. Bridge is so good a musician that criticism of such trifling efforts from his pen can scarcely be considered needful. Still, there is a difficulty in setting words not intended for, and in some instances not suitable for, musical illustration. The composer has made skilful use of such opportunities as exist, and has avoided all sense of incongruity in the most awkward sentences. Simplicity is the main characteristic of them all, but they vary in musical effectiveness, among the best being No. 2, "Lay not up for yourselves"; No. 9, "He that soweth little"; and No. 13, "Charge them that are rich." There are no solo passages, the whole being written for voices in ordinary four-part harmony.

*Hymns and Chants for Female Voices.* Compiled and set to music for three treble voices, for the use of the Ipswich High School. Under the musical editorship of Edward Nunn. [Novello, Ewer and Co.]

THE Head Mistress of the Ipswich High School tells us in her preface to the words that the absence of a sufficient number of Hymns suitable for a school in any one collection has induced her to compile this Hymn-book; and certainly the musical portion of the work could not have been entrusted to abler hands than those of Mr. Nunn, who is professor of singing at the school. In his task he has been assisted by several eminent composers, who have contributed some valuable pieces to the volume, which we can scarcely doubt will be most extensively used now that singing forms so important an item in all good educational establishments.

*A Series of Organ Pieces in Various Styles.* By Edwin M. Lott. Nos. 7 to 12. [Edwin Ashdown.]

MR. LOTT is evidently a victim to the prevailing mania for pieces in the old dance forms associated with the Suite. Thus No. 9 is a Sarabande and No. 10 a Galliard, the former being quite unsuitable as a voluntary, though meritorious in its way, as is also the latter to a greater extent. No. 7, two Andantes, and No. 8, Andante piacevole, are pleasing, and so in an eminent degree is the opening of No. 12, Scène Pastorale ("The Storm") though the movement depicting the tempest is poor enough. No. 11, Prelude and Fugue in D, is not remarkable for scientific treatment. There is no regular second subject nor anything like elaboration of device. On the whole, the composer is best in his simplest mood.

## FOREIGN NOTES.

THE centenary of the birth of Louis Spohr, to which we referred in our last issue, was celebrated in an impressive manner, on the 5th ult., at Cassel, where for a number of years and up to the time of his death, in 1859, he had been the leading figure in musical circles. The monument of the composer, at the Theaterplatz, had been profusely decorated with wreaths and flowers, the Choral Society of Cassel brought its vocal tribute to the memory of genius, and in the evening a festive performance of Spohr's finest dramatic work, "Jessonda," was ushered in by a prologue, written for the occasion by Herr Paar. In the latter, the composer is characterised as "an artist who, while regarded with especial pride by the people of Cassel, really belongs to the world, and whose noble works find admirers wherever a love for true art exists." No one will dispute the truth of this eulogium. Spohr's artistic position is that of mediator between the classical and the romantic schools in music. There are certain specific characteristics which mark the individuality of every composer of genius in his music, and in the case of Spohr the excessive use of modulations made by him may not inaptly be considered suggestive of this mediating influence between the two schools, to both of which he may be said to have belonged. While in his orchestral and chamber works the classical element predominates, he is ranked among the founders of the romantic school in his operas, though in the latter field he was overshadowed by the superior dramatic genius of his contemporary, C. M. von Weber. However that may be, and quite irrespective of his great merits as the founder of a new school of violin-playing, there can be no question that Spohr's place in musical history is an assured and an honourable one, and that his operatic works, amongst others, by no means deserve the fate assigned to what has been ironically called "Capellmeister-music." It is to be regretted, therefore, that so few German operatic establishments should have, as far as has come under our notice, marked the recent centenary of the birth of Louis Spohr by the revival of one or the other of his music-dramatic works, while, on the other hand, full justice has been rendered to his memory in the various press organs both of his native country and elsewhere.

Mr. C. Villiers Stanford's new opera "Savonarola," which was produced for the first time at the Hamburg Stadt Theater, on the 18th ult., has achieved a genuine and unmistakable success; and according to information which has reached us from several quarters there, the general impression of musicians is that a valuable addition has been made to the permanent *répertoire* of the establishment in question. Similar favourable accounts regarding "Savonarola" are echoed throughout the Hamburg press. Herr Riccius, the well-known critic of the *Hamburger Nachrichten* devotes an exhaustive and most eulogistic article to the work in that journal, which may be summed up in the following sentence: "As regards intrinsic musical importance, fertility of imagination, clever and, at the same time, solid elaboration, dramatic instinct, as well as honesty and seriousness of artistic purpose, this work far surpasses all other operatic novelties produced here during the last few years; and yet we have witnessed a good many during that period, and amongst them some of undoubted merit and by well-reputed composers." For further details respecting Mr. Stanford's opera, we refer our readers to the special report published elsewhere in our present issue.

Mr. Mackenzie's opera "Colomba" was announced to be performed at the Darmstadt Hof Theater, on the 29th ult., though not as a "Festoper" in connection with the royal wedding, as originally intended, on account of the mourning of the Court. Mr. Mackenzie's successful new work has likewise been definitely accepted by the directors of the Imperial Opera of Vienna, where it will be brought out during next season, there being also a probability of its production at Zurich, where the "Burns" symphony of our gifted countryman, as well as the Ballet music from "Colomba," were recently performed with great success in the Concert Room.

The ceremony of unveiling the monument of Johann Sebastian Bach is announced to take place at Eisenach, on the 28th of next month. There will be a performance on the same day, at the Church of St. George, of the Mass

in B minor, and on the succeeding day a grand Sacred Concert will be held, to be followed by another Concert performance at the theatre in the evening.

M. Massenet's five-act opera "Manon" has met with a highly favourable reception on its recent production at the La Monnaie Theatre of Brussels, and is spoken of in eulogistic terms in the *Guide Musical*.

The *Wiener Signale* contains the following paragraph, dated from Paris: "The musical world will be interested to learn something definite as to the new Oratorio on the composition of which Charles Gounod is at present engaged. The work in progress is entitled "Mors et Vita," and is divided into several principal parts, representing respectively the eternal rest of the dead, a Requiem, a Dies Iræ, and concluding with a vision of St. John. Gounod, who already commenced sketching his ideas for the work some two years since, hopes to conclude it during the present year. The new Oratorio will be first produced in 1885, at the Birmingham Festival, and after that at the Paris Trocadéro, under the auspices of the Union Internationale, in 1886, each time under the personal direction of the composer.

M. Gounod's opera "Sapho" was revived with great success at the Paris Opera last month. This interesting early work of the composer of "Faust" was originally brought out as a three-act opera in 1851. It was then revised and curtailed, and in this form produced in the French capital, in two acts, seven years later. Once more remodelled and touched up by the hand of the mature master, the opera has now been presented again to French audiences as a four-act music drama, with the result above indicated.

At the Festival of the International Union of Composers, held at the Paris Trocadéro, on the 18th ult., some fragments from an unpublished opera "Hulda," by César Franck, and a vocal composition by Alfred Bruneau, entitled "Léda," formed the principal features of attraction. M. Faure and Madame Fidès Dévries were the leading vocalists, M. B. Godard conducting the orchestra.

A grand music Festival is to be held on August 2 and 3, at Turin, in the form of an international competition for choral societies, brass and military bands, &c.

The question as to whether we are justified in disturbing, without any apparent necessity, the mortal remains of our great men resolves itself to one of taste. It was decided in the negative some years ago, in the case of our own Shakespeare, in deference to the veto pronounced in the inscription over the immortal poet's grave. No such special consideration, however, interferes with the decision of the municipality of Vienna, who have determined to gather together in the central walk of the chief cemetery of the Austrian capital the earthly resting-places of all famous musicians buried in its vicinity, or even at some distance from it. For this purpose the remains of Beethoven and Schubert will be exhumed at the churchyard of Währing, while those of Gluck and Haydn will be, in like manner, transferred from their original abodes if, in the case of the latter, permission can be obtained of the Esterhazy family, in whose service the composer of the "Creation" lived and died. The graves of these great men, who have shed the lustre of their genius upon the artistic life of Vienna, will then be "conveniently arranged," side by side, at the central cemetery for the benefit of the amateur visitor, and for the honour and glory of the capital generally.

Adalbert von Goldschmidt's new opera "Heliantus," as already briefly stated in our last number, was produced for the first time at the Leipzig Stadt Theater, on March 26, and achieved a moderate success, which, however, was enhanced on the repetition of the performance a few days later. Herr Goldschmidt is, like Wagner, his own poet, and the subject of his new work—a semi-legendary one appertaining to the period of the conversion by means of the sword of the early Saxons to Christianity—is said to be skilfully treated from a dramatic point of view, though suffering somewhat from undue length. As to the merits of the music, widely divergent opinions obtain at present among Herr Goldschmidt's critics, all agreeing on this one point, however—viz., the possession on the part of the young composer of original power; the point of difference being as to whether this power has been used for good or

for evil. Herr Otto Lessmann, of the *Allgemeine Deutsche Musik Zeitung*, sums up his very able remarks on the work in a recent number of that paper as follows: "An exceptional talent, and noble and earnest artistic aims, we unreservedly recognise in this composer. On the other hand, his artistic taste will yet have to undergo a process of refinement, his invention and elaboration of detail acquire yet more freedom and independence in order that to him, in his artistic relationship to Richard Wagner, the words once pronounced by Hegel may not some day become applicable, viz., 'of all my disciples one only has understood—and he has misunderstood—me.'"

A festive gathering of male choirs of Northern Germany is to be held at Hamburg, on the 6th and 7th of next month. The number of choristers on this occasion will be 1,500, and 180 instrumentalists will form the orchestral complement. The Conductor will be Herr Carl Reinthaler.

The famous Gewandhaus Concerts of Leipzig will henceforth take place in the new building erected for the purpose, the final Concert performance in the historical "Gewandhaus" having taken place on March 27 last, when Beethoven's Ninth Symphony was produced, under the direction of Herr Reinecke.

Dr. Ferdinand von Hiller, the veteran German musician, who for so many years has been the leader of musical society at Cologne, will, it is stated, resign his positions as principal of the Conservatorium and conductor of the Gürzenich Concerts of that town next autumn, on account of his failing health. Various rumours are current as to the probable choice of his successor, Herr Gernsheim being apparently the favourite candidate to the post about to be vacated.

Messrs. Breitkopf and Härtel, the eminent Leipzig publishing firm, announce the impending issue of the first complete and critically revised edition of the works of Franz Schubert, the publication to commence with next year. The new standard edition will comprise both the already published and the hitherto unpublished compositions of the master, in the editing of which a number of eminent musical authorities will be engaged. It is needless to recommend so meritorious an undertaking to the attention of amateurs.

The erection of monuments to musicians, both living and dead, is again the order of the day. Wagner is to have one at Leipzig, Flotow one at Darmstadt, Liszt will shortly see his statue unveiled in the park of his friend, Cardinal Hohenlohe, at Schillingsfürst, while it is also contemplated to erect a statue at Brussels to the late M. Féty, the Belgian musical *savant* and founder of the Brussels Conservatoire.

The first performance at the Berlin Opera House of a portion of Wagner's "Nibelungen Ring," viz., "Die Walküre," which took place on the 7th of last month, is an event in the annals of the musical life of that metropolis, inasmuch as the director of the institution, Herr von Hülsen, had hitherto excluded the giant work altogether from his *répertoire*. The performance is generally described as an indifferent one, Herr Niemann's splendid realisation of the part of *Siegfried* forming the central attraction.

The *Neue Zeitschrift für Musik*, the excellent music journal founded by Robert Schumann, has entered upon the fiftieth anniversary of its appearance with the 3rd ult. The high artistic tone and solidity of its contents sustained by our German contemporary throughout this period, justify us in predicting for it a prolonged continuance of its position as a leading element in the musical press of Europe.

Herr Hans Richter, the Capellmeister *par excellence*, has been appointed successor to Herr Gericke, the late director of the Concerts of the Gesellschaft der Musikfreunde, at Vienna, an important post in the musical world, as all amateurs know. Herr Richter will, as the *Neue Freie Presse*, of Vienna, states, retain at the same time his office of Conductor of the Viennese Philharmonic Concerts as well as his position at the Imperial Opera.

The death, on the 6th ult., at Lubeck, of the veteran German poet, Emanuel Geibel, deserves notice in these columns since he has inspired more than one composer of note to wed their music to one or other of his joyous, life-breathing, or tenderly pathetic lyrical poems; he having, moreover, written several librettos, and amongst them that

to which Mendelssohn wrote his fragmentary music of "Loreley."

Old opera-goers will hear with regret of the death of one who, some forty or fifty years ago, charmed all Europe by her fairy-like appearance, whose every gesture was gracefulness, whose every movement a poem. Marie Taglioni has just died, at the age of eighty, at Marseilles. Born in 1804, at Stockholm, where her father was the ballet-master at the theatre, she was trained from an early age for her profession. She made her first appearance at the Paris Opera in 1827, where she soon acquired an enormous popularity, which was likewise extended to her in this country on and after her first visit in 1838. Marie Taglioni was married in 1832 to the Comte de Voisins, whom she survived by some twenty years.

At Stuttgart, died, on March 22, Professor Dr. Ludwig Stark, one of the founders of the Conservatorium of that town, and co-editor of the well-reputed *Lebert-Stark'sche Pianoforte Schule*.

At New York, died, on March 12, the baritone singer, Wilhelm Formes, the youngest brother of Carl and Theodor Formes, at the age of fifty.

We also record the death, at Marseilles, of Hippolyte Gondois, a musician of merit, formerly a laureate of the Grand Prix de Rome, and composer of a successful comic opera, "Don Blas."

## CORRESPONDENCE.

### AID FOR DISMISSED MEMBERS OF CATHEDRAL CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In consequence of the judgment delivered by Mr. Justice North in the action of "The Attorney-General v. The Dean and Canons of Manchester," great changes are now taking place in this Cathedral, whereby all those members of the choir, both gentlemen and boys, not on the Foundation are dismissed, leaving a staff of four boys, two altos, one tenor, and one bass to render the services. A similar case occurred some months ago at York Minster, when, through want of funds, three members of the choir were discharged, one being an elderly man, who had sung for many years, and for whom a small subscription has been started. I have computed the number of lay clerks in Cathedral and Collegiate establishments to be about 250, and I venture to ask through your columns if amongst this number some united action could not be taken to provide for such emergencies as above-stated and for those who suffer by them, they generally being men too old to obtain other Cathedral appointments. Could not the Choir Benevolent Fund, which has been a great blessing to lay clerks, take up this matter, and add to their useful work something of the character I suggest? If Deans and Chapters are deprived of the power to help those who make the Cathedral service so deservedly popular, the only resource left is, by mutual action, to help themselves.

I am, yours respectfully,  
E. MARRIOTT.

The Cathedral, Manchester, April 16.

### HARMONIUM PARTS FOR ORATORIOS AND CANTATAS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have little doubt that there are many towns in other British Colonies situated musically as ours is—viz., possessing several good Choral Societies, capable of giving acceptable and adequate renderings of oratorio and cantata music. The harmonium and piano have, however, generally to furnish the accompaniment, as not only is there usually a lack of sufficient professional aid for the formation of an orchestra, but the expense attendant on the employment of one would be greater than could easily be met in most cases. It is to the use of the harmonium in conjunction with, and in aid of, the piano that I wish to draw attention on the part of composers of the class of music I have alluded to. A part written specially for the harmonium, with such of the orchestral effects as can be



introduced, would meet a want much felt by players of only moderate ability, who now have to pick out from the pianoforte score a part suited to the requirements of the music and the capabilities of the instrument. This, in the hands of a practised and skilled executant, is doubtless a comparatively easy task; but in the case of the ordinary amateur it is not so, as his attention is so engrossed in the manipulation of the music and in watching the conductor that he cannot at the same time select and arrange, mentally, for his instrument those particular portions of the music that would be allotted to the various instruments in the orchestra, but in the absence of which can, with much effect, be produced on the harmonium. It may be that this suggestion has been made before and acted upon, but I have never yet seen any harmonium part to the various oratorios and cantatas with which I am familiar.—I am, Sir, yours faithfully,

C. NEUMANN THOMAS,

Organist, St. George's Cathedral, Cape Town.

Cape Town, South Africa, February 27, 1884.

[A reference to our advertising columns will show our correspondent that his proposition has been anticipated in the case of several works.—Ed. M. T.]

#### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. HEWLETT.—The signature is that of E flat major, and is used for the tonic minor to save placing the three additional flats at the commencement. The custom is scarcely one to be commended, but is by no means uncommon.

BACH.—A detailed account of these works will be found in the recently published second volume of Spitta's "Life of J. S. Bach," extending from page 55 to 68. In addition to an interesting explanation of the titles "Inventionen und Sinfonien," there is much information, both as to the designation and order of these works, as shown by reference to three distinct autographs. There is a short analysis of each of the thirty movements. There is also a slight account of these works: "Fifteen two-part inventions" and "Fifteen three-part inventions" to be found in Forkel's "Life of Bach." London, 1820. pp. 92, 93.

#### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ADELAIDE, S.A.—A very successful Organ Recital and Concert was given on February 29, in the Cathedral Church of Methodism, under the patronage and in the presence of His Excellency the Governor, Sir W. C. F. Robinson, K.C.M.G. the occasion being the re-opening of a very fine organ, containing three keyboards, thirty-four stops, and 1,700 pipes, rebuilt by Messrs. Fincham and Hobday, of Melbourne and Adelaide. A well-arranged programme, consisting of selections from the works of Handel, Mendelssohn, Haydn, Gounod, &c., was admirably rendered by the choir, under the conductorship of Mr. J. W. Colton, J.P. Mr. W. B. Chinner presided at the organ, and his performance of works by Guilmant, Ba.h, &c., whilst displaying the special features of the instrument, were highly appreciated by an audience numbering nearly one thousand.

BELFAST.—At the Ulster Hall, on the 1st ult., an excellent performance of Handel's *Acis and Galatea* was given by the Philharmonic Society, the principal vocalists—Miss Ambler, Mr. Barton McGuckin, and Mr. Ludwig—giving the solo music with marked effect, and the choruses—especially "Wretched lovers"—being sung with admirable precision and attention to gradations of tone. A feature in the second part, which was miscellaneous, was the excellent pianoforte playing of Mr. Oliver King, who gave a Nocturne in D flat, by Chopin, and a Pasquinade, by Gottschalk, for the latter of which he received an encore, which could not be resisted. He also most ably accompanied the vocal and instrumental solos in the second part. The Concert was conducted by Herr Beyerlag with his usual ability.

BOLTON.—On Friday, the 4th ult., Dr. Bridge, Organist of Westminster Abbey, opened a new organ in the St. George's Road Congregational Chapel, in the presence of a large and influential congregation. Selections from some of the best-known composers were played

by Dr. Bridge, and two anthems were sung by the choir. On Good Friday evening a special service was held in the Parish Church, to which all classes of the community were specially invited, when a number of suitable pieces were given from *The Messiah*, under the direction of Dr. Bentley, precentor, with Mr. W. Best at the organ.

BOURNE.—An excellent performance of Mendelssohn's *Lobgesang* was given by the Choral Society, in the Abbey Church, on Tuesday evening, the 15th ult., under the direction of Mr. A. E. Gregory, A.Mus., T.C.L., Organist of the Church. The soloists were Madame Clara Gardiner, Miss Bettinson, and Mr. G. H. Gregory, Mus. B.; Mr. J. L. Gregory, F.C.O., presided at the organ.

CARDIFF.—Bach's Passion Music (*St. Matthew*) was performed at St. John's Church on Good Friday, by an augmented choir of about fifty voices, assisted by Miss Annie Harding, Miss M. A. Matthews, Mr. Haines, and Mr. J. John (Llandaff Cathedral). The work was well rendered. The Organist and Choirmaster (Mr. W. H. Evans, R.A.M.) presided at the organ. A collection was taken on behalf of the New Organ Fund.

CASTLE ASHBY.—A highly successful performance of Mr. J. Farmer's Oratorio "Christ and His Soldiers" was given in the Church of the Marquis of Northampton, by the Choir, on Monday, the 14th ult. Master Duddington (Peterborough Cathedral) sang the soprano part with much taste and feeling, and Lady Margaret Compton was equally effective in the contralto solos allotted to her. The tenor music was efficiently rendered by the Rev. Cole-Hamilton, vicar of the Church, and that for the bass was admirably given by Lord William Compton. The choruses were well-balanced and given with much precision. Mr. W. W. Starmer, the Organist of the Church, accompanied with skill and judgment.

CHELTENHAM.—The season of Mr. J. A. Matthews's Choral and Orchestral Society closed, on the 17th ult., with a *Conversazione* at the Montpellier Rotunda. The evening commenced with a Lecture by Mr. Matthews on "Music of the Olden Time," with vocal illustrations; a miscellaneous Concert being afterwards given. There was a large assembly of members and friends, to whom the entertainment provided gave the utmost satisfaction.

CHEPTOW.—The members of the Choral Society gave a very successful Concert on Wednesday evening, the 2nd ult., at the Beaufort Arms Assembly Rooms. The principal vocalists were Madame W. Penn, Miss B. Jones, and Mr. J. Miller. Violin and pianoforte solos were played by Mr. E. W. Walter and Miss K.—respectively. Mr. Kingsford, Organist of the Parish Church, conducted; Miss H. S. Watkins presided at the organ, and Miss Thomas at the pianoforte.

CIRENCESTER.—The members of the Choral Society gave their usual Easter Concert at the Corn Hall, on Thursday evening, the 17th ult., the work selected for performance being Handel's *Messiah*. The solos were well rendered by Miss Julia Jones, Miss Lizzie Ellis, Mr. A. Kenningham, and Mr. T. Kempton. The choruses went with remarkable precision, and the band played exceedingly well. Mr. Brind conducted. Mr. K. Norris presided at the organ, and Miss Fisher at the pianoforte.

CROOK.—A very successful Concert was given in Dawson Street Chapel on the 1st ult., before a large and appreciative audience. The programme, for the most part sacred, consisted of solos, duets, and quartets by Handel, Mendelssohn, Sullivan, Lemmens, &c. The vocalists were Miss José Sherrington, Madame Poole, Messrs. D. S. Macdonald, and A. McCall. Mr. J. Preston accompanied on the organ.

DARLINGTON.—On Wednesday evening, the 2nd ult., Shinn's Cantata *Judah's Captivity and Restoration* was performed by the children and friends of the Paradise Sunday School, U.M.F.C., in the Mechanics' Hall, under the conductorship of Mr. Jos. Jno. Robinson. The principal vocalists were Mrs. Martin, Miss Henderson, Messrs. J. M. Horsley, F. Dresser, and F. Martin, all of whom were very efficient. The choruses throughout were given with much spirit and accuracy, and a small band, led by Mr. Wm. Hodgson and Dr. Eastwood, contributed to the success of the Concert. The orchestral parts were arranged by Mr. Thos. J. Hoggett. The connective readings were given by Mr. S. C. Sherwell.—An interesting Lecture was delivered on Wednesday, the 9th ult., by Mr. Thomas Henderson (Organist of the Congregational Church), the subject being "The Life and Works of Mozart." The vocal selections were rendered by Miss Henderson, Mr. T. James, Mr. F. Martin, and the Congregational Church Choir; and instrumental selections by Mr. J. W. Hastie (violin), and Messrs. C. Stephenson and T. Henderson (pianoforte), all of which were highly appreciated.

DERBY.—An excellent performance of Rossini's *Stabat Mater* and Gade's *Crusaders* was given, on the 1st ult., by the Choral Union. The principal vocalists—Madame Enriquez, Miss Annie Marriott, Mr. Joseph Maas, and Mr. Pope—were highly effective, and the choruses were carefully given in both works. The Drill Hall was fairly well filled.

DEVIZES.—A very good performance of Handel's *Messiah* was given in the Corn Exchange, on Tuesday evening, the 1st ult., under the Conductorship of Mr. C. Clarke. The solos were well sung by Miss E. Edwards, R.A.M.; Miss E. Shackell, R.A.M.; Mr. T. Hood, and Mr. F. Sharp. Mr. F. Watts led the band, Miss M. Welch presided at the American organ, and Mr. H. H. Baker at the harmonium.

ENNISKILLEN.—On Easter Day, the 13th ult., at the Parish Church the choir was considerably augmented and sang with much effect as Anthems, at both noon and evening services, a selection from Handel's *Messiah*. Miss McKeague gave the recitative and air "But Thou didst not leave his soul in hell"; Mr. Mercer the recitative and air "The trumpet shall sound"; and the choruses included "Lift up your heads," "Since by man," "By man came also," "Now as in Adam," and "Even so in Christ." Mr. Arnold presided at the organ. There was a large congregation.

GREENWICH.—The fortieth of the Free Concerts at the Lecture Hall, on March 29, was crowded by an attentive and appreciative audience. The young pianists, Misses Clara and Agnes Walker, who have already

established their fame at these Concerts, played with marked success two duets—Raff's Tarantella in D minor and Lysberg's "La Bsladine"—eliciting warm applause and an unanimous recall. The vocalists were Miss Wilhelmina Percy, Miss Amy Webber, Madame Adeline Vaudrey, Miss Ward Poole, Miss Elliott, Mr. H. C. Betts, and Mr. G. Stanley Smith, all of whom were cordially received. An interesting address was delivered by the promoter of the Concerts, Mr. Sims, alluding to the sudden death of the Duke of Albany, in memory of whom two verses, written for the occasion by Mr. E. Foskett, were feelingly sung, as part of the National Anthem, by Miss Sims. Miss Clara Walker acted as accompanist throughout the evening.

**HALIFAX.**—The last of the series of Orchestral Concerts given by Messrs. Pohlmann and Son took place on Wednesday evening, March 26. There was an orchestra, formed almost entirely of local musicians, numbering fifty performers, and an excellent choir of fifty voices, under the Conductorship of Mr. W. H. Whitaker. The vocalist was Miss Emily Norton, who elicited enthusiastic applause; and Mr. Pycroft, in his violin solo, was also well received. The special features of the Concert were the march and chorus from *Tannhäuser*, the bridal chorus from *Lohengrin*, and a new composition, *Gipsy Encampment*, written by Henry Wm. Pohlmann for the pianoforte, and arranged for orchestra by Mr. Whitaker. The chorus singing was remarkably good.—The Northgate End Orchestral Society's Concert, at the Mechanics' Hall, on the 8th ult., was a decided success. The programme included Mendelssohn's Pianoforte Concerto in D minor, excellently played by Miss Davenport; a Quartet (A. Fesca)—pianoforte, Miss Davenport; violin, Mr. Sedgwick; viola, Mr. Priestley, and cello, Mr. Sagar—which was exceedingly well rendered, and a Violin Duet (Dancla) by Master J. Bridge and Mr. Sedgwick, the execution of which elicited warm applause. The vocalists were Miss Lena Forster and Mr. J. Bairstone. Some pieces were also effectively given by a band of upwards of fifty performers. Mr. J. Priestley was the Conductor.

**HELSTON.**—Mr. T. J. Thuell, of Redruth, gave a Concert in the Assembly Room, on the 17th ult., in aid of the Church Restoration Fund, assisted by his pupils and friends. Miss Bessie James and Miss Laura Roskinge were highly successful in their songs. Two trios were rendered by Mr. Mathers (violin), Mrs. Chanoweth (piano), and Mr. Thuell (violin); Mr. Mathers was also associated with Miss Oats in Weber's Sonata in C, for piano and violin. At the close of the Concert a vote of thanks (proposed by the Rector) was given to Mr. Thuell.

**LIVERPOOL.**—The members of the Philharmonic Society gave their twelfth, and final Concert for the season, on the 1st ult., before a large audience. The principal artists were Miss Anna Williams, Madame Billinie Porter, Madame Patey, Mr. Edward Lloyd, and Mr. Santley. The work selected for performance was Mendelssohn's *Elijah*. The choral numbers were very creditably rendered. The members of the orchestra fully entered into the spirit of the work, and from first to last the performance was one of the finest and most accurate yet given by this Society. Mr. Best gave valuable assistance at the organ, and Mr. Charles Hallé conducted with the greatest care. The "Dead March" was played before the Oratorio commenced.

**MERTHYR TYDFIL.**—A Series of Lenten Services has been held at St. David's Church, under the direction of the Organist, Mr. Edward Lawrence, the selections at which have been of the highest interest. So creditable has been the rendering of the music, both vocal and instrumental, at each of the four Services, that they will be long remembered by those who were present; and Mr. Lawrence's skilful and untiring efforts cannot be too warmly praised.

**MILTON-NEXT-GRAVESEND.**—Gounod's *Redemption* was performed in Holy Trinity Church, at a special Service, on the 23rd ult. The solos were taken by Miss Carlotta Elliot, Miss J. Cravino, Mr. A. Kenningham, and Mr. T. Kempton. The choruses were sung by the members of the Gravesend and Milton Choral Association, and the work was given with full orchestral accompaniments. The performance generally was very satisfactory.

**NEWCASTLE-UPON-TYNE.**—Gounod's last, and, in the opinion of many, his greatest work, was performed for the first time in Newcastle, at the Town Hall, on March 25, before a very large and appreciative audience. It is hardly surprising that opinions should vary as to the merit and ultimate popularity of *the Redemption*, since it presents many features new to works of its class, and it is well known that all innovations meet with opposition and excite controversy. M. Gounod is known to be one of the greatest of modern masters of orchestration, but it is a question whether he has ever displayed his powers in this direction to so full an extent as in the present work. The fine choruses, which form so important a portion of the Oratorio, were remarkably well rendered by Mr. Rea's choir; and it is much to be regretted that the talented Conductor's illness prevented his directing the work. His place, however, was most ably supplied, at a short notice, by Mr. N. Kilburn, Mus. Bac., under whose conductorship *the Redemption* had been recently given at Middlesbrough. The orchestra, led by Mr. J. H. Beers, was thoroughly efficient, and Mr. Chambers rendered valuable aid at the organ. The solo parts were entrusted to Miss Helen D'Alton, Miss Farnol, Miss Marie Bellas, Mr. Lucas Williams, and Mr. Chillye.—A Concert was given in the Town Hall, on the 17th ult., by the Antigone Male-Voice Choir, led by Mr. Dick. The programme included the double chorus "Orb of Helios," "O Eros," and the "Ode to Bacchus," from Mendelssohn's *Antigone*; "Thou comest here to the Land," from the same composer's *Edipus at Colonus*, and Part-songs. The singing was admirable, evincing earnest and painstaking practice on the part of the Choir. The solo vocalist was Miss Ada Patterson, who was highly successful in all her songs. A feature of the evening was the violin playing of Mr. J. H. Beers. The organist and solo pianist was Mr. James Preston, and Miss Kate Liddell accompanied on the pianoforte.

**NEW MALDEN.**—A Concert was given at the Wesleyan Chapel, on Friday, the 4th ult., the proceeds of which were in aid of the funds. The principal items in the programme were Beethoven's Funeral March, played as a quintet by Miss Mary Harper and Miss F. C. Greatbatch at the pianoforte, Mr. H. T. Lawson (flute), Mr. Jennings

(violin), and Mr. W. H. Pettit (violin); the two last movements of Beethoven's "Moonlight" Sonata, well rendered by Miss Harper; two violinello solos, excellently played by Mr. William H. Pettit (son of the late eminent professor of the violinello); a violin solo by Mr. Jennings; and vocal selections by Miss Lizzie Baker, Miss Jennings, Miss Bella Ward, Mr. Walter Phillips, and Mr. R. A. Scase. Miss Greatbatch was an able accompanist.

**OCKLEY.**—On Easter Sunday the new organ, built by Messrs. Beales and Co. of Croydon, for St. John's Church, was used for the first time at a Choral Celebration, when Tours's Service in F was sung. Mattins commenced in St. Margaret's Church at 11 o'clock with the hymn "Jesus Christ is risen to-day" as processional; Smart's Te Deum in F, Dykes's Benedictus, Tallis's Responses, and Elvey's Anthem "Christ is risen" being well rendered. Evensong was sung in St. John's Church at 6.30 p.m., fully choral, when the organ was again used. On the following Monday evening Mr. Charles G. Sadler gave an invitation Organ Recital to the subscribers. The programme was well chosen to display the beauties of the organ, which consists of two manuals CC to G, fifty-six notes and full compass. The Recital was listened to till the last note by a large congregation. Both churches were exquisitely decorated for the festival.

**PONTEFRAC.**—On Tuesday evening, the 8th ult., a Concert and Pianoforte Recital, promoted by Mr. Haydn Fisher, Organist of All Saints' Church, was given in the New Assembly Room. An excellent programme was well rendered by Miss Sellers and Mr. Charles Biagro, vocalists; Mr. Acomb, solo violinist; and Mr. Fisher, pianoforte. On the 15th ult. the members of the Choral Society, with Mr. J. W. Young, of Wakefield, as Conductor, and Mr. J. Gledhill as pianist, gave their second Concert of the present season in the Assembly Room. The first part of the programme comprised Sir W. Sterndale Bennett's Cantata *The May Queen*, the principal parts being sustained by Mrs. Brown, Miss Sutcliffe, Rev. T. W. Stephenson, and Dr. Schofield. The second part consisted of glees by the Society and songs by the members.

**POBLOCK.**—A special Musical Service was given on Sunday, the 20th ult. There was an efficient orchestra, and the latter part of Handel's *Messiah* was given as the anthem. Both singing and playing were excellent. The Church was crowded, many being unable to gain admittance. The hymns, accompanied by the orchestra, were sung with a heartiness equal to that of the North country, which is almost proverbial. As a concluding voluntary the orchestra played two movements of Mendelssohn's Third Symphony and Handel's Overture to *Samson*.

**ROCHE, CORNWALL.**—The organ erected in the Parish Church by Messrs. Brewer & Co., of Truro, was opened on Friday, March 25, when a Recital was given by Mr. C. E. Juleff (Organist of Holy Trinity Church, St. Austell) from the works of Handel, Bach, Mendelssohn, Wely, Batiste, and Beethoven. Vocal solos were contributed by Miss Pollie Hook, and Sterndale Bennett's Quartet, "God is a Spirit" was expressively rendered by Miss Hook, Master Julian, Mr. Mack, and the Rev. C. Bennett. The Recital was highly appreciated, and the new organ much admired.

**SEVENOAKS.**—The St. John's Choral Society gave a capital performance of Haydn's *Spring* at the fourth Concert, on Tuesday, the 22nd ult., under the able direction of the Conductor of the Society, Mr. George E. Blunden. The second part of the programme consisted of a miscellaneous selection. The choir has improved considerably in quality of tone. The vocal soloists were Miss Bessie Diamond, Miss Ethel Harraden, Mr. Tiliard, and Mr. Horscroft. Mention must be made of the admirable rendering of her own song "Love, we shall meet again," by Miss Ethel Harraden. Mr. Ernest Kiver rendered valuable assistance at the piano, and with Mr. Blunden contributed most effectively a selection from Moszkowski's "From foreign parts." The grand piano was again kindly lent by Messrs. Collard and Collard.

**SHERBORNE.**—The 78th Concert by the School Musical Society was given on Easter Monday, in the great Schoolroom. The programme, which opened with the Easter Hymn, included Mendelssohn's "Reformation Symphony," and the second part of *Elijah*. The solos in *Elijah* were well sung by some of the students, and Messrs. Whitehead, Hodgson, and R. S. Ainslie. The choruses were splendidly rendered throughout, and the playing of the band, which included some of the finest performers of the day, was excellent. Mr. L. N. Parker conducted.

**SHREWSBURY.**—A performance of Sacred Music was given on the 3rd ult. under the conductorship of the Rev. J. Hampton, Precentor of St. Michael's, Tenbury. The choir had been trained and the performance organised by Mr. Jeudwine, an amateur of Shrewsbury, and the programme, which was very successful in every respect, was listened to by a most appreciative audience. The selection included Mozart's Mass in F, No. 6 (advertised as the first public performance in England); Leo's eight-part Dixit Dominus in C, recently scored by C. Villiers Stanford from the MS. in the Fitzwilliam Museum; a selection of Anthems and Motets by Mozart, Cherubini, Goss, Stainer, S. S. Wesley, Farrant, and Spohr; a Salve Regina by Schubert, for soprano solo and strings; the Benedictus from Cherubini's Mass in D minor; the Overture to the *Occasional Oratorio*; Mendelssohn's Notturmo from the *Midsummer Night's Dream* music; and other works. The band and chorus numbered about seventy. Miss Probert, R.A.M., of Bristol, took the solos in the Mass and Dixit; and the oboe solo in the Overture to the *Occasional Oratorio* was played by Mr. Edgar, of Worcester. Mr. Theo Watkins, of Ironbridge, Salop, led the orchestra.

**SOUTHPORT.**—Mr. Bartle and Mr. Midale gave a Recital for two pianos at the Winter Gardens, on Wednesday afternoon, the 16th ult. The programme comprised Mozart's Concerto in E flat (with orchestral accompaniment); Duo Concertante (Op. 4), C. E. Stephens; Brilliant Variations on a Bohemian March (with orchestral accompaniment), Mendelssohn and Moscheles; and Variations on a Theme by Beethoven, Saint Saëns. The various numbers were excellently rendered, and the orchestra accompanied with great precision.

**ST. ANDREW'S, N.B.**—The Annual Concert of the St. Andrew's University Musical Association took place in the Town Hall, on the 1st ult., with much *éclat*. The chorus numbered between forty and fifty voices, and there was also a band of strings with oboe and flute, partly professional and partly amateur, several of the latter students from Edinburgh University. Sir Herbert Oakeley, who takes great interest in the St. Andrew's Society, conducted, Mr. R. Stiles acting as accompanist.

**STRATFORD.**—The members of the Congregational Choral Society gave a Sacred Concert in their Chapel, on the evening of Good Friday, when Handel's Oratorio, *The Messiah*, was performed by a band and chorus numbering over one hundred persons. Mr. J. W. Hale conducted, Mr. E. J. Scrine presided at the organ, and Miss Harris ably accompanied on the pianoforte. The principal artists were Miss Berrie Stephens, R.A.M., Miss Ada South, R.A.M., Mr. Henry Prenton, and Mr. Sinclair Dunn, all of whom were highly successful in their solos. The trumpet obbligato in "The trumpet shall sound" was well played by Mr. F. Lancaster.

**SYDNEY.**—Miss Eva Thompson, Associate of the Royal Academy of Music, London, gave a Concert at the Masonic Hall, on February 28, before a large audience. Both as a pianist and a vocalist the *bénéficiaire* elicited warm and well deserved applause; her pianoforte solos especially being highly appreciated. She was assisted by Madame Marius, Messrs. T. H. Rainford and H. Pier, vocalists; and Herr Franck played with much effect two violin solos. The Conductors were Messrs C. Huenerbein and H. R. Maclean.

**TAUNTON.**—The Passion Music from *The Messiah* was performed at the special Service held in the Temple Chapel, on Good Friday evening, at eight o'clock. The choir, augmented for the occasion by several boys from the Wesleyan College, rendered the choruses with precision and effect, the solos being taken by Masters Widgery and Williams, and Mr. A. Mitchell. Mr. Wiseman presided at the organ, and materially added to the effect of the service by his able and judicious accompaniment. The service began with the hymn "O come and mourn with me awhile," after which the Litany was read by the Rev. W. P. Slater. Then followed, in well-arranged succession, hymns, lesson, and *The Messiah* music. After the collection, the chorus "Worthy is the Lamb" was sung, followed by the "Amen" from Handel's *Utrecht Jubilate*. There was a large congregation.

**TUNBRIDGE WELLS.**—The members of the Vocal Association gave their Annual Concert, in the Great Hall, on Monday evening, March 31, when Handel's *Samson* was performed. The solo vocalists were Miss Anna Williams, Miss Josephine Cravino, Mr. Henry Guy, and Mr. Bridson. The instrumental numbers were well played by the band of the Royal Engineers, led by Mr. F. Burnett; Mr. C. E. Clarke presided at the harmonium, and Mr. N. E. Irons conducted. The Oratorio was excellently rendered. At the practice, on the previous Monday, Mr. Irons was presented with a very handsome ormolu clock and an illuminated address from the members of the Tunbridge Wells Vocal Association. A portrait of Mr. Irons was also presented to Mrs. Irons. The presentation was made by Mr. Bartram, president of the Society.—On the 13th ult. a new organ, containing 8 manuals and 30 stops, built by T. C. Lewis and Co. for St. Stephen's Church, was opened by the Organist, Dr. Lewis. A short Recital was given after Evensong.

**WALSALL.**—On Tuesday evening, the 15th ult., the Choral Society gave a Popular Concert in the Temperance Hall. The first part of the programme consisted of *The Story of Elaine*, and the second of miscellaneous selections. The Society was assisted by the following soloists—Miss Beattie Holt (R.A.M.), Miss Dewes, Mr. Frederick Caston, and Mr. T. Bott. Mr. Sandland and Mr. Hayward, jun., were the principal violinists, and Mr. A. Moss and Master W. Brown acted as accompanists. The Concert was under the Conductorship of Mr. H. W. Rogers, A. Mus., and the performance was highly successful.

**WELLINGTON, N.Z.**—Concerts of Chamber Music are now being given by members of the Orchestral Society, under the direction of Mr. Robert Parker. The third of the series took place on February 25, when an excellent programme was performed with much success before a highly appreciative audience. A String Quartet is played as the central feature of each Concert, that on the last occasion being No. 3 of Beethoven's first set (Op. 18). Mozart's Trio for pianoforte, clarinet, and viola, in E flat, and Ernst Pauer's Quintet (Op. 44) for piano and wind instruments were well rendered and warmly received. Two movements of Mendelssohn's Violoncello Sonata in D completed the instrumental music; the programme also including three vocal pieces by Mozart, Sterndale Bennett, and Maude Valerie White respectively.

**WHITBY (GROSMONT).**—On Wednesday evening, the 10th ult., the Brunswick Wesleyan Choir, under the direction of the Organist, Mr. Kennison, gave a highly successful Concert of Sacred Music in the Grosmont Chapel, to a large and appreciative audience, the Rev. Robert Amys presiding. The Choir was thoroughly efficient, and the programme most interesting.—On Monday, the 28th ult., the Choral Society gave a thoroughly successful Concert. The first part consisted of extracts from Romberg's *Lay of the Bell*, and the second part was miscellaneous. Mr. L. W. Greenwell played a solo on the cello with much taste, and Mr. F. Bevan was rapturously encored for his capital singing throughout the Concert. The Chorus was well balanced, and received deserved applause. Herr Padel rendered good service at the piano during the Cantata. Mrs. Alder and Mr. Ellison accompanied. Mr. H. Hallgate was the Conductor.

**WOLVERHAMPTON.**—The members of the Festival Choral Society gave their Fourth Subscription Concert of the present season, at the Agricultural Hall, on Friday evening, the 4th ult. The solo vocalists were Miss Anna Williams, Miss Hilda Wilson, Mr. Harper Kearton, and Mr. Oswald, supported by a band and chorus of 300 performers, under the Conductorship of Dr. Swinerton Heap. The programme consisted of Barnby's anthem "The Lord is King" and Gade's Cantata *Psyche*. Both works were excellently rendered and highly appreciated.

**WORKSOP.**—On Wednesday, the 16th ult., an Amateur Concert, in aid of the Cricket Club, was given in the Criterion Hall, which was most successful, musically and financially. Mr. Bingley Shaw, of Southwell Minster, gave valuable assistance, his fine singing of "Honour and Arms" being a feature of the evening. Mr. Flavell, Organist of the Abbey Church, conducted.

**YORK.**—The first annual meeting of the City Orchestral Society was held on the 7th ult. Mr. J. C. Arundel presided and Mr. John Thorpe read the report, which showed that the Society was in every respect highly successful. Forty-five rehearsals had taken place during the year, which had been attended by forty-seven instrumentalists. A vote of thanks was passed to Mr. Arthur Hopkins, the Conductor, who was unanimously re-elected for the ensuing year.

**ORGAN APPOINTMENTS.**—Mr. J. H. Marsh, Organist and Director of the Choir to St. Peter's, Vauxhall.—Mr. W. A. Griesbach, to Amwell Church, Ware, Herts.—Mr. W. G. Eveleigh, L. Mus. T.C.L., Organist and Choirmaster to St. James's, Holywell.—Mr. Charles Smith, Organist and Choirmaster to the Parish Church of Clonleigh, Diocese of Derry, and Musical Instructor to the Prior, Endowed Schools, Lifford, Ireland.—Mr. Richard J. Guy, Organist and Director of the Choir to St. Paul's, Bermondsey.—Mr. W. L. Frost, Organist of Claremont Chapel, Islington, to St. John's, Forest Hill, and Haven Green Church, Ealing.—Mr. William Agate, Organist and Choirmaster to St. James's Church, Paisley.—Mr. Robert Donaldson, Jun., to Eastwood Parish Church, near Glasgow.—Mr. H. Davan Wetton, Organist and Director of the Choir to Christ Church, Woburn Square, W.C.—Mr. Edwin J. Wareham, Organist and Choirmaster to Claremont Church, Glasgow.—Mr. Arthur Charles Brooks, R.C.M., Organist and Musicmaster to Beaconsfield School, Bucks.

**CHOIR APPOINTMENT.**—Mr. Henri Stringer (Alto), Lay Clerk Christ Church Cathedral, Dublin, to King's College, Cambridge.

## MARRIAGE.

On April 15, at St. Mark's Church, Hamilton Terrace, N.W., by the Rev. Canon Duckworth, D.D., **FREDERICK HEATH** (of the firm of J. B. Cramer and Co., Liverpool), to **JESSIE LOUISA PERCIVAL**, A.R.A.M., of St. John's Wood.

## DEATHS.

On March 30, at St. Neots, Hunts, **JOHN S. LIDDLE**, eight years Organist of St. Andrew's; nine years St. Peter's, Newcastle-on-Tyne; twenty-one years St. Neots' Parish Church. Aged 60.

On the 20th ult., at 6, Milton Villas, Newbury, **JAMES HENRY GODDING**, Professor of Music, and Organist of the Parish Church, aged 64.

On the 25th ult., at 6, Grove Terrace, Longsight, **MARY ANN**, youngest daughter of the late Dr. THORNTON, Thornhill, Yorkshire, and wife of **WILLIAM J. YOUNG**, Professor of Music, Longsight, Manchester.

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"	"	"	"	"	Marche au Combat ...	1 6	"
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SCHUMANN, R. ...	The King's Son ...	1 0	NOVELLO.	GEE, S. ...	Reminiscence ...	1 6	WEEKES.
WATSON, M. ...	Aladdin ...	2 6	PATEY.	GITS, A. G. ...	Menuet de la Reine ...	1 6	HOWARD.
<b>HYMN BOOK.</b>				HENSELT, A. ...	Wiegendorf ...	1 6	LUCAS.
THE WESTMINSTER ABBEY HYMN BOOK.	Compiled under the direction of the Dean of Westminster by the Rev. J. Troutbeck, D.D. ...	1 0	NOVELLO.	HIRD, F. W. ...	Sonata in A ...	5 0	NOVELLO.
<b>VOCAL PARTS.</b>				HITZ, F. ...	French Patrol March ...	1 6	J. WILLIAMS.
BARNBY, J. ...	The Lord is King ...	2 0	NOVELLO.	HOPMANN, J. ...	Four pieces ...	each 2 0	CHAPPELL.
<b>PIANOFORTE MUSIC.</b>				"	1. Tarantella. 2. An Old Story. 3. Scherzo. 4. Evensong.		
<b>SOLOS.</b>				HOLST, E. ...	Ilma. Valse de Concert ...	2 0	ASHDOWN.
ALBRECHTS-BERGER ...	Six Fugues (J. L. Hatton) ...	1 0	AUGENER.	HUDSON, H. ...	Gavotte in G ...	1 6	WEEKES.
ALBUM (Modern, Vol. IV.) ...	... ..	1 6	"	JEKVILL, C. S. ...	Musical Sundays at Home ...	1 6	HOPWOOD.
ASHMAN, G. ...	Dancing Sea Spray ...	2 0	McDOWELL.	KETTERER, E. ...	Cuban Hammock Song (Paladilhe) ...	1 6	J. WILLIAMS.
ASKHAM, R. ...	The Asra (Rubinstein) ...	2 0	LUCAS.	"	... ..	1 6	J. WILLIAMS.
AUDRAN ...	En Avant March ...	2 0	BOOSEY.	KUHE, W. ...	Esmeralda (A. G. Thomas) ...	2 0	BOOSEY.
BACH, J. S. ...	12 Morceaux. Traditions classiques (E. Pauer) ...	1 6	AUGENER.	LAMBERG, J. ...	Vladimir. Valse de Concert ...	2 0	CHAPPELL.
BACHMANN, G. ...	Ida ...	1 6	McDOWELL.	"	Princess Ida Fantasia ...	2 0	"
"	Marie Stuart ...	1 6	"	LAYTON, P. E. ...	The Norfolk March ...	2 0	WEEKES.
"	Chanson Marie-Louise ...	1 6	"	LEIDERITZ, F. ...	Nocturne ...	2 0	LUCAS.
"	Ronde Bretonne ...	2 0	"	LE JEUNE, A. ...	Florence. Morceau de Salon ...	1 6	J. WILLIAMS.
"	1st Tarentelle ...	2 0	"	LEONHARDT, E. ...	La plainte d'Amour ...	2 0	BOOSEY.
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BARNARD, J. ...	1. Promenade. 2. Polonia. 3. Petite Chaconne. ...	2 0	WILLCOCKS.	"	Norma. Th. Oesten ...	2 0	"
"	Princess Ida Fantasia ...	2 0	CHAPPELL.	"	Sonatinas, Op. 55. F. Kuhlau ...	each 1 3	"
BEETHOVEN ...	Adieu to the Pianoforte ...	0 6	BOOSEY.	"	No. 1, in C. 3, in C. 5, in D. 2, in G. 4, in F. 6, in C.		
BERTON, C. T. ...	Septet (F. Hermann) ...	1 0	AUGENER.	L'ESTRANGE, A. ...	Gavotte in A flat ...	2 0	PATEY.
"	Albert Hall Reminiscences each ...	1 6	COCKS.	LICHTENBERGER ...	Three Drawing-room pieces ...	each 2 0	FORSYTH.
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"	2. Awake the trumpet's ...			LISZT, F. ...	Élisa's Traum, &c. Lohengrin ...	2 0	LUCAS.
"	3. Ye men of Gaza ...			LÖHR, F. N. ...	Rondo Scherzando ...	2 0	FORSYTH.
"	4. Heroes when with glory ("Joshua").			MATTEI, T. ...	L'Enchanteresse. Valse sentimentale ...	2 6	HUTCHINGS.
"	5. Beneath the vine ("Solomon").			"	... ..	2 6	CHAPPELL.
"	6. O Godlike youth ("Saul").			"	... ..	2 6	BOOSEY.
BLAKE, C. D. ...	Ivanhoe. Grand March ...	2 0	CHAPPELL.	MILLÖCKER, G. ...	Der Bettelstudent. (Arr. by A. Oelschlegel) ...	2 6	CHAPPELL.
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BRAMMS, J. ...	Ceuvres choisies ...	4 0	AUGENER.	NEILSON, C. ...	Gwendoline Gavotte ...	1 6	DUFF.
BREDA ...	Un regret ...	1 0	HUTCHINGS.	NEWELL, J. E. ...	Marche des Cavaliers ...	1 6	BATH.
BRIGHT, D. E. ...	Two Sketches ...	1 6	LUCAS.	NEWMAN, H. ...	Lady Godiva March ...	2 0	ASHDOWN.
"	No. 1 ...	2 0	"	NEUSTEDT, C. ...	Cuban Hammock Song (Paladilhe) ...	1 6	J. WILLIAMS.
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BRISSAC, J. ...	Andante Grazioso (Mozart) ...	1 6	JEFFREYS.	"	Variations et Fugue sur une thème original ...	3 0	"
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CALKIN, G. ...	Six Little Pieces ...	each 1 6	HUTCHINGS.	"	7. Prelude in A minor. Bach ...	2 0	"
"	1. Gavotte. 4. La Danza. 2. La Chasse. 5. Bourrée. 3. Minuetto. 6. Marcia.			"	9. La Chasse. Op. 5. Rheinberger ...	1 6	"
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"	Crystoleum (Galop de Concert) ...	2 0	"	"	11. Scherzo and Romanza. Op. 32. Schumann ...	2 0	"
CAVENDISH MUSIC BOOKS, No. 74:—	German Waltzes ...	1 0	BOOSEY.	"	12. Allegro Moderato in F. Bach ...	2 0	"
CLARK, T. M. ...	The Skylark's trill ...	2 0	REID BROS.				



Composer.	Title.	Price (net).	Publisher.
PARKER, H. ...	Pavane de Guise...	2 0	CRAMER.
PATERMOSTER	Row Edition— Overtures, Arrangements, &c. Edited and fingered by Arthur H. Brown ... each	1 6	PITMAN.
PLANQUETTE	Neil Gwynne. Opera. (Arranged by B. Tours) ...	3 0	METZLER.
PRIOR, M. ...	Angelic Voices ...	2 0	ASHDOWN.
RAFF, J. ...	Tarantella (Les Pêcheuses de Prociida)... ..	1 0	AUGENER.
REITER, E. J.	Bagatelle ...	2 0	PATRY.
ROECKEL, J. L.	Bridal procession march ...	2 0	HUTCHINGS.
ROUBIER, H. ...	Joyeuse Réunion. Menuet ...	1 6	J. WILLIAMS.
RUBINSTEIN, A.	Trot de Cavalier ...	1 6	AUGENER.
"	Nocturne in F ...	2 0	"
"	Romance poétique ...	2 0	NOVELLO.
SADLER, C. G.	Argomento Musicale ...	1 6	ASHDOWN.
SCHARWENKA	Polish Dances. Op. 58... ..	3 0	AUGENER.
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SHARPE, H. F.	Spagnoletta ...	2 0	PATRY.
SHAW, J. ...	The mill race ...	2 0	PHILLIPS.
SHEPPARD, A.	Suites de pièces:— No. 6. Shadows sailing by ...	2 0	WEEKES.
SILAS, E. ...	Gavotte in F ...	1 6	"
"	Rosa. Air de ballet ...	2 0	"
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"	" 12. Raff's Gavotte ...	1 6	"
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"	The silver Trent ...	1 6	"
"	Echoes of Switzerland ...	1 0	"
"	Our Jack's come home to-day ...	1 6	REID BROS.
"	The faded roseleaf ...	1 6	BATH.
"	Far o'er the jasper sea ...	1 6	"
"	Princess Ida Fantasia ...	2 0	CHAPPELL.
"	Faerie Elves ...	1 6	FRANCIS.
"	Little Buds. Popular copyright melodies. Nos. 26 to 50. ea.	0 6	COCKS.
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"	Laddie (Pinsuti)... ..	2 0	MORLEY.
SOUTHGATE	Queen Mab ...	1 6	MOUTRIE.
STANISLAUS	Noyau. Sarabande ...	1 6	ORSBORN.
"	Epineuse. Rigodon ...	1 6	"
SULLIVAN, A.	Princess Ida. (Arr. by G. L. Tracey) ... ..	3 0	CHAPPELL.
THOMAS, H. ...	Piano Classics:— No. 4. Dussek. La Conso- lation ... ..	2 0	J. WILLIAMS.
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TOURNEUR, J.	Apollo. Grande Marche ...	1 6	McDOWELL.
TOWNEND, D.	Elberthal ...	2 0	NOVELLO.
VOLKMER, A. ...	Die Fuzgarde. Quick March ...	2 0	METZLER.
WAGNER, O. ...	Tambourin favori sous Louis XV. ... ..	1 6	CZERNY.
WALSH, S. ...	La Sybil. Fantaisie Muzurka ...	2 0	LUCAS.
WATSON, M.	March of the forty thieves ...	2 0	PATRY.
"	Coronation March ...	1 6	ASHDOWN.
"	A Midnight reverie ...	2 0	"
W. F. S. ...	Return of the brave. March. ...	2 0	REID BROS.
WEST, G. F. ...	Martha (Flower)... ..	2 0	COCKS.
"	La Traviata (Verdi) ...	2 0	"
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WOYCKE, E. ...	Three Melodious Sketches each ...	1 6	METZLER.

DUETS.

ARMBRUSTER	Teilman's Festmarsch ...	2 0	LUCAS.
BACHMANN, G.	Ida ... ..	2 0	McDOWELL.
"	Marie Stuart ...	2 0	"
"	Chanson Marie-Louise ...	2 0	"
"	Ronde Bretonne... ..	2 6	"
"	First Tarantelle... ..	2 6	"
BARNARD J. ...	Danse Cynique... ..	2 0	WILCOCKS.
BEEHVEN...	Concordia. Six Pieces. (Ar- ranged by E. Pauer) ...	1 4	AUGENER.
"	Sepmann) (Arranged by F. Her- mann) ... ..	1 4	"
CASPAR, A. ...	Crystoleum. Galop de Concert ...	2 6	McDOWELL.
DELBRÜCK, A.	Mazurka, in E flat ...	2 0	CHAPPELL.
"	A minor ...	2 0	"
DE LORNE, A	Heimweh (Jungman) ...	1 6	DUFF.
"	Wedding March (Mendelssohn) Gwendoline Gavotte (C. Neil- son) ... ..	1 6	"
GURLITT, C. ...	Eighteen short Pieces. Op. 136. ...	2 6	AUGENER.
HAYDN	Concordia. Six Pieces. (Ar- ranged by E. Pauer) ...	1 0	"
KING, O. ...	Three Duets in Canon form ...	1 6	NOVELLO.

Composer.	Title.	Price (net).	Publisher.
MOZART ...	Concordia. Six Pieces. (Ar- ranged by E. Pauer) ...	1 4	AUGENER.
"	Six Concertos. Two Piano- fortes. (Arr. by E. Pauer) ...	7 6	"
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ROUBIER, H. ...	Joyeuse Réunion. Menuet ...	2 0	J. WILLIAMS.
SCHUBERT, F.	Concordia. Six Pieces. (Ar- ranged by E. Pauer) ...	1 0	AUGENER.
"	Marguerite ... ..	2 6	ASHDOWN.
SMITH, S. ...	Apollo. Grand Marche ...	2 0	McDOWELL.
TOURNEUR, J.	March of the Forty Thieves ...	2 0	PATRY.
WATSON, M.	Chilperic (Hervé) ... ..	3 0	COCKS.

DANCE MUSIC.  
SOLO.

ARBAN... ..	Suzanne Quadrilles ...	2 0	J. WILLIAMS.
ASCH, G. ...	My love is true Valse ...	2 0	HUTCHINGS.
BATES, W. ...	Loveland Waltz ...	2 0	WEEKES.
BERNANI, F. ...	The Ticehurst Polka ...	1 6	MOUTRIE.
BARRINGTON	The Young Bride's Waltz ...	2 0	NOVELLO.
BLAKE, R. A.	Barge Waltz ...	2 0	WEEKES.
BOGGETTI, E.	Reine de Beauté Valse... ..	2 0	WILCOCKS.
BONHEUR, T.	My Lady Waltz ...	2 0	MORLEY.
BONSEL, A. H.	Dorothy. Mazurka ...	1 6	J. WILLIAMS.
BUCALOSSI, P.	Princess Ida Quadrille ...	2 0	CHAPPELL.
"	Princess Ida Polka ...	2 0	"
"	Princess Ida Valse ...	2 0	"
COOKE, J. ...	Frivolity ... ..	2 0	J. BROWN.
COOTE, C. ...	Nell Gwynne Quadrille ...	2 0	METZLER.
"	Nell Gwynne Polka ...	2 0	"
"	Der Bettelestudent Quadrille ...	2 0	CHAPPELL.
"	Princess Ida Lancers ...	2 0	"
"	To the Woods Waltz ...	2 0	BREWER.
DEACON, C. ...	Water Lily Waltz ...	2 0	L. M. P. Co.
D'EGVILLE, E.	Longchamps Polka ...	2 0	HAMMOND.
DELBRÜCK, A.	Primavera Valse ...	2 0	CHAPPELL.
DE SIVRAI, J.	Albert Edward Royal Dance (Polka) ... ..	2 0	ENOCH.
DESORMES, L.	Suzanne Polka ... ..	1 6	J. WILLIAMS.
"	Springtime of Love Waltz ...	2 0	HUTCHINGS.
"	Fantoches Polka... ..	2 0	"
"	Cœur d'Or. Mazurka ...	2 0	"
DEVONIA ...	Der Wasserfall Waltz ...	2 0	WEEKES.
DODWELL, S.	Burnham Beeches Schottische Celestine Valse ... ..	2 0	FRANCIS.
GARDNER, J. T.	Going to Market Valse... ..	2 0	BOOSEY.
GODFREY, C. ...	Only a pansy blossom Waltz ...	2 0	REID BROS.
HOWARD, F. ...	Beaux yeux Valse ...	2 0	FRANCIS.
KAPPEY, S. ...	Esmeralda Valse ...	2 0	BOOSEY.
LAMOTHE, G.	Wayside Dreams Waltz ...	2 0	L. M. P. Co.
LANGHAM, E.	Azalea Schottische ...	1 6	B. WILLIAMS.
LESTER, P. ...	The Fat Boys' Polka ...	2 0	JEFFREYS.
LEVEY, W. C.	Nell Gwynne Galop ...	2 0	METZLER.
LIDDELL ...	Nell Gwynne Lancers ...	2 0	"
LOWTHIAN, C.	Vanity Fair Polka Swallows' Waltz ... ..	2 0	CRAMER.
"	Ce que j'aime Valse ...	2 0	WEEKES.
MEREDITH, P.	The Eclipse Waltz ...	2 0	L. M. P. Co.
MILLER, C. ...	True hearts Valse ...	2 0	BOOSEY.
MIREL, C. ...	Tina Waltz ...	2 0	COCKS.
MORE, G. P. ...	Heartsease Waltz ...	2 0	CRAMER.
MUIR, A. ...	Lora and Flora Galop ...	2 0	WEEKES.
MÜLLER, V. ...	Antonina Waltz ...	2 0	ORSBORN.
NEILSON, C. ...	Eurydice Waltz ...	2 0	CRAMER.
OSTLER, M. ...	Manora Valse ...	2 0	MORLEY.
PHILLIPS, E. ...	Sans Souci Polka ...	2 0	HOWARD.
PIRACCINI ...	Autumn Flowers Waltz ...	2 0	L. M. P. Co.
PRITCHARD, A.	The Cloister Waltzes ...	2 0	HAMMOND.
PROUT, E. H.	Orange blossoms Waltz ...	2 0	L. M. P. Co.
REMFREY, L. ...	Laurita Waltz ...	2 0	ASHDOWN.
REYLOFF, E. ...	The Circe Valse... ..	2 0	L. M. P. Co.
STALLARD, H.	Albino Waltz ...	2 0	ORSBORN.
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TAYLOR, W. F.	Voulez-vous Valse ...	2 0	FRANCIS.
TINNEY, H. ...	Graziiosa Mazurka ...	2 0	CRAMER.
TUGGINER, P.	Uarda. Valse dansantes The Noelli Polka ...	2 0	L. M. P. Co.
WALDMANN ...	Fansy blossom Waltz ...	2 0	FRANCIS.
WILLIAMS, W.	Dame Trot Polka ...	2 0	WEEKES.

DUETS.

ARBAN ...	Suzanne Quadrilles ...	2 0	J. WILLIAMS.
ASCH, G. ...	My love is true. Valse ...	2 0	HUTCHINGS.
BUCALOSSI, P.	Fédora Valse ...	2 0	HOPWOOD.
"	Princess Ida Polka ...	2 0	CHAPPELL.
"	Princess Ida Waltz ...	2 0	"
"	Princess Ida Quadrille... ..	2 0	"
COOTE, C. ...	Blue Beard Lancers ...	2 0	HOPWOOD.
"	In the twilight Waltz ...	2 0	"
"	Princess Ida Lancers ...	2 0	CHAPPELL.
"	Der Bettelestudent Quadrille ...	2 0	"
DELBRÜCK, A.	Primavera Valse ...	2 0	"
FRÜHLING, M.	Vanity Fair Polka (C. Lowthian) Swallows' Waltz (C. Lowthian)	2 0	CRAMER.
"	Auf Wiedersehen Valse ...	2 0	FRANCIS.
LOWTHIAN, C.	Heartsease Waltz ...	2 0	CRAMER.
MUIR, A. ...	Albino Waltz ...	2 6	ORSBORN.

Composer.	Title.	Price (net).	Publisher.
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WALDTEUFEL	L'Esprit Français Polka ...	2 0	HOPWOOD.
"	Récits d'Amour Valse ...	2 0	"
"	Les Patineurs Valse ...	2 0	"
"	Estudiantina Valse ...	2 0	"
"	Mariana Valse ...	2 0	"
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INSTRUMENTAL MUSIC.

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"	Each number ...	1 6	"
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DE SOYRES, P.	Air de ballet ...	2 0	L. M. P. Co.
FITZENHAAGEN	Three Kleine Stücke. Op. 39 ...	1 4	AUGENER.

Composer.	Title.	Price (net).	Publisher.
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GURLITT, C. ...	Sonatina. Op. 134, No. 1 ...	1 6	AUGENER.
HANSER, M. ...	Six Morceaux de Salon ...	4 0	CHANOT.
"	Each number ...	1 0	"
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"	3. Ballad. ...	9. The Gipsies' Revel.	
"	4. Romance. ...	10. The Gondola.	
"	5. The Clowns' March. ...	11. By the brook.	
"	6. Tarantella. ...	12. Mazurka.	
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SEPTETS.

BARNARD, J. ...	Danse Cynisca ... ..	1 4	WILLCOCKS.
LOWTHIAN, C.	The Reign of the Roses. Song	1 0	CRAMER.
PARKER, H. ...	Pavane de Guise ... ..	1 0	"
ROUBIER, H. ...	Joyeuse Réunion. Menuet ...	1 0	J. WILLIAMS.

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"	The Beggar Student Galop ... ..	1 0	"
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NEILSON, C. ...	Antonina Waltz ... ..	1 0	ORSBORN.
OSTLERE, M. ...	Eurydice Waltz ... ..	1 0	CRAMER.
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AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 496.—Vol. 25.  
Registered for transmission abroad.

JUNE 1, 1884.

Price 3d.; Post-free, 4d.  
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**CRYSTAL PALACE.—CHORAL COMPETITION and TONIC SOL-FA FESTIVAL, SATURDAY, June 14, 1884.** Adjudicators: Henry Leslie, Esq., Dr. Stainer, and E. H. Turpin, Esq. Choirs will compete from Swansea, Newcastle-on-Tyne, Liverpool, Sheffield, Chesterfield, Nottingham, Burslem, Portsmouth, and London. **GREAT CHORAL CONCERT**, with full Orchestra and Military Band. Conductor, Mr. L. C. Venables; Organist, Mr. Alfred J. Eyre. Orchestral pieces by Rossini, Costa, and Cowen; Mendelssohn's "Festgesang"; Handel's Coronation Anthem, "The king shall rejoice," &c. For particulars, see bills, or apply to the Secretary to the Committee, Mr. W. H. Bonner, Boleyn Road, Upton, E.

## COLLEGE OF ORGANISTS.

On Tuesday, June 3, at 8, at the Neumeier Hall, Hart Street, Bloomsbury, G. A. OSBORNE, Esq., will read a paper on "The Emotional Aspects and Sympathetic Effects of the Sister Arts."

Tuesday, July 1, A. HUGHES-HUGHES, Esq., will give a lecture on "The Music and Musicians of Italy in the Seventeenth Century," with Musical Illustrations.

Competitions for the Meadowcroft Memorial Prize (8 guineas), open to all Composers, and for an Organ Postlude (8 guineas), open to Members of the College only, are hereby announced. Particulars on application.

THE MIDSUMMER EXAMINATIONS FOR ASSOCIATE-SHIP AND FELLOWSHIP are fixed for July 8, 9, and 10. Candidates' names must be sent in on or before July 5. The Annual Meeting will be held on July 29.

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## COLLEGE OF ORGANISTS.

A Competition for the Sir John Goss Exhibition, tenable for three years at the Royal Academy of Music, will take place at the College on Tuesday, July 15, at 3 p.m. All Choir Boys are eligible up to the age of Eighteen. Names of candidates must be sent in on or before July 12. Full particulars may be obtained on application.

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## LLANDUDNO MUSICAL FESTIVAL, JUNE 12, 1884, IN THE NEW PAVILION.

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Full Band and Chorus.

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At night I see thee with dreaming  
eyes.  
Dreama.  
The rose and the lily.  
On the sea.  
Gently through my bosom flow.  
Omnipresence.  
Thou art far.

A lifetime wasted.  
Lo! he has come.  
Autumn sorrow.  
Will she come to-day?  
Love in May.  
Yea, thou art blighted.  
The last tear.  
Love song.  
When my despair is deepest.  
Sweetest maid with lips like  
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The rose has made sad moan to  
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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1884.

## SIR MICHAEL COSTA.

BORN, FEBRUARY 4, 1810. DIED, APRIL 28, 1884.

THE records of the nineteenth century will be referred to in after time as rich in brilliant and remarkable human lives, among which the life of Michael Costa will certainly have a place. It is true that Costa did not command the applause of listening senates, or lead armies to victory. He made no discoveries in the walks of science, enriched no literature with deathless works, nor did anything calculated to affect the destinies of the human race. But a man may be called to achieve none of these things and yet show the very highest qualities. The personal measure of an individual should not be taken by reference to his position and opportunities, but by estimate of his absolute qualities. Tour de l'Auvergne, "first grenadier of France," was only a private soldier, yet, by Imperial decree, his name headed every muster-roll, and was called wherever the tricolour waved, to be answered by the noble words, "Dead on the field of honour." Michael Costa ranked above a private soldier, but what we desire to insist upon is that a man may distinguish himself relatively as much in a limited as in an extended sphere. Questions of personal greatness are not determined by the area over which greatness happens to be recognised.

We have only to look at Costa's beginning and then upon his end in order to be convinced that with him there must have been remarkable gifts of some kind or other. In the year 1829, when he was nineteen years of age, Costa figured amongst the students of the Neapolitan Royal Academy of Music, then under the care of the veteran Zingarelli. Concerning the nature and extent of his musical talent at that period we can say absolutely nothing definite. He had written a good deal—a mass, cantata, and three operas *inter alia*, but none of these things have come down to us. Probably they were no more than every student was expected to do, and we see no reason to suppose that they revealed the special endowment of genius for composition. On the other hand, we have very clear evidence that Costa exhibited remarkable talent of another kind, and that Zingarelli, with rare discrimination, perceived its full value. Everybody knows the story of Costa's coming to England, charged with the fortunes of his old master's sacred work, written for the Birmingham Festival in 1829. Zingarelli was then nearly eighty years of age. Always a

precise and methodical man, his habits had, no doubt, strengthened themselves as years went on, and it is far from likely that he would have entrusted his music to a youth of nineteen unless he had been profoundly impressed by tried and proven ability. It should be remembered that Costa came to England not simply as the messenger of Zingarelli, but as his representative. The intention was that the young man should rehearse and conduct his master's cantata, and we want no more than this simple fact to prove that talent for the kind of work which afterwards made his fame and fortune then stood revealed in a conspicuous manner. That Costa did not conduct Zingarelli's piece was no fault of his. Grotto, Cramer, and the rest elbowed him off, and the committee did what they could in recompense by offering him an engagement as a solo vocalist.

It has often been stated, with regard to this memorable *début*, that Zingarelli's composition was a setting of the Psalm "By the waters of Babylon." The mistake should be corrected. On reference to the *Harmonicon* (Vol. vii., p. 274) it will be seen that the venerable musician took as his text the twelfth chapter (six verses) of Isaiah. According to the same authority, it was a poor work, but what other could have been expected from so aged a master, and one who lived so far back in the past as to expel Mercadante from the Academy for the heinous offence of transcribing a score of Mozart. The *Harmonicon* criticised the cantata in strong terms: "The 'Cantata Sacra,' composed for this Festival by Zingarelli, is one of the most tame, insipid things we were ever doomed to hear: a heap of common-place trash from the first to the last note. After twaddling in B flat for half-an-hour, he ventures for a few bars into F, then returns to B, and there is an end." Poor Zingarelli! How much it is to be regretted that some kind and judicious critic did not, at the end of the first page of his manuscript, insert for his edification the words which Haydn affixed to the fragment of his Eighty-third, his last, Quartet—

All my strength, alas! is gone,  
Old and weak am I.

This is quite in the tomahawk style of the *Edinburgh Review*, as determined by the ferocity of Jeffrey, and so is the criticism upon Costa's singing, which we here reprint for the sake of contrast between the opening and closing of his English career:—

"Having spoken of so many new compositions, we must now say a word or two of the new singer, Signor Costa. The bills kept us quite in the dark concerning this gentleman; it was not even announced as his first appearance; it was not stated whence he was imported, or whether his voice was bass, soprano, or anything between. But this silence was well judged, for it certainly did not lead us to expect much. His voice proves to be a tenor, not very unlike Begrez's in quality, and we have been informed he came from Naples, recommended by Zingarelli, who would have acted with more discretion had he kept both his sacred song and profane singer for the benefit of his Neapolitan friends. As a singer he is far below mediocrity, and he does not compensate for his vocal deficiencies by his personal address,

which is abundantly awkward. In the theatre, while singing the air 'Nel furor delle tempeste,' and accompanying himself, he had a narrow escape. The tempests proved contagious, and were beginning to manifest themselves in the galleries, and had he remained but a few moments longer on the stage, he would have witnessed a storm compared to which the roarings of his own Vesuvius would have seemed but a murmur."

This is obviously overdrawn, but we have no reason to believe it unjust in the main. Costa's appearance as a vocalist was an interpolation into his career, and that he himself so regarded it, the fact of his having at once devoted himself to another line of business quite clearly proves.

Costa did not return to Italy. With characteristic shrewdness he saw that an Italian musician in England held a place of advantage which only gross blundering could fail to improve. He gravitated at once towards the lyric theatre, as by an unerring instinct, and obtained from Laporte the post of *maestro al piano*—a lowly function with a grand name—at the "old house in the Haymarket." The *Harmonicon* makes no mention of the appointment, but for that matter it does not even inform us who succeeded Bochsa as musical director in the same year. We know, however, that Costa so impressed the authorities of the house by his talents that, in 1832, he became musical director himself. Between the date just named and 1846, the Neapolitan musician devoted himself to operatic work. In that period he composed three ballets—"Une heure à Naples" (1832); "Sir Huon" (1833); "Alma" (1842); and two operas—"Malek Adel" (1837); "Don Carlos" (1844). None of these survive; our only inheritance from the years in question being the well-known quartet "Ecco quel fiero istante" (1833). Of two distinct forms of labour carried on between 1832 and 1846 one certainly succeeded. That is to say, Costa built up such a reputation as a conductor, and made himself so conspicuous a figure, that he was ripe for further development on the same lines. With the fitness came the opportunity. The year 1846, like 1829, was a turning point in Costa's history, for then not only did he separate himself from Her Majesty's Theatre and its chief, Mr. Lumley, to begin a brilliant reign of twenty-three years at the Royal Italian Opera, but he accepted the post of conductor at the Philharmonic Concerts, and entered upon a career away from the footlights. Probably he had no idea of the importance of the step just referred to, or of the goal to which it would lead him. Events, however, soon made its significance clear. The new concert chief towered above the petty folk who were his rivals, and dignity after dignity was laid at his feet. In 1848 he became conductor of the Sacred Harmonic Society; and in 1849 he accepted the *bâton* of the Birmingham Festival. In 1853 he had charge of the Bradford Festival; in 1857 he presided over the first Handel Festival, at Sydenham; and, in 1874, started the Leeds Festival upon its successful course. With these acquisitions of responsibility and honour there were relinquishments. Costa left the Philharmonic Society in 1854, and let in Wagner for one stormy season. In 1869 he quitted Covent Garden, but two years later became *chef-d'orchestre* at Her Majesty's Theatre, retaining that position till

1879. He conducted no more than a single Festival at Leeds, but his last appearance at Birmingham was in 1882, and his last Handel Festival took place in 1880. Almost, therefore, he may be said to have died in harness.

Familiarity with Oratorio had the natural effect of leading Costa to try his hand at that form of composition; the inducement being the greater for the certainty of producing his works under the best possible conditions. Accordingly "Eli" was brought out in 1855 and "Naaman" in 1864"—both at Birmingham, and both amid enthusiastic applause. These works were frequently performed in England during the composer's life-time; Costa being always ready to preside over their execution. Upon the destiny that ultimately awaits them it would be idle to speculate. It would be equally without reason to deny that both Oratorios contain a good deal of well-designed, melodious, and effective music, written, alike for voices and orchestra, with consummate skill, and only wanting perhaps in a full measure of the indefinable quality known as genius. Certain it is that we look in vain among the successors of Mendelssohn for an Oratorio which more nearly approaches the standard of "Elijah" than "Eli." In this fact is an honour by no means small.

Costa's name being certain to reach posterity in his quality as a conductor, let us put on record some of the strong points which made his fame. Speaking in the palace of truth, we cannot hold him up to admiration as immaculate. He was a musician of limited sympathies, and with works which he disliked he never could be successful, though he honestly tried. He had the true Italian ardour both of love and hate, such ardour as frequently overcame the promptings of judgment. The music of his own country Costa passionately worshipped. He was never so happy as when conducting "Il Barbiere" or "Semiramide," and next to Italian operatic music he preferred that, no matter of what country, which presented broad and strong, not to say sensational, effects. He took pleasure in Handel for this reason; among German composers of a later period than Beethoven, Meyerbeer was a favourite; while the melodic grace and perfect form of Mendelssohn charmed him. Beethoven, on the other hand, was not to be found in Costa's "heart of hearts." He respected the great master, but could never understand him sufficiently to get on terms of confidence, otherwise he would not have altered the vocal parts in the Mass in D, nor tendered performances of the symphonies such as were little better than perfunctory. Bach's musical language was another "unknown tongue" to Costa. He conducted the Matthew "Passion" but once, and then, as none who were present can forget, he gave every note, that satiety might destroy appetite for ever, a result which, as far as concerned the Sacred Harmonic Society, he fully attained. Moreover, the deceased conductor often permitted himself to make in the scores of the masters alterations such as were quite indefensible. He had his own idea of how things should be done, and a resolute, imperious nature carried him to greater lengths than more cautious musicians could possibly approve. We have mentioned these matters of necessity, because silence with regard to them would convey a false impres-

sion. But when all is said about Costa's limited sympathies and unlimited daring, he remains the great conductor whom it is a duty to honour. He had, what all conductors should possess, the secret of command. This it was which enabled him at the outset to reduce an English orchestra to order and discipline. Yet he did not bluster. A few quiet words, and the matter in hand was settled without appeal. On one occasion he took charge, for the first time, of an orchestra in which was a performer famous for "larking" while at his desk. Costa knew this, and, before attempting any work, turned to the lively person in question, "Mr. —, I hear you are fond of jokes. Understand that your first joke with me will be your last." The *farceur* saw with whom he had to deal and wisely reserved himself for more appreciative society. Under Costa's rule, the orchestra became a model of punctuality and serious work; but the chief was rarely harsh, and would always stand up for his men in times of emergency. He insisted on duty being done. In that respect he was a Wellington; but outside the demands of duty he knew how to be kind, and even indulgent. That he was absolutely loved by the orchestra cannot, perhaps, be said. He inspired respect and esteem, but also the fear with which a warmer feeling can hardly exist.

Costa's power of command had much to do with his success in handling large masses of executants. A quiet, decisive manner gave confidence, while extraordinary readiness and tact in meeting emergencies sometimes snatched victory out of the very jaws of defeat. Those who have watched him often can recall many instances of Costa's wonderful resource and presence of mind. If an operatic singer made a mistake in an entry, or dropped a few bars, the conductor was never at fault; a few signs so quietly made that the bulk of the audience never noticed them, put the orchestra with the vocalist again, and the danger passed. Costa excelled also in the art of accompanying singers. Even he, so imperious by nature, recognised that in an aria the singer has a right to his own interpretation. Hence he never attempted to force his own will upon the artist, but followed with care and patience, supporting the voice, and allowing the vocal effect all necessary scope. It is doubtful whether in the matters just touched upon we shall see his like again.

As a man the deceased musician well supported the dignity of his profession. He was always the "gentleman," observant of social usage, and exacting for himself the respect he paid to others. Weaknesses he certainly had, not least among them being inability to forgive and forget. The strong feeling he showed against Sir Sterndale Bennett, even after that composer's death, will remain a blot upon an otherwise high personal character. But, as Costa was strong in dislike, he was generous in his affection, those whom he loved he loved indeed, remaining faithful to them under every change and circumstance. He was truly a remarkable person, and by his death we have lost one who played a great part in the history of English music during the last half-century. That this was felt to be the case on all hands the gathering at his funeral conclusively showed.

The last honours were paid to the deceased musician, at Kensal Green Cemetery, on the Tues-

day following his death. The remains had been brought up from Brighton to Eccleston Square, whence a long procession of mourning and private carriages started, at noon, amid the bright sunshine and under the clear sky of a typical May day. Mr. Raphael Costa acted as chief mourner, accompanied by the Rev. Dr. Cox, the officiating clergyman, Mr. Husk, Mr. Heath, Mr. Perugini, and other intimate friends. The private carriages were mostly occupied by deputations from the societies and institutions with which the deceased had been connected. Among the bodies so represented were the late and present Sacred Harmonic Societies, Mr. Willing's Choir (of which Sir Michael was a vice-president), the Royal Academy of Music, the Royal Society of Musicians, the Birmingham Festival Committee, &c. Solemn official honour was thus paid to the departed conductor and composer—such honour as, in life, he would have valued above any other. As the hearse was an open one, the flower-decked coffin passed through the streets like a gleam of light. It was literally covered with wreaths and crosses, suspended from the sides, and piled high on the lid. These were sent by private friends and public institutions, while not a few were taken to the cemetery, and there added to the rest. Within the "necropolis" a large crowd gathered to pay their informal respect, and scores of well-known faces were seen on every hand. We cannot pretend to give a complete list of the musicians and amateurs present, but it was observed that the Italians came down in strong force to honour the memory of their countryman, while among the comparatively few Germans present were Mr. Ganz, Mr. Carl Rosa, and Mr. Hallé. English vocalists were represented by Miss Anna Williams, Madame Patey, Mr. Santley, and others; and the Royal Italian Opera, by the Brothers Gye and Signor Bevigiani. As the remains were deposited in the catacombs, there was no public ceremony; only invited persons entering the chapel, whence the coffin was lowered by hydraulic power into the vaults below. This appeared to be a sore disappointment to the waiting throng. Within the chapel the simple ceremony was also a solemn one. Dr. Cox read the service impressively, and the very gradual sinking of the coffin till it passed out of sight excited a good deal of emotion among those present. The mourners afterwards descended to the catacombs, and saw the body laid side by side with that of Sir Michael's father, who died in England many years ago. Thus, with all fitting honour, the great conductor was taken to his "long home." May he rest in peace!

Sir Michael Costa had resigned all his appointments before death removed, and it may be of interest to complete this record by stating who succeeded him. The *bâton* of the Birmingham Festival, as our readers are aware, is now in the hands of Herr Richter; Mr. Hallé acts as conductor of the new Sacred Harmonic Society which sprang from the ruins of the old Association; Sir Arthur Sullivan is the musical chief at Leeds, and Mr Manns on the orchestra of the Handel Festival; while Her Majesty's Opera has ceased to exist. So that instead of one naturalised Englishman we have three foreigners and an Englishman born.

## ENGLISH MUSIC IN 1884.

By JOSEPH BENNETT.

It is unfashionable now to quote the poet Young, but, as I do not write for fashionable people, I will venture upon it here and run the risk of solecism. The poet Young, looking out upon the eternal arsis and thesis of creation—the everlasting swinging of the pendulum whose ticking registers eras—could understand it no better than the least of us. But, if he could not comprehend, he could describe, and subjoined are some lines which suit this present exordium:—

Look nature through, 'tis revolution all;  
All change, no death: day follows night, and night  
The dying day; stars rise and set, and rise;  
Earth takes th' example. See, the summer gay,  
With her green chaplet and ambrosial flowers,  
Droops into pallid autumn; winter grey,  
Horrid with frost and turbulent with storm,  
Blows autumn and his golden fruits away,  
Then melts into the spring: soft spring, with breath  
Favonian, from warm chambers of the south,  
Recalls the first; all, to re-flourish, fades,  
As in a wheel, all sinks to re-ascend:  
Emblems of man, who passes, not expires.

Intelligent readers, knowing that it is not my business to discuss the immortality of the soul, see at a glance why I have thus dipped into the "Night Thoughts." The phenomena of nature but put into gross and palpable forms the phenomena of mind, and the law of action and re-action, of advance and retreat, of growth and decay, is by no means confined to the region of physical forces. Students of history meet on countless pages with proofs of a fact which is as cheering in its way as the deduction drawn by Young from observation of the material world. Take any country conspicuous in the records of civilization and you will find its intellectual life chequered by alternate sunshine and shade, like a forest path. Now it is all splendour, and men look on in mingled envy and admiration; anon there is obscurity—the glory has departed to blaze elsewhere. Our own "island story" supplies illustrations. Mark how the Augustan age of Elizabeth followed hard upon the dark and terrible period which witnessed the old order of society change and give place to the new. "For, indeed," says Mr. Froude, in a magnificent passage, "a change was coming upon the world, the meaning and direction of which even is still hidden from us—a change from era to era. The paths trodden by the footsteps of ages were broken up; old things were passing away, and the faith and the life of ten centuries were dissolving like a dream. Chivalry was dying; the abbey and the castle were soon together to crumble into ruins; and all the forms, desires, beliefs, convictions of the old world were passing away never to return. . . The floor of heaven, inlaid with stars, had sunk back into an infinite abyss of immeasurable space; and the firm earth itself, unfixed from its foundations, was seen to be but a small atom in the awful vastness of the universe." From among the ruins made by this cataclysm sprang the glorious flowers of Elizabethan literature and poetry—aye, and of music; for then our country, always before as musical as the best, was itself the best, and could challenge Italy and the Netherlands, while as yet France was only creeping into the light, and Germany remained in the darkness of almost heathendom. By-and-by the splendour waned. There came a time of gloom, relieved only by the bright particular star of Milton's genius, this in turn giving way to the second Augustan age of Anne. Unhappily music did not revive. The most delicate and sensitive of the arts was smothered in the frippery and furbelows of the Restoration. Purcell died all too soon for music as for his fame; English talent—what there was of it—retired to the

organ-loft, and the foreigner, with his ready adaptability and his elastic principles, swarmed in to take possession of the land. He is here now, but—this is the moral of my exordium—the sun of native art is once more rising, the pendulum is swinging back through its vast arc, and those who stand in its way must not complain of the consequences.

Some one may remind me of the American saying, "Never prophesy unless you know." That saying is more flippant than sage. It would laugh away prophecy altogether, and reduce the universal world to the position of Mr. Micawber, who, instead of anticipating events and getting ready to control them, waited for them to "turn up," and then they controlled him. Besides, it is the highest exercise of the human judgment to interpret the signs of the times; find out the direction in which they point, and decide whether movements thitherward are to be helped or retarded. For such an end a man may stake his reputation as a far-seer, and risk his perspicacity on the current of events. I shall do so here, at any rate, and say that the turn of musical England is at hand. All circumstances point thereto, notably the barrenness of other countries. In Italy there is only Verdi—an almost extinct volcano; for Boito and Ponchielli make no further mark as years go on, and are limited in the application of such powers as they possess. There are young musicians in France, but what they lack in solidity is made up not so much by brilliancy as by the eccentric and extravagant. As for Germany, a famous Teutonic *chef d'orchestre* said to me the other day, with a ring of sadness in his tones, "We have no one younger than Brahms!"

Most significant of all concurrent phenomena is the barrenness of Germany. It is as though Nature had exhausted herself by the productiveness of the two centuries that separate the birth of Bach and Handel from the time now present, and as though the land of Haydn, Mozart, and Beethoven, of Weber, Mendelssohn, and Schumann, were now to lie fallow till after a process of recuperation. Such, indeed, must be the actual fact, if the actual fact accord with outward seeming and with the teachings of history. I cannot conceive that musical genius will vanish from the earth because Germany is, for the time being, played out. "The wind bloweth where it listeth," but it is always blowing somewhere. If there be a musical calm in one land, analogy teaches us that in another an artistic breath is so stirring as that those who listen hear a movement in the valley of dry bones. What nation, it may curiously be asked, will succeed to the pre-eminence of Germany? From the scope of this enquiry we may dismiss France and Italy. Each of these countries has an art suited to itself, but one which the world at large, so powerfully dominated by the various branches of the Teutonic stock, will never regard as other than a pleasing dialect of the universal language. The issue lies, I am disposed to think, with two races, the Slavonic and the Anglo-Saxon.

On many occasions I have pointed my readers to the interesting position now occupied by the Slavonian peoples. I have tried to awaken enquiry into, or rather speculation regarding, the influence which Slavonic music, distinct from all other in important respects as it is, must necessarily exercise upon the universal art, and the course of my present argument compels me again to touch upon the matter. Those of us who watch with intent and patient gaze the slow workings of a Providence in whose sight a thousand years are but as one day, have our eyes now rivetted upon a process supremely illustrative of the fact that history repeats itself. We watch

the concentrating strength in the East and North of another wave of humanity, destined to flow westward, whither the march of empire ever sets. At the same time, we see the Celts rapidly leaving the western fringe of Europe, where they have tenaciously clung to a land once all their own. The Teutons likewise are going, to renew the ancient struggle across the Atlantic. There are at this moment parts of Germany where the native inhabitants have shrunk to a small fraction of their former strength. Under pressure of circumstances, which I need not stop to describe, Germany is flinging herself bodily across the ocean, and if the population of the country grows it is rather by the influx of strangers than through natural increase. With such vast movements of humanity contention must ever be vain. No Chinese wall can bar their progress; no decree of Canute or Bismarck can stay the tide. Meanwhile, all along the line where Teuton and Slavonian touch there is the chafing which precedes conflict. Here, however, I have not so much to do with the ethnographic, or the political aspect of the case just stated, as with the musical considerations involved. There are plentiful signs that Slavonian art will precede the race itself into Western Europe. Already Slavonian composers and executants have acquired influence far beyond the lands where their own people dwell. At the present moment, indeed, they outweigh their German rivals, and if their music be frequently marked by eccentricity or extravagance, this may be set down to the ill-regulated exuberance of artistic youth—a plea with which none can excuse the studied and painful boyishness of an artistic senility that tries to deceive the world and itself. I take the star of Anton Dvorák to be a luminary of meaning in the present musical firmament. It signifies the entrance into art of a fresh and vigorous race, emerged but yesterday from the twilight of semi-civilization and now looking about it for work upon which to exercise powers that may as yet be mostly rude but are certainly strong.

Among the Anglo-Saxons, as represented by the people of the Motherland, a very different state of things exists. With us no question of youth arises. But our musical position appears even more curious and interesting than that of the Slavonic race. It is with us as though an old man, accomplished otherwise, had yet to acquire some element of ordinary knowledge.

Our national history furnishes an explanation, and one which stands apart from the question whether we are naturally a musical people. I am not going to pretend that England has any special gift of music. It would be vain to do so in the light of actual observation; but I do say, in the light of incontrovertible facts, that at one time our nation was abreast of the foremost in cultivation and acquaintance with the art. No one will dispute this. Why, at a later period than the brilliant age of the Elizabethan madrigalians and church composers, did we drop behind till music fell into absolute disrepute, and its profession came to be regarded, like that of the actor, as the hallmark of vagabondage? The query deserves an answer at length, but I can only point here to the influence of Puritanism and of greed for material wealth. These things almost annihilated English art, such branches of it excepted as minister to the evidences of wealth and flatter the vanity of its possessors. Puritanism came first, with an anathema on all enjoyments and pleasurable pursuits. Far be it from me to under-value the good which the sturdy spirit of Puritanism has done for England. I should be false to the teaching of history were I to join in the railings often hurled at it by ignorance, or by those who

merely repeat the shibboleths of society and flatter themselves on being, as they would say, *comme il faut*. But the tendency of all social, moral, and religious movements is to extremes, and Puritanism, in its zeal, failed to distinguish between things that differ. Music it crushed with the hand of iron that hurled Charles Stuart out of life and sent "Jezebel" back to her own country. Puritanism sang psalms—mostly through the nose, say its traducers—but it knocked organs into shapeless heaps of wood and metal, and branded all other musical instruments, all "light and galliardising airs," with the mark of the Beast. Seeing that Puritanism, at one time triumphant, has been influential in England ever since its rise, who can measure its effect in checking the development of music? To cite but one example, some men now living may remember that the retention of Psalmody in a large South-London chapel, was only secured by a compromise; those who conscientiously objected to the use of music being permitted to go outside while the exercise of praise went on within.

The extreme virulence of Puritanism had scarcely abated, when a new influence began to work against music. Over the whole country came the rage of empire, and that passion for wealth whence has sprung our enormous commercial development, with all its attendant circumstances, as, for example, the conquest of India. There was no time in those days for cultivating the gentler arts, and such knowledge as the people had gained of them in quieter years died out. We were filibustering over the globe; subduing Asiatics by fire and sword, and warring with every power that owned a colony, till the prize fell to the dauntless valour of an imperial race. In short, we were busy empire-making—a very absorbing pursuit. We went on, in a large national way, "adding house to house and land to land," till, as it seemed, the man who did not help the process by going into "business" or using a sword was a poor creature fit only to be looked down upon. Yesterday almost, the teaching of music in our schools was discouraged by public sentiment as taking up the time of boys with a lady-like "accomplishment." In all this I see nothing out of the usual order of things. The expanding, aggressive stage of a nation's life is not that wherein the arts flourish. Two things cannot be done at once: *Duos qui sequitur lepores, neutrum capit*. Hence the rule of history is to show that when a country has passed beyond the period just named it most fully expands all that is refining in its internal life. Often, indeed, artistic development takes place while the land is under the influence of political stagnation. "The study of art," said Guizot, "possesses this great and peculiar charm—that it is absolutely unconnected with the struggles and contests of ordinary life." When, therefore, those struggles and contests are no longer pressing, men turn to the study of art. They have, at such a time, the power to detach themselves from concerns of society and the nation that at other times hold them fast.

In dwelling upon the causes which, according to my view, operated for the decadence of English music, the purpose has not been altogether retrospective. I desire to connect them in the reader's mind with present facts of immense import and cheering character. These are two. First: The more intolerant and unreasonable spirit of Puritanism is passing away. I do not mean that England is becoming less religious. We are a religious people, and shall remain so, though dogmas change and "articles of faith" be less thought of than acts of faith. What I do mean is that even the classes of society wherein Puritan aversion to the graces and

refined pleasures of life has lingered most obstinately are modifying their attitude. Look, for example, at the advance of the "organ movement" in Scotland—an advance made over the prejudices of a nation not given to change. This phenomenon—so, indeed, it may be described—I take as signifying a general break-up of old habits of thought on the matter in question. Turning to the second point, it is to be observed that our nation has apparently reached a crisis in its history. The British empire is made, and public opinion seems more and more averse from enterprises tending towards its further expansion. In point of fact, an idea prevails that our limit of development has been reached, and that the task of the future will be to hold our own against rivals who started later in the race. The very existence of such a sentiment has an important bearing upon national culture of the arts. It points to a new direction of some part, at least, of the national energies. What that direction will be, in a manner, determined by historical precedent; for only when Rome reached the zenith of her power did the arts move towards their highest development under the shadow of her eagles' wings.

Signs of the change just indicated are not wanting around us. We see on every hand a greater attention to music, the result of an altered estimate of its worth. The art is taught in our public schools, without apologies or shamefacedness. In elementary schools the money of the tax-payer is devoted to it, without raising a cry of indignation, while young men of a rank in life which opens to them a professional career show that they consider the profession of music honourable in the sight of all. These facts are significant, but more suggestive still is the abatement of the curious, though by no means mysterious, prejudice against English music and musicians which so long lay, a nightmare oppression, upon our national art. The prejudice still exists. A rooted thing of the kind is hard to tear up. But I believe that it is dying under the influence of fuller knowledge and a more enlightened view of music itself. Every stage of its decay will mark a stage in the advance of the art, and its end must naturally be hastened by the increase amongst us of talented composers and professors.

I should tax too heavily the patience which, perhaps, is already wearied were I to take up much space in proving that, as regards talented composers and professors, English music was never so fortunate as now. We have amongst us four composers whose good repute has recently conquered German prejudice against the art of what a young English renegade has just called the "barbarous land." Mr. Cowen's "Scandinavian" Symphony, Mr. Goring Thomas's "Esmeralda," Mr. Villiers Stanford's "Savonarola," and Mr. A. C. Mackenzie's "Colomba"—all have gained a footing in the country of Beethoven and Mozart. The consequences will, in the nature of things, extend far beyond themselves. The victory of these English compositions is "as the letting out of water." They have made a hole in the dyke, and the first few drops, unless fortune play us false, will be followed by a stream. At home the English composer is no longer looked at coldly by impressarii and Festival managers. He is run after and courted. As in the case of Mr. Mackenzie, if he cannot write an Oratorio for one Festival he is asked to promise for another three years later, while, as also in the case of the fortunate North British musician, we see him welcomed on the English lyric stage, and invited to show himself in Italian dress elsewhere. I cannot now undertake an examination of the personal claims made by each of our leading composers. That

task may better be discharged in a separate paper. But I would impress upon them a sense of the very grave responsibility under which they are placed by circumstances. To a large extent they have the immediate future of English music in their hands, and can secure for it success or failure as they please. Every amateur, therefore, is concerned in what they do, and has reason to implore their careful action towards the development of our art on a sound basis, and not on modern and unproven theories. My own anxiety as to this is great. I urge—nay, implore—our composers to conserve everything distinctively English, so long as it is not adverse to true progress, and to develop their art, as far as may be, along English lines. This applies especially to lyric drama. Germany, France, Italy have a lyric drama of their own, and though in England we possess nothing very definite to work upon, our composers should take good heed of what there is, and so build upon the sure foundation of national taste. Above all, let them avoid mere theorising by way of remedying actual defects.

There's too much abstract willing, purposing,  
In this poor world. We talk by aggregates  
And think by systems, and, being used to face  
Our evils in statistics, are inclined  
To cap them with unreal remedies,  
Drawn out in haste on the other side the slate.

By avoiding this—by amending the old rather than devising the new—our composers may build us up an English art, and make themselves an everlasting name.

#### HANDEL'S ORCHESTRATION.

By EBENEZER PROUT.

(Concluded from page 260.)

I AM at length approaching the termination of my labours; for though there still remain for notice a large number of the oratorios, it will be readily understood that many of the special orchestral effects to be found in them will have been already met with in earlier works. It is true that even towards the close of his life Handel continued to make fresh experiments in instrumentation, and such, of course, I shall point out as I proceed; but as a whole I shall be able to get through the rest of the series far more rapidly than has often been practicable in the works of which I have already spoken.

The first work to be dealt with in this article—the "Dettingen Te Deum" (1743)—illustrates what I have just said. It is richly scored, for strings, oboes, bassoons, three trumpets, drums, and organ, and abounds in contrasts of colour; but I find nothing in it which has not been spoken of in preceding articles. I therefore pass on to "Semele," also written in 1743. In this work it is only needful to notice the effective orchestration of the introduction to the third act, in which the sleep of Somnus in his cavern is depicted by the moving figure in quavers for two violoncellos doubled by two bassoons, and the treatment of the drums. In two choruses of the first act, "Avert these omens," and "Cease, cease your vows," Handel uses the drums without the trumpets to represent the rumbling of the thunder-storm; and in the third act Jupiter's oath to Semele, which brings about her destruction, is followed by a peal of thunder, imitated by a drum solo entirely unaccompanied. It is worth noting that in these cases Handel has nowhere used the roll of the drums, as might have been expected, but has given the instruments passages of semiquavers. Similarly, in "Fixed in His everlasting seat" ("Samson"), at the words "His thunder roars," the drums have a figure of six quavers in the bar instead of a roll, which Handel seldom employs.



"Joseph" (1743) presents no features for special remark; and there is only one thing to be noticed in "Hercules" (1744), but that one is extremely curious. In the chorus "Immortal fame" we see three times on the first violin line the indication "e tromba." It was evidently Handel's intention here that the trumpet should give out the theme of the fugue as a *canto fermo*; but nowhere else has he left the trumpet parts not fully written out. He gives no indication here as to where the instrument ceases; moreover, the key of the chorus is E flat, and it is by no means clear whether Handel intended the trumpets to be crooked in E flat or in B flat. I have not met with them in any other of Handel's scores in either of these two keys. The whole matter is involved in mystery which it appears impossible to clear up.

I pass over the score of "Belshazzar" (1744) with the remark that in "Destructive war" (p. 225) we find the only song in all the oratorios, except the well-known "Sound an alarm," in which trumpets and drums are used in the accompaniment; and I next come to a work full of interesting points of orchestration—"Judac Maccabæus" (1746). The first piece to notice here is the chorus "For Sion lamentation make." In the opening symphony the middle notes of the bassoons are held with great effect against short chords for the strings; and at the eighth and following bars we see quite a modern style of instrumentation in the holding chords for wind instruments against the detached harmonies for chorus and strings. Handel's moderation in the employment of his full orchestra is especially noticeable in this work. It might have been anticipated that the two martial choruses in the first part, "We come in bright array" and "Lead on," would have been accompanied by trumpets and drums; but in neither case are these instruments used. The composer is keeping them in reserve for a special purpose, and they make their appearance for the first time in the oratorio in the song "Sound an alarm," with an effect all the greater from their previous silence. Of course this effect is never heard in modern performances of the work, thanks to the senseless custom of vulgarising the music by the addition of a military band to the score. I have already shown in these articles that additional accompaniments are to a certain extent a necessity with Handel's works; but I hold it as a cardinal principle that such accompaniments should be as far as possible in Handel's spirit, and I take this opportunity of entering an earnest protest against the utterly un-Handelian additions only too frequently to be heard at performances of his works. As I have no wish to make a personal attack, I abstain from giving instances; musicians will have little difficulty in supplying them for themselves.

The beautiful song "Wise men flattering may deceive you" is one of the most richly scored numbers in all Handel's works; in addition to the strings it contains parts for two flutes, two oboes, two bassoons, and two horns. The wind instruments are charmingly treated, and the air abounds in contrasts of colour. The popular "See the conquering hero comes" contains in the full chorus at the end a direction which I have not found elsewhere in Handel—"Timpani ad libitum; tremolo per la seconda volta." The drums were apparently to play in the rhythm of the voice-parts for the first eight bars; the second strain of the chorus is marked "senza timpani," and the repetition of the first part was to be accompanied by the roll of the drums. In the little-known song, "With honour let desert be crowned" (now, I believe, always omitted in performance), will be found a very curious, and probably unique, trumpet obbligato. The key of the piece is A minor, and the trumpet in

D is used. The seventh and eleventh harmonics of the tube, sounding C natural and G natural, both of which are perceptibly out of tune with the tempered scale, are frequently employed. On our modern instruments, with slides or valves, the faulty intonation could be corrected; but in Handel's time these improvements were unknown, and the composer probably trusted to what has been termed "the adjusting power of the ear" to accept the incorrect note in place of its true equivalent.

A point of special interest is mentioned by Dr. Chrysander in his preface to the score of "Judac." The music of the song "Pious orgies" was originally intended as a Dead March for Mattathias. Handel began the composition in this form; and the fragment found in the original manuscript is reprinted in the preface to the German Handel Society's edition. It is in the key of E flat, and is scored for strings, "Traversi e Flauti, 1, 2," bassoons and drums. The indication "Trav. e Flauti" occurs twice, showing that Handel intended the old "Flute-à-bec" to be used as well as the Flauto traverso—the last time, by the way, that we find it in the composer's works. We see here duet passages for the flutes accompanied by the strings *pizzicato*, and in one place a striking effect is obtained by the basses and drums entering *contra tempo* on the second quaver of each beat. It is also worth remarking that this sketch is the only instance I have found in Handel of the employment of the drums in E flat and B flat.

I must pass over the "Occasional Oratorio" (1746), because it is not yet published in the new edition; and I next come to "Alexander Balus" (1747). In the opening chorus of this almost forgotten but very fine work, "Flushed with conquest," we find several passages in which the horns and trumpets have separate parts. It is not very often that Handel uses both horns and trumpets in the same movement, though instances may be seen in "Deborah" and "Athalia"; but hitherto whenever he has done so the horns have doubled the trumpets in the octave. Here for the first time we find them independent; in "Solomon" the same thing will be met with. In the lovely song "Here amid the shady woods" will be seen a most effective use of the *sordini* for the violins and violas, while the violoncello part is marked *pizzicato*. The fact that, in spite of this direction, we find several slurred and tied notes shows clearly that the part was also to be played on the cembalo, though, as usual, that instrument is not indicated. But by far the most elaborately scored number of "Alexander Balus," and one of the most striking orchestral pages in Handel's works, is the song "Hark, hark! he strikes the golden lyre," which is accompanied by two violins, viola, two violoncellos, double-basses, doubled by the bassoons in the octave, two flutes, organ obbligato, harp, and mandolin.

I have mentioned in a previous article Handel's fondness for the combination of organ and flutes; in the present number nearly all the solo passages for the flutes are accompanied by the organ only. Contrasted and alternated with them are florid passages for the harp and mandolin—the latter instrument not having a separate part, but evidently playing the upper notes of the harp part—accompanied by three-part harmony of the strings, for two violoncellos and double-basses, all *pizzicato*. This brief description will give some idea of the general character of the scoring; but it would be impossible without copious quotations to do justice to the many charming and quite novel effects in which the song abounds.

In "Joshua" (1747) there is but little to mention. In the solo and chorus "Almighty Ruler of the skies," Handel exceptionally uses his horns, trumpets, and

drums in D for a chorus in B minor. The close of the chorus "Behold the listening sun" furnishes an almost solitary instance in Handel's works of the *pianissimo* of trumpets and drums. It may be noted here that throughout this oratorio the trumpets and horns play in octaves—as in "Deborah" and "Athalia" just mentioned—excepting in a few solo passages. As an instance of the composer's judicious choice of colouring for dramatic purposes may be noted the use of the flutes, instead of the usual oboes, in the chorus "How soon our towering hopes are crossed."

"Solomon" (1748) is one of the most richly orchestrated of Handel's oratorios. In nearly all the choruses, and even in some of the songs, we find parts for two violas. At the commencement of the chorus "Your harps and cymbals sound" the following obscure indication is given—"Viola II. per violoncelli duoi ripieni." Dr. Chrysander gives no explanation of this in his preface; the only suggestion that occurs to me is that possibly the part may have been intended to be played by two ripieni violoncelli, in case there were not sufficient violas in the orchestra to divide them. If so, this may also explain the fact of the second viola part being written in the tenor instead of the alto clef. I mentioned in my last article that "Solomon" was one of the scores in which "con ripieni" and "senza ripieni" were indicated in the string parts throughout. In two choruses of this work we find separate parts for the ripieno strings. In "From the east," besides the principal first and second violins, which are mostly in unison, and the principal first and second violas, there are staves in the score for "Violino 1mo, ripieno," "Violino 2do, ripieno," "Viola 1mo, ripieno," "Viola 2do, ripieno," and "Basso ripieno." Consequently we find in some passages of this chorus—e.g., on p. 177 of the score—four distinct viola parts, and mostly three violin parts. This subdivision of the strings is a curious foreshadowing, at the distance of a century, of some of the effects of Berlioz and Wagner. In "Draw the tear" the ripieni are also distinct from the principal strings; but in this case the manner of their employment is somewhat different. The sustained harmonies for strings in five parts with which the chorus commences are marked "senza ripieni"; and at the tenth bar Handel writes "Qui entrano li Ripieni colle parte chi cantano"—i.e., Here the Ripieni enter with the voice parts; so that from this point to the end there are nine string parts in this chorus. Many of the numbers of "Solomon" contain important parts for the bassoons; and in some cases ripieni oboes are indicated. The opening symphony of "From the censer," for oboes and bassoons alone, is expressly marked on the oboe part "senza ripieni"; and in the long symphony which opens the third part we see, on p. 210, above the oboes "Qui entrano li Ripieni colle oboe"—Here the Ripieni enter with the oboes. In most of the choruses in which the full orchestra is employed the horns and trumpets have separate parts, four-part harmony for the brass being frequently met with, as in "From the censer" and "Praise the Lord." The beautiful song "Will the sun forget to streak" furnishes an example of the manner in which Handel's works were mutilated in the earlier editions. In Arnold's edition the upper line of the score is marked "Traverso"; in the German Handel Society's copy we find "Oboe solo, Traversieri tutti"—that is, the part was played by all the flutes and one oboe in unison. This combination of tone had been already met with in "La Resurrezione," with the difference that in the earlier work the oboe was marked "sordo"—some kind of mute being used to muffle the tone.

"Susanna" (1748) is, as regards its orchestration, one of Handel's least interesting works, which is the more curious as it followed so closely on an oratorio in which the composer had shown so much power and variety in the instrumentation. There is only one song, and that the shortest in the work, "Raise your voice to sounds of joy," which contains any wind parts at all, and these are of no great importance. The choruses also have little variety in their scoring. Trumpets are only used in two numbers, and drums nowhere in the oratorio.

In "Theodora" (1749) will be found much more colouring; but most of the effects have been already met with in earlier works. I need therefore now only mention the dramatic employment of the notes of the flutes in unison in the short symphony (p. 108) introducing the dungeon scene; and the beautiful effect of the obbligato bassoons in the duet "To thee, thou glorious son of worth" (p. 144).

Probably not one in a hundred of my readers has ever seen a note of the "Choice of Hercules" (1750), one of the most entirely forgotten of Handel's works. Yet this short score, of only ninety pages, contains some of its composer's finest songs, and in the instrumentation at least two new effects are to be found. In the air "There the brisk sparkling nectar drain" Handel employs the horns, not, according to his almost invariable custom, in melodic passages in their upper register, but with long sustained notes, *pianissimo*, in the middle of the harmony, in just the same manner in which they have been used by all modern composers from Haydn downwards. Handel was sixty-five years of age when he wrote this work; but he continued his efforts to enlarge the resources of his art down to the very close of his career. The other point I have noted in the "Choice of Hercules" is in the chorus "Arise, arise!" Here the composer uses four-part chords for two oboes and two trumpets antiphonally with the voices against a florid accompaniment for strings. The disposition of the chords for the wind is curious, the trumpets being sometimes above, sometimes below, and sometimes between the oboes. In estimating the effect, it must not be forgotten that the oboe parts were doubled, and that therefore the notes of the chord, however different in quality, were of approximately equal strength.

"Jephtha" (1751) I must leave unnoticed for the same reason as the "Occasional Oratorio"—that it is not yet published in the new edition—and come to Handel's last work, "The Triumph of Time and Truth" (1757). To a very large extent this is a compilation from earlier works—"Il Trionfo del Tempo," "Parnasso in Festa," "Athalia," "Susanna," Anthems, Operas—all furnish material for this oratorio. Its chief interest in relation to my subject arises from the fact that it contains a larger proportion of richly scored numbers than any other of Handel's works. Out of twenty-seven airs there are nine which have important parts for the wind; and the choruses are in a large number of cases also more fully instrumented than in the earlier works. Most of the effects, however, have been already spoken of; I need now only point to the accompaniment of the song "Guardian angels" as containing probably the most beautiful oboe obbligato to be found in Handel's works. The song is borrowed from the Italian "Trionfo del Tempo," but is retouched and much improved. In its original form the obbligato was for the violin instead of the oboe.

It remains to say a few words about Handel's instrumental works, though these will not require much notice. The "Twelve Grand Concertos," being for strings only, of course afford little opportunity for contrasts of colour; but in the collection of concertos published as Part 21 of the

German Handel Society's edition, which include, among others, the six known as the "Oboe Concertos," some points of interest will be found. The second movement of the first concerto (p. 8) is scored for two flutes, one oboe, two bassoons in unison, strings and cembalo, and abounds in contrasts of colour. It commences with three-part harmony for the two flutes and bassoons, to which at the ninth bar the oboe is added, giving four-part chords for the wind, responded to by three-part harmony for the strings. Further on in the movement we have a duet for solo violin and oboe, accompanied by the first violoncello, first bassoon, and harpsichord; then again a passage for oboe and bassoon solo, contrasted with full harmony for two violins and two violas, the violins being doubled by the flutes in the octave above. The whole number is a study of orchestral colour, very remarkable for the time at which it was written.

It should be mentioned here that the "Oboe Concertos" are not concertos in the modern sense of the term at all; that is, they are not solos for the oboe with orchestral accompaniment. The word "Concerto" in Handel's time generally meant simply a piece for several instruments; and the oboe concertos were so called from their having prominent oboe parts, to distinguish them from the "Grand Concertos," which were for strings only. The volume now under notice does also contain a few concertos in the modern use of the word; there are two for oboe, one for violin, and a curious short movement (p. 98) which is like a double concerto for two horns. The only point requiring notice in these pieces is the fact that in several places the harmonies are marked to be filled up on the harpsichord, which, as we have frequently seen in the course of these articles, played a very important part in the orchestra of Handel's time.

The organ concertos, as a general rule, present few features beyond the alternation of the organ with the strings; but there are one or two exceptions. The sixth concerto of the first set is accompanied by first and second violins, *con sordini*, doubled by two flutes in unison, while violoncellos and double-basses, doubled in the upper octave by the violas, are *fizzicati* throughout the movement. The solo part of this concerto is for "Harpa o Organo." The indication "con sordini" is not contradicted in the second movement; but it is probable that this was considered superfluous. To judge from the music, it appears hardly likely that Handel intended the mutes to be employed throughout the whole concerto.

The opening adagio of the fourth concerto in the second set is interesting from the treatment of the strings in two masses. The movement begins with a long passage scored for two violoncellos, reinforced by bassoons, the "Contrabasso e Ripieno" with the organ *tasto solo* supplying the bass of the harmony. The "e ripieno" here shows doubtless that only the principal violoncellos played the upper parts. Later in the movement we see the two violins and violas answering the two violoncellos and double-basses; and five bars from the end the first and second violoncellos and bassoons double the first and second violins in the octave below. In contrast to the first movement, the remainder of this concerto is very thinly scored.

I have now arrived at the end of a very inadequately completed task. I use the epithet advisedly; for I have by no means exhausted my materials. I am not referring now to the fact that I have left several works altogether unnoticed, because of their not being yet issued in the new edition; but, as a matter of fact, I have passed over a great many points that I had noted, because I feared lest I should weary even my most patient readers. But for this, I could have

easily extended these articles to nearly double their actual length, without any recourse to "padding." I trust, however, that I have amply established the propositions I laid down in commencing—that Handel's scores are by no means wanting in variety of colour, and that in them we find a foreshadowing of nearly all modern effects. Of course, nobody will maintain that a work of Handel's stands on the same level, as regards instrumentation, with one of Mozart or Beethoven; because instrumentation, as we understand it now, is a modern branch of the art; but it has been shown that Handel had what may be called a prophetic insight into the future possibilities of the orchestra; and in his scores he has more than once indicated, even if dimly, the direction of subsequent developments. I believe I have also proved, to absolute demonstration, the impossibility of reproducing Handel's works exactly as he gave them; and if once the necessity for some modification be admitted, the whole question of additional accompaniments resolves itself into one of not "Whether" but "How." Into this I do not propose to enter at present; on some future occasion, possibly, I may attempt an analysis of the chief scores of Handel which have been published with additional accompaniments—viz., the four by Mozart, and those more recently issued by Robert Franz, all of which suggest important questions of art, which would be well worthy of discussion. In concluding the present series of papers, I will only add that if the reading them prove half as interesting to musicians as the writing them has been to myself I shall be amply rewarded for the labour spent in their preparation.

## THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XIV.—MEYERBEER (concluded from page 253).

ACCORDING to the evidence of M. Blaze de Bury, there was undoubtedly an intention on the part of Meyerbeer to produce his "Jeunesse de Goethe" at the Odéon, but, unfortunately, the time which suited the composer did not fit in with the manager's arrangements. The matter is referred to at some length in a letter written by Meyerbeer to his literary colleague on January 28, 1861:—

"You tell me that as regards the month of April, when it would be convenient to me to give my work, M. de la Rounat has an engagement with Madame Ristori, and that, consequently, he proposes to bring out the piece in the Spring of 1862. At that time I shall certainly be free, musically speaking, and I see no difficulty so far; nevertheless, my dear friend, to take a definite engagement for a time so distant, and that will not be reached for fourteen months, is what, in my position, I cannot see my way to do. A head of a family, living out of France, and under the circumstances of these times—who knows, as regards a future so distant, what may happen to keep me at home? If we wait till October I next to sign an engagement for April, 1862, the date which M. de la Rounat proposes, he will be sure to have the work seven months in advance, while, on our side, the future will not be hampered to such a length of time. Now, let us talk a little about our piece. The scene for which I had most fear (that of the cathedral in 'Faust') is that which comes out best of all, and I hope you will not be dissatisfied with it. As regards the rest, I shall not ask you to make any further change. Musically speaking, only one number disquiets me, and about it I hesitate, and scarcely know what to do, I mean the 'Erl-King.' Schubert's music to that ballad has become so popular throughout the entire world that it seems to me impossible to make the public accept any other to the same

words, while, for myself, I am so much under its influence that I do not see my way to compose anything which would give me satisfaction. I have an idea, therefore, to preserve Schubert's melodies, putting them underneath the choruses for the 'Erl-King's daughters,' and at the same time, as I need not say, scoring for orchestra what Schubert has written for the pianoforte only. However, there are two courses before me. One is to make the father and son speak in *mélodrame*, accompanied by Schubert's melodies in the orchestra, and allow only the *Erl-King* and his daughters to sing. The other is to make the parts of father and son singing parts. Be good enough to let me know which of these two plans you prefer. From a purely musical point of view it is advisable that all three should sing; but I will act according to your decision. Send me also, and at once, the 'Chorus of Students,' for I should better like to write it just now, when the impression of the rest of the music is warm in my imagination, than later, when other work has driven the matter from my mind."

Unhappily, "La Jeunesse de Goethe" was never produced, and M. Blaze de Bury tells us why. He says:—

"Kept at Berlin, as much by his court duties as by the state of his health, Meyerbeer seemed to the public as though he had forgotten the road to Paris. Nevertheless, the desire to possess the masterpiece increased in proportion to the obstacles. . . . Each year a place was kept for it—the best that could be secured in the arrangements of the repertory. At length, in the autumn of 1863, Meyerbeer arrived in Paris, settled down there, and deliberations were immediately resumed. This time the affair was complicated by the question of the 'Africaine,' which, just then on the cards, had possession of the public mind. Hence the production of the work 'La Jeunesse de Goethe' that winter could not be thought of, and another year's delay took place. . . . Meyerbeer's score exists complete, finished, authentic, and others beside myself have had it in their hands."

A natural question is: What has become of "La Jeunesse de Goethe"? We can find no trace of it in musical record since the composer's death, and are bound to infer that it still remains in manuscript, kept thus from a world which would be very glad to receive it.

During his stay in Paris Meyerbeer was constantly engaged, above all, with the "Africaine," which he had at last firmly resolved to bring out. He showed his usual excessive care for details in making the preparations, but these by no means monopolised his thoughts. He had time to spare for "La Jeunesse de Goethe," with the *mise-en-scène* of which he concerned himself greatly, while his mind ran much upon the composition of another *opéra comique*, and to this end he looked through scores of romances, hoping for a suitable story. M. Blaze de Bury tells us that at this period he was composing everywhere—in the streets, when driving, and when taking a walk outside the walls. Often he would stop, take out his pocket-book, and fix an idea that had occurred to his brooding mind. On such occasions thoughtless acquaintances would sometimes intrude their conversation upon him, to his great discomfiture and annoyance. "Is that you, dear master? How glad I am to see you. What about the 'Africaine'? What are you doing at this moment?" So pestered, the poor man often forgot his usual courtesy, and would sharply answer: "What am I doing at this moment! Can't you see? I am walking down the Champs Elysées." The same authority sketches for us the routine of Meyerbeer's daily life. "Like Lamartine, he began work every day

at six o'clock, towards noon, after breakfast, he dressed, received or paid visits, always according to his programme of the week, for, in that regularly laborious existence, nothing was left to chance. About two o'clock he took a walk, returned at three, and resumed his work, continuing at it till nearly midnight, scarcely giving himself the time necessary for dinner." Meyerbeer continued this life of hard work to the end, for even till within a few weeks of his death his mind plunged into the future, big with projects of further achievement and more glory. He often talked of the great masters with half-sad reflections upon his own shortcomings. Mozart appears to have been his idol, and Blaze de Bury tells *à propos* a characteristic anecdote. Coming away from the Italians after a performance of "Don Giovanni," which the public had coldly received, de Bury asked Meyerbeer whether, in his opinion, the execution of the work was the cause of its non-success, adding that, for himself, he thought the *chef d'œuvre* did not satisfy the wants of the time. "Ah!" exclaimed the master, "and why does 'Don Giovanni' no longer satisfy?" "I don't know," replied his friend; "perhaps because I heard yesterday the fourth act of the 'Huguenots.'" "In that case," observed Meyerbeer, "allow me to say: So much the worse for the fourth act of the 'Huguenots.'" This story, as it seems to us, is capable of very wide application at the time now present.

Dreams of future achievement by a man seventy-two years old are of doubtful realisation, and Meyerbeer's visions were soon ended by death. All through the Winter of 1863-4 he busied himself with preparing the "Africaine" for a performance he was never to see. In October, 1863, that opera was supposed to be finished, but the exacting, never satisfied composer went on cutting and polishing, taking out a bit here, putting in a bit there, altering this page, rewriting that, and so on. Indeed, so much matter was finally rejected that it fills a volume containing twenty-two complete numbers, or fragments of numbers. Doubtless the anxiety and worry connected with the "Africaine" broke down the composer's always feeble health. The end came almost suddenly. Seized with mortal illness on April 23, 1864, Meyerbeer passed, on May 22, from the scene of his busy labours and great success. A year later (April 28, 1865) his cherished opera, which lay on his heart in the very article of death, had a triumphant reception on the illustrious stage to which he contributed his finest works. The coffin of the master was laden with tokens of honour. He was a Member of the Institute of France, of the Royal Academy of Belgium, of the Prussian Academy of Fine Arts, and of several other kindred institutions. Among his decorations were the Prussian Order of Merit, the Legion of Honour, the Leopold Order of Belgium, the Crown of Oak of Holland, the Sun of Brazil, and the Polar Star of Sweden. But better than all these was the universal sorrow that paid a noble tribute to departed genius.

#### THE BENEDICT TESTIMONIAL.

WHEN it first became known that the fiftieth anniversary of Sir Julius Benedict's Concerts would take place during the present year, it was natural that much interest would be excited, and that offers of assistance on all sides would be forthcoming. Considering Sir Julius's eminence as a composer, it might also be expected that his representative sacred work, the Oratorio "St. Peter," should be heard on the occasion; and as this could not be performed on the same morning as that of the miscellaneous Con-

cert, it was decided that it should be given on the previous evening, with the assistance of the Royal Albert Hall Choral Society, which, under the direction of Mr. Barnby, has now attained such efficiency as to make its co-operation in this cause a special attraction. In addition, however, to all these spontaneous offers of aid from his brothers and sisters in the profession which he has done so much to ennoble, it was also felt that some substantial testimonial should be offered to Sir Julius Benedict in consideration of his long services to art in this country, the only difficulty being as to the form such presentation should take so as to be most acceptable to the recipient. At the preliminary meeting of the Committee, held in the saloon of Her Majesty's Theatre, in February last, it was resolved that a sum of money should be raised by subscription, to be presented to Sir Julius, and this decision, once made publicly known, was, as might be expected, liberally responded to; but as there were lingering doubts in the minds of many as to whether this was the most graceful offering that could be devised, we are glad to be able to set this question at rest by reference to the proceedings at a meeting at the Mansion House, on the 26th ult. On this occasion Mr. Alderman de Keyser, who was in the chair, said it was unfortunately necessary for him to state that the testimonial should be a substantial one. "The money was wanted to make good losses which were not in any way attributable to extravagance, to thriftlessness, to neglect of prudential duties and obligations. It might be that Sir Julius Benedict, an artist, heart and soul, was like other artists in not being a very good man of business; but he had been no squanderer of his hard earnings. He had suffered reverses which no recklessness of expenditure had brought upon himself. He had been induced, no doubt by well-meaning friends, to invest his money, saved from the fruit of a life's toil, in undertakings which had failed. Hence it was that this testimonial differed totally in character from most other testimonials." Let it now therefore go forth to the public that, to provide for Sir Julius Benedict in the declining years of his active life, a solid and substantial sum must be raised, and we can scarcely doubt the result. The Committee announces that the subscription list will close on the 14th inst., so that no time should be lost in sending contributions either to Messrs. Novello, Ewer and Co., 1, Berners Street, or to the office, 125, Strand. As an earnest of the kind feeling of the most eminent members of the profession, we may mention that at the performance of "St. Peter," at the Royal Albert Hall, on the evening of the 6th inst., Madame Albani, Madame Patey, Mr. Sims Reeves, Mr. William J. Winch, and Mr. Santley will be the solo vocalists, and Dr. Stainer will be at the organ; and at the fiftieth annual Concert, on the following afternoon, Madame Pauline Lucca, Madame Sembrich, Miss Gertrude Griswold, Madame Marie Roze, Madame Roche Hersee, Miss Beata Francis, Madame Scalchi, Madame Antoinette Sterling, Miss Henrietta Polak, Messrs. E. Lloyd, Barton McGuckin, and William J. Winch, Signor de Reszke, Signor Foli, Mr. Santley, Mr. F. King, Herr Franz Pischek, Messrs. Traherne and Cecil will appear; Mr. Wilson Barrett will give a dramatic Recital, Madame Arabella Goddard, Miss Agnes Zimmermann, Mrs. Baskcombe, Mrs. Chippingdale, Messrs. Li Calsi, Tito Mattei, Kuhe and Lindsay Sloper (pianoforte), Messrs. John Thomas, T. Wright, &c. (harp), will perform a piece arranged for eight players on four pianofortes and four harps; Madame Sembrich has consented, only for this occasion, to perform on the violin the Adagio and Rondo from De Beriot's Concerto in D; M. Hollman will contribute a

violoncello solo; the band of the 2nd Life Guards will appear, and the Conductors will be—besides Sir Julius Benedict—Messrs. Bevigiani, A. Visetti, Bisaccia, Romili, Kuhe, and Ganz. Apart, then, from the strong public sympathy with the *bénéficiaire*, there can be little doubt that such a powerful musical attraction will fill the Royal Albert Hall to an overflow, and we counsel all who desire to be present to make an early application for seats.

A CORRESPONDENT has drawn our attention to an advertisement for a Music Master at a College (resident in Term) which we venture to say, considering the heaviness of the duties and the lightness of the salary, is unique. He must be a man of influence, communicant, and proved disciplinarian. In school-time he is to give special boys two lessons a week each on piano or violin; to train all the boys in Class-singing as required; to prepare capable boys for Local Musical Examinations, and to fill up time (*if any*) with Elementary non-musical work. Out of school time he will be required to train Chapel Choir twice a week; to play in Chapel on Sunday; to get up a School Concert each term; to take dancing practice one hour a week; to take house duty at the rate of not more (probably less) than two days a week; generally to help Head Master or school in musical matters as desired, and to regulate choice of acquaintance as Head Master may wish. He may be dismissed by the Head Master at any time without giving reason or notice; if with notice, such notice to be six weeks, if without notice, three weeks' stipend will be given as solatium. Candidates are to enclose photograph, stating age, height, details of experience, and what is their knowledge of, and interest in, school games. The payment for this work is £10 a Term, with 15s. for each pupil above twenty. As there are now twenty-nine pupils in the College, the whole details of this magnificent offer are before our musical readers; but we must add that (of course, during his leisure time) the Music Master will be permitted to take pupils in the College from outside, with a fee of £2, or more, less 10s. for hire of instruments. Applicants are particularly requested to say "what line of life they intend eventually to follow." Were we to put this question to one who has fulfilled the duties at this College for one Term, we feel confident that he would at once tell us what line of life he did *not* intend eventually to follow.

THE story which reached us from Germany a few years ago that some manuscript compositions of Sebastian Bach had been discovered by Robert Franz wrapped around some young trees in the garden of a mansion he was visiting, and which turned out to be a pure fabrication, makes us cautious in receiving as truth a recent statement that amongst the treasures of a Leipzig antiquarian two Cantatas of Beethoven have been found, written, it is presumed, when the composer was in his twentieth or twenty-first year. The person who lighted upon these valuable manuscripts is, we are told, Herr Armen Friedmann, a citizen of Vienna, and, in evidence of their genuineness, it is asserted that Dr. Eduard Hanslick, the well-known critic, has seen the Cantatas and pronounced them authentic, and that Herr Brahms has played them over, and said that, even if Beethoven's name had not been on the score, there would not have been the slightest doubt of their authorship. Now, with all deference for the opinion of both these judges, we can scarcely believe that so important a question as this can be decided off-hand even by the ablest artists. We are informed that one of the Cantatas was written on the occasion of the death of

the German Emperor Joseph II., who died in 1790, and the other on the accession to the throne of his successor Leopold II., who reigned from 1790 to 1792. This we believe to be pure conjecture, as even Mr. Thayer, the great authority upon the events of Beethoven's life, who mentions the existence of one Cantata composed by Beethoven about this time, merely hazards a guess that its theme was the death of the German Emperor, and Dr. Wegeler, who also alludes to a Cantata by the young composer, does not mention the subject of it. As Brahms, however, has asserted that these compositions from their intrinsic worth would have been stamped in his mind as the work of Beethoven even had his name not appeared on the title-pages, they must be remarkable enough to make their way on their own merits; and should they at any future time be pronounced forgeries, it ought in no respect to affect our enjoyment of them, although it might depreciate their commercial value.

WE recollect once hearing of a man who doubly enjoyed the latter days of his existence in consequence of the certain knowledge of the quarrels which would be caused amongst those who called themselves his dearest friends by the unexpected manner in which he had left, by his will, the bulk of his fortune. Some such grim joke, we fancy, must lie at the root of all the eccentric directions respecting the management of funeral ceremonies, of which we so constantly read. A case of this kind, in which music plays a prominent part, took place some few months ago in Paris; and, strangely enough, at the funeral of one who does not appear to have shown either a fondness for, or an aversion to, the art during his lifetime. The deceased, M. Penguilly, a speculator, who held shares in most of the successful Paris papers, left strict injunctions that his remains should be borne to the grave preceded by an Italian playing, or rather "grinding," on his organ some of the most popular café concert airs; and also set aside £400 for a banquet to sixty well-known writers at the Hôtel Continental on the day of the funeral, expressing a hope that they would be as merry as they possibly could. All these desires were strictly carried out. The organ-player, however, was not allowed to perform while the funeral procession was inside the fortifications, but as soon as it entered the suburbs the music began, the women, children, and *gamins* forming a dancing escort. Now it may be said that M. Penguilly's only wish in issuing these extraordinary orders was that cheerful, rather than mournful, ideas should be called up on this occasion, but the fact of employing an organ-grinder to supply the music seems to show that something more was intended. May it not have been that he had suffered so much during his life from these privileged disturbers of the public peace that he was resolved to endeavour to abate the evil by exhibiting one of his persecutors, in all his savage fury, when he knew that he could no longer inflict annoyance upon himself?

APART from the letter from a correspondent on the subject of analytical programmes, which appeared in our April number, we are so constantly receiving complaints, not only of the price at which they are sold, but of the matter which they contain, that we cannot but believe there is a growing desire to dispense with them altogether, and to return to the simple programme of former times, which merely announced the names of the pieces to be performed. This we think a mistake, and should be glad therefore if some compromise could be effected, so that an

annotated list of works selected for the Concert should be sold at so low a price as to ensure their being purchased by almost every one of the audience. We have often observed that the majority of those who possess themselves of one of these little essays almost invariably do one of two things: either they read straight through the music, listening only by fits and starts to what is going on in the orchestra, or despairingly fold up the programme and resolve to peruse it at their leisure at home. Now it appears to us that as the contents of these undoubtedly useful concert-guides should be explanatory rather than critical, they might with advantage be reduced to about one-half their usual size, which would at once admit of their being sold at a very much lower price. The fact is that, as a rule, those who go to listen to the music do not desire to read more than a *description* of what they are going to hear; and this need occupy but a very small space if written by an intelligent artist accustomed to condense his thoughts. Not a word can be said against the analytical programmes we are accustomed to at first-class Concerts. They contain the mature thoughts of mature musicians, and are in the highest degree interesting; but the question is whether, by limiting these remarks to the essential points, the programmes cannot be sold at a price which—as our correspondent says in the letter alluded to—"would not merely enable, but induce, each member of the audience to purchase one."

THAT the customs so long surrounding the presentation of Italian Opera before a fashionable audience should gradually fade away with the decadence of Italian Opera itself can scarcely be a matter of surprise; nor can we wonder that those who desire to uphold these customs should endeavour to exhibit them with some new and strikingly attractive features, which they imagine will thoroughly enlist the sympathies of the spectators. At the *début* of Mlle. Emma Nevada, as *Lucia*, at the Italiens, in Paris, a notable example of this occurred, the event being thus recorded at the time by the correspondent of the *Daily News*: "When she came on the stage a powdered footman advanced to present to her a magnificent gilded basket of flowers, which Miss Mackay had sent for the occasion from Rome. At the end of the mad scene two other valets in livery bore from the wings an immense floral trophy which had arrived from Cannes. The donor was Madame Mackay, who is staying there. Mlle. Nevada, when the flowers were set down before her, chose the finest of the roses, and, advancing to the orchestra, handed it to the flautist, whose skill in accompanying her had been invaluable. The graciousness and spontaneity of her manner brought down the whole house." Now the idea of a powdered footman presenting a basket of flowers on the stage to the *prima donna* on her entrance is certainly a novel one, because these tangible demonstrations of delight are usually reserved until the conclusion of some remarkable specimen of brilliant vocalisation; but this innovation upon established precedent is a trifle compared with the entrance of the "valets in livery," with a floral trophy at the end of the mad scene. It is true that the gift of the rose to the flautist might have interfered slightly with the continuous interest of the story; but this is nothing in Italian Opera; and if this incident "brought down the whole house," it is evident that the artistic taste of the audience had been accurately measured.

CHINESE music is doubtless especially intended for Chinese ears, and to fully appreciate its merits we may presume that it is necessary for those who



listen to it either to have been born in the country, or trained in early life to the peculiar style characteristic of the native composers. China, however, has no mean opinion of the merit of those who represent the genius of the "Celestial Empire"; and we can imagine, therefore, that the following notice of a performance at a Chinese School of Music, written by the critic of the *New York Herald*, would be read with feelings more of pity than of anger, both by the artists and audience who assisted at the Concert. "The feature of the occasion," we are told, "was the Chinese band. The first piece was a war song. It began like a series of dynamite explosions, the detonations and shrieks of the wounded being vividly rendered by enormous cymbals and a shrill fife. The finale was like a boiler factory. The Chinese enjoyed the music greatly, the Christians got as far away from the cymbals as they could." Now, fully admitting that the "greatest happiness of the greatest number" should be consulted, and with all due deference for the taste of those who could admire this music, the Christians can scarcely be blamed for removing themselves as far as possible from the band; for it must be remembered that, although some novel instruments for the production of certain realistic effects have recently been heard in our concert rooms, "programme music," even of the most pronounced kind, outside China has not yet so closely resembled the noise of a "boiler factory" as to thoroughly prepare us for a Chinese Concert. What may be in store for us in the future we cannot, of course, say; but it is a satisfaction to think that, notwithstanding the varied styles of music now adopted, no composer has yet come forward as an avowed disciple of the "Chinese School."

It is always a pleasure to record the successes of our countrymen and countrywomen in foreign parts, and when under thoroughly impartial criticism. We are glad, therefore, to note that at a fully attended Students' Concert, given at the Gewandhaus, Leipzig, on the 1st ult., Miss Alice Menzies, of the Conservatoire (formerly a scholar of the National School of Music), gave such an excellent rendering of Beethoven's Pianoforte Concerto in C minor as to win for herself the compliment of being three times recalled to the platform. The personal congratulations of her teachers, Professors Reinecke and Zwintscher, and the press notices, were equally gratifying. At the National School of Music Miss Alice Menzies studied the pianoforte under Mr. J. F. Barnett, and harmony and counterpoint under Dr. Stainer and Dr. Bridge.

#### DRURY LANE THEATRE.

MR. VILLIERS STANFORD'S Opera "The Canterbury Pilgrims"—the one novelty of Mr. Carl Rosa's brief opera season—was produced on April 28, and with a success which adds one more to the many recent proofs of the talent existing amongst our native artists, and the readiness of English audiences to acknowledge it. Mr. Gilbert à Beckett, who is responsible for the libretto, has, by the title he has selected, at once directed our thoughts to the well-known tales of Chaucer; but, seeing that beyond this title and the fact of the first scene taking place before the Tabard Inn, there is nothing whatever to connect "The Canterbury Pilgrims" with either the characters or the incidents called up by our old English poet; we cannot but think that it would have been better if the author had allowed his agreeable and well constructed little story to stand entirely on its own merits, more especially as the pious feeling of those who really journey to the shrine seems but little regarded amidst the scenes enacted by the disguised apprentices, who join them for another object, the dialogue and music of which, indeed, are often more appropriate to opéra-bouffe than to what Mr. à Beckett

tells us that he at first desired to call his work—a "Comedy-Opera." As we have said, the curtain rises upon the old Tabard Inn, Southwark, in front of which *Hubert Lovel*, a London apprentice, who is in love with *Cicely*, the host's daughter, arrives with a number of his companions, to serenade her on her birthday. *Geoffrey*, her father, however, who opposes *Hubert's* suit, determines to send her to a maiden aunt in Kent, with a band of pilgrims starting for Canterbury. *Sir Christopher Syngé*, a foolish old knight, being enamoured of *Cicely*, resolves to join the pilgrims, and, by the aid of *Hal o' the Chepe*, to carry off the girl from Sidenbourne, where the pilgrims rest for the night. *Hubert* overhears the plot, and enters into the scheme with *Hal*, secretly resolving to protect *Cicely*, with the help of his fellow-prentices. *Dame Margery*, *Sir Christopher's* wife, suspecting the sudden piety of her husband, and hearing that the pretty daughter of the host is to join the pilgrimage, disguises herself as a burgher matron, and offers to act as guardian to the girl. Her offer is accepted; but *Geoffrey*, suspecting mischief, determines at the last moment to follow his daughter and watch over her safety himself. The second Act takes place in Sidenbourne, where the pilgrims arrive after the toil of the day. *Dame Margery* and *Cicely* retire to their lodging, watched by *Hubert*, disguised as a monk. *Geoffrey* comes in, footsore and weary, and questions the monk as to where *Cicely* is, *Hubert* directing him to the other end of the town. When he has gone *Cicely* joins her lover, but *Dame Margery* interrupts the meeting, thinking to discover, in the disguised monk, her husband. She is, however, undeceived, and the true state of the case confided to her, when she at once promises to aid the young people in their flight. To teach *Sir Christopher* a lesson, he is brought blindfolded to his own wife, whom he supposes to be *Cicely*, and makes love to her, presenting her with a ring and a poem composed in honour of *Cicely*. At day-break the lovers take flight; but the town is aroused, a crowd of villagers rush in, and *Geoffrey*, infuriated at the loss of his daughter, calls forth vengeance on the person who has carried her off. The villagers, not clearly understanding *Geoffrey's* disjointed tale, seize upon *Sir Christopher*, but he assures them that the girl is safe in the adjoining house, and challenges them to bring her forth. *Hal* throws open the door, a lady comes forward, and flinging off her hood, reveals to the unhappy knight the face of his wife. In the last Act, two days are supposed to have elapsed, and the scene is changed to the Justice Hall in *Sir Christopher's* mansion, where *Hubert* is to be tried for running away with *Cicely*. *Dame Margery*, who has been informed of what has happened by *Cicely*, promises to befriend him. *Hubert* is brought in guarded, the trial begins, and *Sir Christopher* pronounces a heavy sentence, which is about to be carried into effect when *Dame Margery* appears leading in *Cicely*. The production of the poem and ring, and the stern command of his wife, forces *Sir Christopher* to reverse his judgment and release the prisoner. At the intercession of *Dame Margery*, *Geoffrey* consents to the betrothal of his daughter to *Hubert*, and the Opera concludes with the singing of the birthday madrigal. Mr. Villiers Stanford has already proclaimed himself a disciple of the "advanced school"—which we may presume to mean the school theoretically advocated and practically illustrated by Wagner—and the audience, on the first night of his Opera, evidently came prepared to prove that a work framed upon this model could be as successfully written by an Englishman as a German. Much as we may desire that our native composers should throw aside these set patterns, and write from themselves, we cannot deny that "The Canterbury Pilgrims" is as good a specimen of a Wagner Opera in the English language as could be anticipated from the most zealous advocate of the theories of the great reformer. *Die Meistersinger* has evidently been before Mr. Stanford throughout his task; but he has written music which, in many places, evidences his thorough independence of modern precedent, and reflects honour both upon himself and the country of his birth. An English school of operatic music is a matter of growth; and now that all our native artists who can gain a hearing are earnestly helping forward the cause, let us hope that their operas may be judged, not by their temporary success,

but by their worth as contributions to the art-work of the future. We are glad to find that Mr. Stanford so far disregards the custom of the day as to preface his Opera with a fully developed and well written Overture, in which some of the principal themes of the work are introduced. In the opening Serenade good use is made of the old English melody "Summer is icumen in," which indeed runs as a *Leitmotiv* throughout the Opera. The Chant of the Pilgrims on their entrance has much character; and there is decided merit in the bustling and animated choral portions of the act—especially those which accompany the tricks of the apprentices; but the music is unequal, and, as we have already said, the comic element in places mars the effect of some really excellent pieces. We must, however, except a charming Sestet, which was warmly recognised as one of the best specimens of writing in this act. What we suspected during the exciting business of the first act is confirmed in Act II.—viz., that Mr. Stanford is more thoroughly at home in the humorous and spirited scenes than in those requiring intense passion and feeling. The varied comic incidents with which Mr. à Beckett has so plentifully supplied the composer are most sympathetically coloured, both by voices and orchestra; but the love-music is cold, and the instrumentation so over-rides the singers as to divide the attention of the listeners. A great effect, however, was gained in the song with which *Cicely* greets the rising sun, a genuine and spontaneous example of the composer's power which cannot be too much praised. The last Act, although containing some good and appropriately humorous music, is decidedly the weakest of the three. The chorus and dialogue of the trial scene somewhat weary the audience, not only from the want of interest in the proceedings, but because the Opera seems really to have ended with the second Act. Some reminiscences of the themes in the opening, however, are well introduced, and the curtain falls upon an effective tableau. Respecting the performance of the Opera, nothing but the most unqualified praise must be given to all concerned. Miss Clara Perry was an ideal *Cicely*, giving all the music—especially the fine song already alluded to—with admirable effect, and acting with much vivacity throughout. *Dame Margery's* music was carefully and artistically rendered by Miss Marian Burton; and Mr. B. Davies, as *Hubert Lovel*, considerably enhanced his reputation both as a singer and an actor. Mr. Snazelle's *Geoffrey* and Mr. Ludwig's *Sir Christopher* were perfect realisations of the conceptions of librettist and composer; and Mr. Barrington Foote bustled through the part of *Hal o' the Chefe* with much success. The scenery and stage arrangements fully sustained the high character of the establishment; and both orchestra and chorus were thoroughly efficient. Mr. Stanford, who conducted his work, was called on the stage after each act, and received quite an ovation at the final fall of the curtain. A record of the season would be scarcely complete were we not to award the utmost praise to the excellent manner in which Gounod's "Faust" has been placed upon the stage. Rarely, indeed, have we witnessed such perfect scenic effects or such admirable results of careful stage management as were presented throughout this Opera, the return of the victorious troops in the fourth Act indeed presenting as life-like a picture as can be imagined. Verdi's "Trovatore," with Madame Marie Roze and Mr. Maas in the principal parts, concluded the season on the 10th ult., the Opera on this occasion being conducted by Mr. Carl Rosa, who was called upon the stage with Mr. Augustus Harris at the conclusion and overwhelmed with applause by a most enthusiastic audience, Mr. Harris announcing that Mr. Rosa had that day signed an engagement to bring his company to the same establishment next season.

#### ROYAL ITALIAN OPERA.

MR. GYE's operatic season up to the time of our going to press calls for no critical remarks save upon the vocalists, the Operas being merely selected from the well-known *répertoire* of the establishment, to suit the requirements of the singers as they arrive. On the opening night, April 29, Ponchielli's "La Gioconda" was the work chosen, Madame Durand again appearing as the heroine,

and Madame Laterner (a new comer, who, at first too nervous to do herself justice, gradually enlisted the sympathies of her audience) sustaining the part of *Laura*. "The Huguenots," with Madame Pauline Lucca as *Valentina*, and Madame Tremelli as *Urbano*, was most enthusiastically received, both these artists displaying to the utmost advantage their exceptionally fine qualities as singers and actresses. As *Margherita di Valois*, Mlle. Leria, a *débutante*, proved the possession of a light and agreeable soprano voice, but with scarcely sufficient power to enable her to take a high position on the operatic stage. The first appearance of Madame Albani in "La Traviata" drew an enormous audience, and her reception was most cordial throughout the evening. Madame Sembrich, although singing finely on the night of her return for the season in "Lucia," has been out of voice through severe cold and hoarseness, almost ever since, although she has done her best, in order to prevent disappointment in the parts for which she was cast. In "L'Etoile du Nord," however, she gave ample evidence of her power to sustain the arduous part of *Catarina*, in many portions of which she was extremely successful. The revival of Boito's *Mefistofele* was unfortunately shorn of one of its great attractions by the indisposition of Madame Albani, but her place was most ably supplied by Madame Durand, who, especially in the more impassioned parts of the Opera, was thoroughly successful. On the repetition of the work Madame Albani was enabled to appear, and fully sustained the reputation she has already acquired in this character, the parts of *Maria* and *Pantalis* being, as in the former representation of the Opera, excellently sung by Madame Tremelli. An audience filling every part of the theatre assembled on the production of Mozart's "Le Nozze di Figaro," with Madame Albani as the *Countess*, Madame Pauline Lucca as *Cherubino*, and Madame Sembrich as *Susanna*. The last-named lady was, however, still suffering from hoarseness, and a printed apology was circulated in the house on her behalf; but she sang her music throughout the Opera, although obviously at much personal inconvenience, and acted with such vivacity as to make us almost forget her indisposition. It is needless to say that Madame Albani was as perfect as ever in the character with which she has been so long identified; and that Madame Lucca's *Cherubino* was, both histrionically and vocally, an ideal representation of the part. In the male department of the company the want of a really capable tenor is sadly felt. Signor Marconi has a fine voice, but his style is hard and unsympathetic, and his singing in such parts as *Faust*, and *Edgar*, in "Lucia," cannot but recall impressions much to his disadvantage. In declamatory passages, Signor Mierzwinski occasionally produces good effects; but he is not the singer we should desire to hear in association with the excellent *prime donne* Mr. Gye has secured, and this truth cannot be too earnestly put forth. That excellent artist, Signor Cotogni, has really worked hard since the commencement of the season, and proved indeed a valuable member of the company. Signor De Reszke, too, must not be passed over without a word of warm commendation; and although the choruses have often been somewhat coarsely sung, the Choir has, we think, somewhat improved in accuracy both of time and tune. Signor Bevignani and M. Dupont have divided the duties of Conductor, and generally ensured a good rendering of the works under their direction.

On the 4th inst. the German Opera, under the conductorship of Herr Richter, will commence at this establishment, with Wagner's "Die Meistersinger"; and morning performances of this Opera and "Lohengrin" are already announced.

#### PHILHARMONIC SOCIETY.

THE fifth Concert took place on the 7th ult., commencing with the Dead March in "Saul," which, being played as a tribute to the memory of the late Sir Michael Costa, was received by the audience standing and in silence—a contrast indeed to the inappropriate applause with which Sullivan's "In Memoriam" Overture was greeted at the last Concert, a piece equally expressive of grief for a loss, and that for a member of the Royal family.

for whom nearly all the audience were in mourning. The only novelty in the programme was a "Scène Religieuse," by Mr. Goring Thomas, finely sung by Mr. Santley. The subject, from Racine's "Esther," and translated by Mr. Theo. Marzials, is well suited for musical setting, and Mr. Thomas's sympathetic colouring of the varied feeling of the words produced a marked effect upon the audience. The opening Recitative, the following melodious phrase, and the bright animated movement for the fourth verse, form excellent contrasts, the piece being materially aided by some really clever instrumentation. Raff's Pianoforte Concerto in C minor, played by Dr. Hans von Bülow, to whom it is dedicated, had only previously been heard, many years ago, at a Concert of the Wagner Society, and its reception on the present occasion was almost as much due to its exceptionally artistic performance as to its own intrinsic merits. The slow movement and Finale are unquestionably the best portions of the work, but the Concerto throughout bears the stamp of that individuality characterising all Raff's compositions, even of those remarkable for an over-elaboration and diffuseness which he evidently could not control. Beethoven's "Eroica" Symphony, the Overtures to "Genoveva" (Schumann) and "Die Meistersinger" (Wagner), and Liszt's "Rhapsodie Hongroise" (No. 1) received an almost perfect rendering under the *bâton* of Mr. Frederic H. Cowen, who seems destined to take a prominent position as a Conductor.

The sixth and last Concert of a curious but not remarkably profitable season took place on Wednesday last, the 28th ult., and was in one sense the most important of the series, as it brought to light a new Symphony by an English composer, whose reputation is not confined to his native country. Mr. F. H. Cowen's Scandinavian Symphony, first heard on December 18, 1880, has since gone the round of the civilised world, and has everywhere obtained recognition as a work of great beauty and originality. Its successor has, therefore, been awaited with eagerness, but the composer wisely allowed time for his ideas to mature, and the new Symphony in B flat minor cannot, therefore, be regarded as a crude and hastily considered work. The programme annotator, laudably anxious to describe its characteristics in as lucid a manner as possible, suggests that it may be termed the "Cambrian Symphony," though he is careful to add that it has not been so christened by the composer. In its structure Mr. Cowen has again followed orthodox models. The first movement, *allegro vivace non troppo*, 3-4 time, has its second subject in the relative major and its repeat. The second movement is a symmetrical *lento tranquillo* in E flat, 2-4 time. This is followed by a Scherzo in G, *allegro molto vivace*, 3-4 time, with a Trio, *molto piu lento*. The Finale, in B flat major, *allegro con moto*, 3-4 time, is in first movement form, including a repeat. So much by way of description. We must now speak of the merits of the work, though our remarks must be brief, and open to modification on a second hearing. As in the Scandinavian Symphony a gentle melancholy characterises the opening subject of the first movement, and the same feeling prevails throughout, though in a less marked degree, as though the composer desired to indicate the softer attributes of Welsh as compared with Norse scenery. We say this on the assumption that the annotator has authority for his suggestion as to the title that should be given to the work. The second theme is peculiarly winning; but it is used somewhat too frequently, the result being that its sweetness begins to cloy before the end of the movement is reached. Mr. Cowen may, without hyperbole, be compared to the father of an attractive child, who, being proud of his offspring, allows it to pursue its own course somewhat too freely. In the slow movement there is more terseness and self-repression. The principal subject, in its "linked sweetness long drawn out," may possibly remind the hearer of Mendelssohn's Scotch Symphony, but the resemblance extends no further. It is a reverie-like movement, its placid course being interrupted twice by a passionate episode, which, however, is not extended. The Scherzo proper is a vivacious, bustling movement with which the quieter trio compares effectively. The most remarkable point in this section of the Symphony is the final cadence in which a peculiar use of the chord of

the dominant ninth produces a wholly novel effect. The first theme of the finale may be Welsh, but it is strongly suggestive of Scotch music. In this movement there is again too much iteration of the leading phrases which are so clear and formal that they need no repetition to make them intelligible. In saying this we have indicated the only defect in the new Symphony. It is an eminently graceful, refined, and fanciful work, and if not superior to its immediate predecessor, at any rate worthy of having proceeded from the same source. In his use of the orchestra, Mr. Cowen has distinct characteristics—mannerisms, some might term them. The *ensembles* are somewhat thin, but he writes deliciously for the wood-wind, and it is refreshing to listen to a modern orchestral work in which the players are not kept at high pressure throughout. The frequent marking of the time by a *pizzicato* note on the lower strings, or a soft tap on the drum, is another feature that cannot escape attention. The work evidently delighted the audience, and the composer was twice recalled to the platform. The rest of the Concert must be dismissed in a few words. Madame Essipoff played Chopin's Concerto in E minor, and Signor Bottesini gave his own Contrabasso Concerto in F sharp minor in a style that proved his supremacy as a *virtuoso* on his ponderous instrument. The vocalists were Madame Valleria and Mr. Maas.

#### ROYAL COLLEGE OF MUSIC.

THE first annual General Meeting of this Institution was held on Wednesday afternoon, the 28th ult., at the Albert Hall, his Grace the Archbishop of York presiding. The Report of the Council, read by Mr. Charles Morley, hon. Sec., stated that an examination of the scholars and paying students had been held by a Board consisting of Mr. Joseph Barnby, Mr. Manuel Garcia, Mr. Otto Goldschmidt, Herr Joachim, Sir Frederick Ouseley, and Dr. Stainer, and that these examiners spoke very highly of the tuition and the progress of the pupils. The Director's Report, read by Sir George Grove, stated that when the College was opened, on May 7, 1883, there were fifty scholars and forty two paying students, and that the former had been increased to fifty-three and the latter to 100 within the year. According to the financial statement, the total amount received and promised to the present time is upwards of £122,000, of which £100,525 is already invested in various securities. In the course of a long and eloquent speech, the Chairman ridiculed the idea of the Royal College being started in opposition to existing centres of musical education, the field of work of this kind being practically illimitable, the present exuberant prosperity of the Royal Academy and the Guildhall School being cited as evidence of this fact. The meeting was afterwards addressed by the Lord Mayor, Sir Thomas Gladstone, Mr. Samuel Morley, Sir Julius Benedict, and others.

#### RICHTER CONCERTS.

THOUGH hardly so well attended as usual, these Concerts have not, during the past month, been less successful, artistically, than in previous seasons. Herr Richter sustains his eminence as a Conductor, and the Wagnerian selections, which the patrons of his Concerts most desire, are played so often that it would be strange indeed were they not, in execution, as nearly perfect as possible. By the way, Herr Richter's special audience do not seem to care greatly for the eclectic scheme laid before them in the prospectus. At any rate, the programmes are now drawn from much more limited sources than the public were led to expect.

At the Concert of the 5th ult. only one Wagnerian piece was performed, in order to make room for certain novelties and unfamiliar works, such as Jules de Swert's Concerto for violoncello, and Brahms's "Gesang der Parzen." The solo in the first-named was played by the composer himself, who, while exhibiting the talent of a genuine virtuoso, failed to recommend the single movement dignified by the name of Concerto. M. de Swert can invent a pretty theme, and knows how to produce from the orchestra effects which are fresh as well as beautiful, but these powers do not suffice when the task is a long orchestral movement.

The piece created an unsatisfactory impression because the different parts did not hang well together. Brahms's "Song of the Fates" seems far from likely to become a favourite in this country. The poetical subject is unpleasing, and the music is throughout of a gloomy hue. It presents a study in sombre harmonies, all very clever and effective in their way, but wanting the essential element of charm. The end of art is to gratify the sense and stimulate the imagination to pleasant exercise. In this case, the art of Brahms does neither. It may, however, suit the pessimists, who, apparently, are desirous of turning our enjoyments into suffering. A different impression altogether was made by Mr. Mackenzie's masterly orchestral Ballad "La Belle Dame sans Merci." The composer here has had the good taste and no less good sense to reconcile the claims of musical form with the requirements of his "poetic basis," just as Sterndale Bennett did in his Overture "Paradise and the Peri." The result is that the piece can be heard either as pure or as applied music, according to the listener's inclination, giving in each case absolute pleasure. We know few orchestral movements of modern date more satisfactory than Mr. Mackenzie's Ballad. It grows in interest as it becomes more familiar. Schumann's "Rhenish" Symphony, long since well-known at the Crystal Palace, formed the second part of the Concert, and was ably played.

The programme of the 12th ult. was obviously intended as an appeal to a wide circle of amateurs. It contained a good deal of vocal music, drawn from Handel ("Love in her eyes") on the one hand and Wagner ("Probe-Lieder, &c.") on the other; putting these selections into the safe hands of Mr. Lloyd. It contained also the "Egmont" Overture of Beethoven; the Overture to "Oberon" and Wagner's "Siegfried Idyll"—all of them "taking" things and well known. With these—which need not detain us—was presented, for the first time in England, the new Symphony (No. 3) of Brahms. Here, of course, lay the attraction for connoisseurs, and the *élite* of musical London took care to be present at so important a *première*. We cannot undertake an analysis of such a work after one hearing, and with nothing better to guide us than an arrangement for two pianofortes. With the publication of the full score, it will be our duty and pleasure to examine the work at length in the columns devoted to such purposes. For the present we only offer impressions, which fuller knowledge and experience may cause us to modify. As now advised, we place the opening Allegro amongst the best things Brahms has done. The themes, striking in themselves, are happily contrasted, and worked out not only according to art, but in an interesting manner. There is, moreover, an absence of the mere verbiage which so disfigures modern music. The "argument" is concise, and it is complete—two cardinal virtues. As to the style of the movement, the word noble best describes it. Not once does the composer come down from the lofty height proper to a symphonist. The Andante is of less value. Its theme, repeated in the "song form" so often adopted by Haydn, falls on the ear "like a tale that is told," and only the ingenuity of an accomplished orchestral writer sustains the connoisseur's interest. But the public generally will take to this movement, despite a passage which has been greatly praised by amateurs who confound the uncommon with the beautiful. The Scherzo, if so we may call the third movement, will also be popular, thanks to its engaging and easily-appreciated qualities. We cannot but think, however, that both here and in the Andante Brahms gains the public voice at the expense of symphonic character. He affects "prettiness," which is all very well in its place. The Finale balances the opening Allegro, and lifts the work again to the highest level. It is a remarkable movement, very characteristic of the author, and elaborated in a masterly manner. The soft ending has a particularly happy effect. On the whole, the new Symphony deserves to rank with its predecessors, but its exact place, we repeat, must be decided later on. It was most admirably played and loudly applauded, the third movement having to be repeated.

In the programme of the 19th ult. were Beethoven's Seventh Symphony—a favourite "battle-horse" with Herr Richter, and Marschner's Overture to "Hans Heiling," which piece has not inaptly been called "Weber and water."

The rest was Wagner, as we have him in "The Nibelung's Ring," from that gigantic work the following selections being made: Siegfried's "Gang zu Brünnhilde's Fels," "Tagesgrauen," Siegfried's "Rheinfahrt," the "Trauer-Marsch," and "Der Ritt der Walküren." These fragments, though suffering much by separation from the drama, were heard with great interest, much applauded, and one of them—the "Walküren-Ritt"—encored. How they were performed there is no need to tell, seeing who made himself responsible for a good result.

In the programme of Monday last were Weber's Overture "Ruler of the Spirits," Beethoven's Violin Concerto (solo by Herr Heermann), several Wagnerian selections, and Brahms's new Symphony, repeated "by general desire."

#### THE BACH CHOIR.

THIS Choir brought its season to an end on Wednesday, the 14th ult., when its twenty-first Concert was given at St. James's Hall. The programme was severely and rigidly classical, and attraction for musicians only could be found in such items as selections from Bach's Cantata "A stronghold sure," Mozart's "Requiem," Brahms's "Song of the Fates," and the "Credo" from Cherubini's Solemn Mass in D. Unhappily we are bound to say that the performance was not of so high a character as the works performed, and that, while the quality of the chorus-voices was not above reproach, there was a lack of refinement and delicacy in delivery which might be looked upon as the natural consequence. Neither did Mr. Goldschmidt's reading of some parts of the "Requiem" meet with general approval. Thus the "Recordare" was too slow, and the Benedictus was too fast, albeit the Conductor showed he exercised good judgment in taking the opening and closing fugue less quickly than is the custom. The Choir has yet much to learn and to perfect, and will do well to tend earnestly towards improvement ere the advent of its next season.

#### HENRY LESLIE'S CHOIR.

THE second Subscription Concert of this Society took place in St. James's Hall, on Saturday afternoon, April 26. We have expressed our opinion that the performances of the Choir should constitute the principal attraction at these Concerts, and in this respect the present programme was satisfactory, though not wholly so, the large number of modern part-songs being only relieved by two simple examples of the madrigalian school—namely, Morley's "My bonny lass," and Festa's "Down in a flowery vale." It should be one of the aims of the Leslie Choir to keep the works of Wilbye, Weelkes, Gibbons, and other composers of the golden epoch of English music constantly before the public. The only novelty at this Concert was a part-song, "Who is Sylvia?" by Dr. Swinnerton Heap, in which Shakespeare's lines have received yet another tasteful and appropriate setting. The necessary element of variety was afforded by the singing of Mrs. Hutchinson and Signor Foli, and the playing of Madame Esaiopff. The pianist gave a rather free rendering of Beethoven's Sonata Pathétique, but was heard to more advantage in some minor items by Mendelssohn, Schubert, Chopin, and other composers. Mrs. Hutchinson's vocal selections deserve commendation and were well rendered. They included Purcell's "Nymphs and Shepherds," and "Sol-veig's Lied," by Grieg. The Choir appeared somewhat lessened in numbers, but most of the music was well rendered under Mr. Randegger's direction.

The next Concert, on Saturday afternoon, the 17th ult., included three items marked "first time." The first in the order of performance was a part-song, "Daybreak," by Mr. A. R. Gaul, in which Longfellow's familiar lines have been afforded very graceful and melodious illustration. The piece may be counted as one of the best we have had from Mr. Gaul's pen, and it should be popular with choral Societies. Of greater length and importance was an anthem, called, for concert purposes, a Motett, by Sir Herbert Oakeley. The composer has selected the first six verses of Isaiah lxxiii., commencing, "Who is this that cometh from Edom?" which have already been frequently utilised by church musicians, and notably by Kent and

Arnold. Sir Herbert Oakeley's setting is on a larger scale than either of these. It opens with a vigorous and solidly written five-part chorus in C minor, a fine and almost dramatic effect being produced at the close when the answering words "I that speak in righteousness" are repeated *ff* by the chorus in eight-part harmony. This is followed by a choral recitative, leading to a very effective movement for bass solo and chorus, "I have trodden the wine-press alone." It is worked up to a bold and impressive climax, and leads without break into an arrangement of the composer's hymn-tune "Edina" for quartet and chorus, first in A flat, and afterwards in G. The work ends with a very clearly written fugue in C major, not remarkable for elaborate contrapuntal devices, but musicianly and of sufficient length for its purpose. On the whole, Sir Herbert Oakeley's anthem must be pronounced an exceedingly good example of the legitimate English style of church music; and, notwithstanding its very cordial reception—the composer being called for and enthusiastically applauded—it would, we venture to think, be still more impressive if heard in a sacred building as part of the church service. The other new piece was a pleasing part-song, "'Tis twilight's holy hour," by Mr. J. Clippingdale, a member of the Choir. Among the other choral works in the programme were Schubert's lovely 23rd Psalm for female voices, and Mendelssohn's ever-welcome "Judge me, O God." On the whole, the singing throughout the afternoon was quite worthy of the Choir's distinguished reputation, and the addition of a few youthful voices to the ranks of the sopranos is alone required to render the *ensemble* perfect. Madame Néruda delighted her audience with her violin solos, as did Miss Fusselle in Sullivan's "Orpheus with his lute," and Mr. Lloyd in his favourite Prize song from "Die Meistersinger."

#### LONDON MUSICAL SOCIETY.

THE services that can be rendered to music by societies labouring solely in the interests of art are inestimable, and we were reminded of this fact by the programme of the London Musical Society's Concert, on April 26, at St. James's Hall. Not one of the items presented could be relied upon to draw the public, and yet every one was worthy of performance, the whole constituting a scheme extremely interesting to musicians. It will be advisable to speak of them in the order of performance, the first, a Cantata, "Oh! weep for those," being a setting of one of Byron's Hebrew melodies, by Dr. Ferdinand Hiller (Op. 46). It consists of a soprano solo (sung by Miss Amy Aylward) and chorus, which, if not remarkably original, shows musicianship of the highest class, and must be pronounced an effective composition. After Miss Zimmermann had given an artistic rendering of Schumann's Concertstück for Pianoforte (Op. 92), which we can scarcely agree "is but little known in England," Herr von Zur-Mühlen sang a somewhat wild but pleasing air from M. Delibes's Opera "Lakmé." The next item was of greater interest, namely, Brahms's four part-songs for three female voices, with accompaniment for harp and two horns. There is much charm in these trifles, especially in No. 2, a setting of Shakespeare's "Come away, Death," and No. 4, "Gesang aus Fingal." Conductors of ladies' choirs who do not know these part-songs should make their acquaintance without delay. Jensen's Cantata "The Feast of Adonis," for three female solo voices and chorus, is very elegantly written and melodious, but it rather serves to confirm the impression that the composer's talent was better employed in lieder than in works of larger scope. The last work was Schumann's Cantata "The King's Son," never before heard in London, and, perhaps, not likely to be often repeated. Towards the close of his active career Schumann was much occupied with the composition of choral music, the Cantatas "Pilgrimage of the Rose," "Des Sängers Fluch," and other settings of poems by Geibel and Uhland, dating from the years 1851-2. It was scarcely in the power of his subjective nature, however, to adapt itself completely to any given theme, and in addition to this, the clouds which eventually obscured his intellect had already commenced to gather at the period named. "The King's Son" is, therefore, on the whole, a laboured and unsatisfactory work, though it contains

numerous passages of great beauty and true poetic feeling. Under the skilful direction of Mr. Barnby, the whole of the programme was adequately rendered, and the Choir showed no deterioration if there was but little evidence of advance, the tone being still rather poor for so large a body of singers. Beside the soloists already named, Miss Helen Weber, Miss Lena Little, and Mr. W. H. Breerton rendered acceptable assistance in the course of the evening.

#### ROYAL ACADEMY OF MUSIC.

AN Orchestral Concert by the students of this Institution was given at St. James's Hall, on the 2nd ult., which was numerously attended. A selection from Mozart's "Idomeneo," including the Overture, was excellently rendered, the solo parts being efficiently sung by Miss Margaret Hoare, Miss Marie Etherington, Miss K. W. Payne, Mr. Hirwen Jones, and Mr. Lucas Williams; and the choruses being given with commendable precision and due attention to gradations of tone. Miss Esther Bull, in the Allegro affettuoso from Schumann's A minor Concerto; Miss Evelyn Green, in F. Hiller's Andante and Allegro from his Concerto in F sharp minor; and Mr. C. F. Reddie, in the Allegro con brio from Beethoven's Concerto in C minor, most satisfactorily evidenced the excellence of the teaching in the pianoforte department of the Institution; and Molique's Andante and Rondo from the Concerto for the violoncello (Op. 45) was well played by Mr. J. E. Hambleton. Mr. Tufnail, in an air from Hofmann's "Melusina"; Mrs. Wilson Osman and Miss Ada Iggulden, in the Duet "Like as a father," from Sir George Macfarren's "King David"; Miss Leonora Pople, in Handel's "Lascia ch' io pianga"; and Messrs. Vaughan Edwards and J. Barker, in "The Lord is a Man of war," were warmly and deservedly applauded; and a Gavotte by Miss Davenport pleased so much that the composer was called before the audience and cordially greeted. The Concert was most ably conducted by Mr. William Shakespeare.

#### GUILDHALL SCHOOL OF MUSIC.

THE astounding growth of this Institution since its establishment less than four years ago testifies to its widespread usefulness as a centre of musical education, and in due time it cannot fail to be fruitful in the production of capable executants in every branch of the art. At the present moment there are no less than 2,350 students in the School, and 150 are waiting for admission. These numbers will convey some idea of the magnitude of the work carried on under the supervision of Mr. Weist Hill. At the Concert given on Saturday afternoon, the 3rd ult., at the Guildhall, a number of highly promising vocal and instrumental pupils appeared, the amateur orchestra and choir connected with the Institution lending valuable assistance. The most important items in the programme were Mendelssohn's "Lauda Sion" and Beethoven's "Pastoral Symphony," both works being rendered in a manner that seemed to give unqualified satisfaction to the crowded audience. On the efforts of individual performers it would be in questionable taste to comment in detail, but we must congratulate Mr. Weist Hill on the high average efficiency of the students, and the Corporation on the extraordinary success which has attended their efforts in the cause of music. The next step will be to provide a suitable building for the School, the present accommodation being so grossly inadequate that it was the subject of justifiable caricature in one of the comic journals only a few weeks since.

#### DR. HANS VON BÜLOW'S RECITALS.

MUSICIANS will readily remember the excitement occasioned by the playing of Herr Hans von Bülow on his first visit to London, in 1873. At that time we had not been inundated with pianists of the sensational order, and his great executive powers and the novel readings he gave of familiar works came upon us as a surprise. Some were fascinated by the Doctor's immense energy and the extraordinary effects and contrasts he produced from his instrument, while others averred that he caricatured the masterpieces of the great composers, and that a pianist

ought not to impress his own individuality on the music he interprets. During the decade which has since elapsed many remarkable executants have visited this country, and the tendency of criticism has been to become more liberal. It is now generally recognised that a great work may admit of varied readings, and that so long as a player does not willfully distort a composer's meaning or his text, individuality in interpretation is preferable to dulness and mediocrity. The recent performances of Herr von Bülow have, therefore, excited but little acrimony, nor, to say truth, has the public regarded him as a phenomenon. His Recitals were largely attended, but evidently there was less general interest than was awakened by M. de Pachmann a few months ago. The programmes were formed to a considerable extent of music outside the ordinary *répertoire* of pianists, and were, therefore, less attractive to the public than to musicians. At the first Recital, on April 29, the most important item was Brahms's Sonata in F minor (Op. 5), an early but very fine work, designed on a large scale and full of individual touches. The Scherzo so pleased the audience that an encore was demanded, and somewhat unwisely responded to. More remarkable was the demand for a repetition of Raff's Fugue in E minor (from the Suite, Op. 72), but the piece was played with such exquisite finish and clearness that the approval of the audience showed a true spirit of discrimination. Throughout the afternoon the Doctor was in admirable form, several other pieces by Raff and Rubinstein being given with great power and intellectuality of style. The programme also included Beethoven's rarely heard Variations on a Russian Dance, his Rondo a Capriccio in G, and the Bagatelle in B minor (Op. 126), termed a Bourrée, though on whose authority we know not. At the second Recital, on the 6th ult., Raff, Brahms, and Beethoven were again represented, while Rheinberger took the place of Rubinstein. The last named composer's Toccata (Op. 12), dedicated to the pianist, was encored, when he gave one of Rheinberger's pieces for the left hand, with almost equal effect. In Beethoven's last Sonatas (Op. 110 and 111), Dr. Hans von Bülow's special qualities were displayed at their best. These works require a broad masculine style of playing, and at the same time admit of variety of treatment in matters of detail. The rendering of the Sonata in C minor was particularly to be admired, the vigour displayed in the first movement being well contrasted with the beauty and delicacy of the wonderful Arietta, which so worthily concludes Beethoven's pianoforte compositions. Raff's Suite in D minor (Op. 91) contains much that is original and effective, though, on the whole, we prefer the earlier Suite in E minor. Some minor pieces by Brahms completed a scheme the only fault of which was its extreme length.

The third and last Recital took place on the 15th ult. We are unable to say that it was a worthy climax to the series, Herr von Bülow failing to give satisfaction in some items of the programme, while others were devoid of interest as music. We suppose there must be some merit in Liszt's so-called Legends, "St. Francis of Assisi preaching to the birds" and "St. Francis of Paula on the waves," as pianists are so fond of playing them, but to our unlightened vision the first appears to consist of a commonplace theme surrounded by meaningless trills and filagree passages on the highest notes of the instrument, and the other of a succession of chromatic progressions without melody, sense, or form. After this bathos, Sterndale Bennett's Sonata "The Maid of Orleans" was as sunshine following mist and storm, though the work was not improved by the player's exaggerated expression and an over-indulgence in the rubato style. Again, in Beethoven's Sonata in E flat, "Les Adieux," Dr. von Bülow over-exerted himself, the tone produced being consequently hard and unpleasant. The best performance of the afternoon was that of Brahms's fine Rhapsodies in B minor and G minor (Op. 79). The Recital was brought to a close by Brahms's variations on a theme by Haydn, which is familiar to musicians as an orchestral piece. The keyboard arrangement is for two pianofortes, Mr. Oscar Beringer being an able assistant on this occasion. By his recent performances Dr. Hans von Bülow has again proved himself a great, though very unequal, pianist. We trust that he has taken away a better impression of this country than he did on

former visits; at any rate, he must acknowledge that we are a forgiving people, for, in spite of his diatribes against our climate and our manners, he was received with the utmost cordiality, and the respect due to one who, despite his eccentricities, is one of the most noteworthy artists of his time.

#### MADAME ESSIPOFF'S RECITALS.

It is a curious but indisputable fact that difference of sex causes no general distinction in the qualities which characterise respectively male and female pianists. For example, M. Vladimir de Pachmann's technique is more feminine than masculine in its attributes, and the converse may be said concerning that of Madame Essipoff. The former is heard to most advantage in music requiring tenderness and a delicate touch; the latter in works demanding vigour and the exercise of physical power. Two Recitals were given by Madame Essipoff at St. James's Hall during the past month. At the first, on Friday the 9th ult., she relied entirely on herself, and played selections from nine composers. The most important work, indeed the only one of length and classic dignity, was Beethoven's Sonata Appassionata, oddly enough called No. 57 instead of Op. 57. This she interpreted with great manipulative strength, though not with undeviating clearness in the phrasing. Four pieces by Chopin, two of Schumann, and one each of Mendelssohn, Handel, Rubinstein, and Silas were included in her programme. An arrangement of some of Schubert's waltzes by Liszt might well have been omitted, except as indicating to young pianists what to avoid. Three trifling pieces by Edward Schütt, a promising young Russian composer, completed the scheme. The second Recital, on Wednesday, the 21st ult., commenced with Schumann's Sonata in G minor (Op. 22). We are sorry to be unable to endorse the favourable opinions which Madame Essipoff's performance of this work have elicited elsewhere. There was not only an absence of poetical feeling, but many passages were blurred and the general style was coarse and unfinished, though there was plenty of vigour. Some pieces of smaller calibre were admirably played, notably a theme by Rameau, with variations, Liszt's Spinnerlied, and Leschetizsky's Valse Chromatique. Madame Essipoff was assisted by M. Brandoukoff, a violoncellist, presumably of the same nationality as herself. In two movements of Rubinstein's Duet Sonata in D (Op. 18), and in various solos by Godard, Davidoff, Tschaiikowsky, and Popper, he displayed a pleasant, if not very powerful, tone, and an extremely refined style of execution.

#### SEÑOR SARASATE'S CONCERTS.

It is not always easy to distinguish between an artist and a virtuoso, and the eminent Spanish violinist, Señor Sarasate, has some claims to the first and more honourable title, though on the whole, perhaps, the second would serve to indicate his idiosyncrasy more faithfully. His own compositions, written for the purpose of enabling him to display his phenomenal executive abilities, have no claim to higher consideration; but, on the other hand, he interprets the works of the best masters, and, unlike other instrumental performers, he engages a first-class orchestra for his Concerts. For thus maintaining the dignity of his art he is entitled to the thanks of musicians. The first of a series of four Concerts, at St. James's Hall, was given on Wednesday, April 30, before a large audience. Señor Sarasate's principal solo was Mendelssohn's Concerto, which appears to be a favourite with him, as indeed it is with most violinists. The exquisite purity of his tone and the unflinching accuracy of his intonation even in the most arduous passages impart a charm to his playing which it is impossible to resist. On the other hand, there is but little intellectual breadth of style, and the cheap effects gained by the adoption of a break-neck speed in the last movement serve to dissolve the spell, at any rate with cultured listeners. A Caprice by Ernest Guiraud, the French composer of comic operas, consisting of an Andante in C and an Allegro appassionata in A minor, may be commended as an elegant and tastefully written piece. The orchestra, under Mr. W. G. Cusins, gave a fair performance of Mozart's "Jupiter" Symphony, Beethoven's "Egmont" Overture, and a Fantasia on two Russian airs by Glinka being also



included in the programme. At the second Concert, on Saturday afternoon, the 10th ult., St. James's Hall was thronged in every part, and the greatest enthusiasm prevailed. Herr Max Bruch's First Concerto, in G minor, exhibits that ponderous German composer's ability in the most favourable light. The first movement is rather in the style of an improvisation, but the second and third are really beautiful, and suit Señor Sarasate's style to a nicety. The audience also found much to admire in his Fantasia on "Carmen" and the other show-pieces he played on this occasion; but, as music of this class has no art value, it does not call for criticism in this place. The orchestral works were Mendelssohn's "Scotch" Symphony, Weber's "Der Freischütz" Overture, and Liszt's grotesque "Mephisto Walzer." At the third Concert, on the 21st ult., the violinist essayed Beethoven's Concerto, the greatest work ever written for the instrument, and the most conclusive test of the powers of an executant. Herr Joachim's matchless interpretation of this masterpiece has rendered London audiences hypercritical, but justice to Señor Sarasate compels us to acknowledge that whatever deficiency there may have been in his rendering in regard to power, and that passionate expression which almost transforms the violin into a living thing, was partly atoned for by the luscious sweetness of the tone produced, especially in the upper octaves, and the marvellous technical perfection displayed throughout, but more particularly in an elaborate cadenza probably composed by the player. The other solos in the programme were chiefly designed for the exhibition of virtuosity, and included a Serenade Melancolique by Tschaiakowsky and a showy Rhapsodie Hongroise by M. Auer, the Russian violinist. The principal orchestral works were Schumann's Overture, Scherzo and Finale in E, sometimes called the Fifth Symphony, and Mendelssohn's "Hebrides" Overture, the playing being on the whole decidedly mediocre.

#### BOROUGH OF HACKNEY CHORAL ASSOCIATION.

UNTIL the last Concert this season, which was given on Monday, April 28, Oratorio had had no place in the work of this Society, at any rate for several years; partly in consequence of there being no organ in the Shoreditch Town Hall and partly because it pursued a course which gave it a distinct position among choral bodies. But the experiment made on the above occasion was so signally successful that it will not be surprising if Oratorio should be included in the schemes of future seasons. Mendelssohn's "St. Paul" attracted an overflowing audience, and the performance itself was of great excellence. The choruses offered no difficulty to a choir used to the most abstruse modern music, and they were sung with spirit and unswerving precision under Mr. Prout's direction. The principal vocalists were Miss Clara Leighton, Miss Hilda Wilson, Mr. Bernard Lane, and Mr. W. H. Brereton, all of whom were highly efficient, though Mr. Lane was suffering from hoarseness.

#### HIGHBURY PHILHARMONIC SOCIETY.

THE last Concert of the present season of the Highbury Philharmonic Society took place on Monday, the 19th ult., at the Athenæum, Highbury New Park, under the conductorship of Dr. Bridge. The programme, a somewhat lengthy one, opened with Spohr's "God, Thou art great," the choruses of which were well sung by the choir of the Society, and we may add that Mr. Maas's fine voice was heard to great advantage in the melodious duet for contralto and tenor, "Children, pray this love to cherish." Of the two numbers announced (Andante and Finale) from Spohr's first Symphony, only the first was given, owing to the exigencies of time, since the second part of the programme was the more exacting of the two, consisting as it did of an exhaustive selection from Weber's opera "Euryanthe," a notable instance of noble music ruined by a weak libretto. Special praise must be given to the performance of the Finale to the first Act; but indeed, notwithstanding that towards the end the executants showed some signs of fatigue, the whole of the selection was rendered in a manner that reflected much credit both on the Society and their Conductor. We must not omit to

state that, in addition to Mr. Maas, the soloists were Madame Marie Klauwell, Miss Ellen Atkins, Miss Evelyn Gibson, Miss Florence Monk, Mr. Frank Ward, and Mr. Bridson.

#### "THE REDEMPTION" IN WESTMINSTER ABBEY.

IF any lingering doubts existed as to the fitness of M. Gounod's sacred trilogy for performance in a sacred building, they must have been removed from the minds of those who heard the work on the afternoon of Ascension Day in Westminster Abbey. The public did not need pressing to attend, for the vast building was crowded in every part, and the spectacle, as viewed from the triforium, was wonderfully impressive. Every care had been taken by the authorities, and by Dr. Bridge, to secure a worthy interpretation of the music. The orchestra numbered about sixty, and the choir about 240 performers. With such a force the effect would have been imposing in a Concert-room, while in the Abbey it was at times overwhelming. We may single out for special mention the trumpet call announcing the Resurrection, and the Ascension chorus in which the celestial choir, trumpets, and harps were placed high above the altar. The effect intended by the composer was thus secured to perfection, and it will not readily be forgotten by those who heard it. It would be in questionable taste to criticise the efforts of individuals in what was really a religious service, but it may be said that due justice was rendered to the solo portions of the work, by Masters Roper and Baker, and Messrs. Couzens, Bell, Harper Kearton, and Hilton. The performance was given for the benefit of the Clergy Orphan Schools, which, we trust, benefited considerably, as the offertory amounted to £270.

#### LONDON GREGORIAN CHORAL ASSOCIATION.

THE London Gregorian Choral Association held its Annual Festival, after a lapse of one year, in St. Paul's Cathedral, on Thursday evening, the 15th ult. The immense body of voices, the leading feature of this Festival, seemed to be somewhat more manageable than on some previous occasions, and the unambitious character of the anthem, "Come Holy Ghost, Eternal God" (composed by Mr. A. H. Brown, of Brentwood), was doubtless the outcome of the practical experience of past years. This Festival is at least as interesting from an antiquarian as from a musical point of view; the service books are indeed models of research, but are hardly calculated, we should imagine, to popularise Gregorian music in the manner primarily desired by the promoters of the Association. Mr. C. Warwick Jordan presided most ably at the organ, and had the assistance of some eight or ten brass instruments; but notwithstanding the lapse of which we have already spoken, and the exceptional fineness of the weather, the congregation was considerably less than on previous occasions.

#### FESTIVAL OF THE SONS OF THE CLERGY.

THE Festival of the Sons of the Clergy, the 230th Anniversary of which was celebrated on the 14th ult. in St. Paul's Cathedral, was chiefly noticeable for an especially good rendering of Sullivan's Overture "In Memoriam," and a repetition—we might almost say a resuscitation—of the Dettingen Te Deum. The first-named work, the Overture, which seems eminently suited for such an occasion, has been heard at more than one preceding Festival, and our admiration of its unceasing beauties is second only to the inevitable feeling of regret that the same hand should give us so little in a similar, or an equally lofty, vein. It was played to perfection on the present occasion, but the same can scarcely be said of the accompaniments to the Te Deum, where in at least three instances the trumpets particularly were undesirably noticeable. The vocal portion of the Te Deum was, however, distinctly good, and, no doubt, the revival must have been highly gratifying to the worshippers of Handel's genius. The omission of the "Hallelujah" Chorus, usually sung after the sermon, could scarcely have been matter for regret even to the most devoted Handelian, considering the length at which the master had already been represented. For the Can-

ticles Mr. Gadsby's somewhat secular setting in C (written for the Festival of 1875) was repeated, and the whole of the music of the Festival was conducted by Dr. Stainer, Dr. G. C. Martin presiding at the organ.

#### OPENING OF THE WESTMINSTER ABBEY ORGAN.

AFTER much expectation, much preparation, and, to say the truth, considerable apparent delay, the new organ for Westminster Abbey is, save as to its case, at length a *fait accompli*; for on Saturday, the 24th ult., in the presence of a large congregation, the ceremony of "opening" took place at the afternoon service; that is to say, the instrument was then for the first time (except for a short movement played on the previous day at the unveiling of the statue of Lord Stratford de Redcliffe) publicly used. We have in these columns very recently gone fully into the details of this instrument, and need, therefore, now merely speak of what actually took place at the opening. At the afternoon service the music was selected entirely from works of organists of the Abbey, the late Mr. Turle being represented by one of his double chants (the branch of composition in which we imagine his name to be pre-eminent), Dr. Bridge by his Magnificat in G, Dr. Benjamin Cooke by his Nunc dimittis in G (part of the Evening Service said to have been composed for the re-opening of the old organ when the pedals were added), Henry Purcell by "O sing unto the Lord," and Dr. Croft by "God is gone up." As the concluding Voluntary, Dr. Bridge gave an excellent rendering of Bach's Toccata in F. At the Recital which followed the Service, Dr. Bridge played Andante (from the E flat Symphony), Haydn; Concerto (No. 4, Set 2), Handel; Andante in G, Wesley; Toccata and Fugue in C, Bach; "Ave Maria," Arcadelt; Andante (First Symphony), Spohr; and Fantasia by Silas. It only remains now to congratulate the authorities of the Abbey on their having at length acquired an organ worthy of their church and its services, and to add that this fine instrument is as yet without a case, a want which public spirit ought not to allow to exist for any length of time.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH the regular Concert season virtually ended when May began, there has been no dearth of music here during the past month, the interval having been well filled with casual entertainments and a week of opera by the Carl Rosa Company. Perhaps the most interesting musical gossip from this centre, however, has reference to the arrangements for next year's Festival, the outline programme of which, though not yet confirmed by the Orchestral Committee, has already been published. It will be seen that commissions for no less than seven new works have been given—viz., to Gounod, Dvorák, Mackenzie, Stanford, Cowen, Prout, and Anderton, and that the last five are native composers—a fact which may well be set off against the much-debated appointment of a foreigner, in the person of Herr Richter, to the post of Conductor.

A new operetta of local origin, and slight but ingenious structure, was produced at the Bijou Theatre on the 7th ult., under the title of "Thorough Bass." The libretto, which is from the pen of Mr. T. Edgar Pemberton, author of "Gentle Gertrude" and other amusing trifles of the same order, is intended to satirise the sham musical dilettantism which is so prevalent at the present day. The musical pretenders in this case are an old bachelor named *Bodfish* and an enamoured swain called *Handel Hopcraft*. The former has been induced to feign a love, which he certainly does not feel, for classical music, in order to please his æsthetic niece *Lennette*, who has set her heart upon the conquest of *Handel Hopcraft*, a supposed musical enthusiast, and the latter plays the part of a musical *fanatico*, the better to recommend himself to the affections of the fair *Lennette*. The young lady and her suitor have become acquainted at the meetings of the "Infernal Tonic Sol-fa, four-string quartet catgut chamber music, concerted, conceited, classical accordion Society," which they have both joined with the object of meeting

one another, and it ultimately turns out when the time for mutual explanations comes round, that the young lady is almost as much a musical pretender as her uncle and her suitor. All three agree that they like music "with a tune in it," but that classical music is beyond them, and inspires them with feelings of weariness and disgust. The dialogue is smart and pointed, and the music by Mr. Thomas Anderton has plenty of tune and go in it. Among the best numbers are a song for *Bodfish*—

I'll speak the truth and frankly say  
I'm bored by a Sonata.

an amusing ditty for *Hopcraft*, ending with the refrain "Sing a song of semibreves and demisemiquavers"; a well-written trio, "When I'm alone and they're alone"; and a tender duet for the lovers, "I cannot keep up the deception." The performance, by amateurs, conducted by the composer, was a very satisfactory one, eliciting loud and hearty applause. The little work is now being scored for orchestra.

The annual Concert of the Edgbaston Amateur Musical Union, on the 7th, was of more than usual interest and merit, the selection comprising, in addition to minor items, Mendelssohn's early Symphony in C minor (Op. 11)—composed in 1824, but performed for the first time at a Philharmonic Concert in London, in 1829, when the Composer made his first appearance in this country; Beethoven's "Men of Prometheus" Overture; Sterndale Bennett's "Naiades" Overture; and a Concert Finale by Miss Oliveria Prescott. The playing of the band, which numbered some fifty amateurs, including half-a-dozen lady violinists, was on the whole very creditable, though the skill of the Conductor, Mr. Sutton, was occasionally severely taxed to keep all branches of the executive well together. Mr. Pidcock, a member of Mr. Hallé's orchestra, performed some phenomenal feats on the flute, and a couple of local vocalists contributed several pleasing songs.

The Carl Rosa Opera series, reduced on this occasion from the customary twelve nights to six, opened on the 19th with "Carmen," in which Madame Marie Roze resumed the rôle of the capricious heroine and Mr. Barton McGuckin that of the love-sick sergeant *José*. Both assumptions revealed some noteworthy improvements over the previous essays of the same artists in these parts, and the performance of the opera altogether was an exceedingly spirited and effective one. On the following evening Dr. Villiers Stanford's new Opera "The Canterbury Pilgrims" was produced here for the first time out of London, and with such success that it was repeated on the following Friday. As the cast was substantially the same, with one exception, as in London, there is no need to review the performance. The exception alluded to was the substitution of Mr. Leslie Crotty for Mr. Barrington Foote in the part of *Hal o' the Chepe*, an assumption which, without entering into invidious comparisons, was generally admitted to be a very able and effective performance. The opera was splendidly mounted, and though the performance evoked little enthusiasm, it produced a deep impression upon the more cultured section of the audience, who recognised in the score the evidences of an earnest and original thinker and a ripe musical scholar. Miss Clara Perry and Mr. B. Davies carried off the vocal honours of the evening, and considerably advanced their reputation here by the excellence of their singing and acting in the respective parts of *Cicely* and *Hubert Lovel*. On the following evening Donizetti's "La Favorita" was performed here for the first time in Birmingham, in any form, and met with a very cordial reception from a full house. Madame Marie Roze, as *Leonora*, produced a deep impression upon the audience, and in the part of *Fernando* Mr. McGuckin reaped fresh laurels. A new comer, Mr. Mills, in the part of the Monk *Baldassare*, revealed the possession of a powerful and well trained organ, but little stage experience.

On the 20th a Concert of high-class music was given at the Midland Institute for a local charity, the performers being Miss Santley, Miss Damian and the Hon. Spencer Lyttelton, vocalists; Mr. F. Ward, violin, Mr. J. Owen, violoncello, and Mr. J. A. Fuller-Maitland, pianoforte, in the instrumental department. Dvorák's Trio for pianoforte and strings in F minor (Op. 65) was heard here on this occasion for the first time, and excited much interest. The other instrumental items were Handel's Sonata in D for

# The Rainbow.

A FOUR-PART SONG.

F. E. WEATHERLY.

London: NOVELLO, EWER AND CO.

BERTHOLD TOURS.

**SOPRANO.** *Andante.* *pp* *dim.*  
When the lands . . are dank with rain, . . When the day is

**ALTO.** *pp* *dim.*  
When the lands . . are dank with rain, . . When the day is

**TENOR.** *pp* *dim.*  
When the lands . . are dank with rain, . . When the day is

**BASS.** *pp* *dim.*  
When the lands . . are dank with rain, . . When the day is

**PIANO.** *Andante.* *p* *dim.* *pp*  
♩ = 66.

*p* *cres - cen - do.* *mf*  
drear, Brightly o - ver hill and plain Gleams the rain - bow clear, gleams the

*p* *cres - cen - do.* *mf*  
drear, Bright-ly o - ver hill and plain Gleams the rain - bow clear, gleams the

*p* *cres - cen - do.* *mf*  
drear, Bright-ly o - ver hill and plain Gleams the rain - bow clear, gleams the

*p* *cres - cen - do.* *mf*  
drear, Bright-ly o - ver hill and plain Gleams the rain - bow clear,

*cres - cen - do.* *ff* *p dolce.*  
rain - bow, gleams the rain - bow, gleams the rain - bow clear. . . Shine,

*cres - cen - do.* *ff* *p dolce.*  
rain - bow, gleams the rain - bow, gleams the rain - bow clear. . . Shine,

*cres - cen - do.* *ff* *p dolce.*  
rain - bow, gleams the rain - bow, gleams the rain - bow clear. . . Shine,

*cres - cen - do.* *ff* *p dolce.*  
gleams the rain - bow, gleams the rain - bow clear. . . Shine,

shine, shine, shine, shine, O glo - rious, glo - rious  
 shine. shine, shine, shine, O glo - rious, glo - rious  
 O glo - rious light, shine, O glo - rious, glo - rious  
 shine, shine, shine, shine, O glo - rious, glo - rious

*f sostenuto.*

light, O rain - bow in the sky, shine, O glo - rious, glo - rious  
 light, O rain - bow in the sky, shine, O glo - rious, glo - rious  
 light, O rain - bow in the sky, shine, O glo - rious, glo - rious  
 light, O rain - bow in the sky, shine, O glo - rious, glo - rious

light, O rain - bow in the sky, Storms will pass, and  
 light, O rain - bow in the sky, Storms will pass, and  
 light, O rain - bow in the sky, Storms will pass, and  
 light, O rain - bow in the sky, Storms will pass, and

*dim.* *p*

days be bright, By and by, Storms will pass, and days be bright,  
 days be bright, By and by, Storms will pass, . . . and days be bright,  
 days be bright, By and by, Storms will pass, will pass, and days be bright,  
 days be bright, By and by, Storms will pass, and days be bright,

*mf* *f* *mf* *f* *dim.*

*Poco più Andante, molto tranquillo.* *Tempo 1mo.*  
 By and by, . . . by . . . and by. . . . . When our  
 By and by, . . . by . . . and by. . . . . When our  
 By and by, . . . by . . . and by. . . . . When our  
 By and by, . . . by . . . and by. . . . . When our

*pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

hearts are sad with grief, Bowed with bit - ter tears, Hope's glad pro - mise brings re  
 hearts are sad with grief, Bowed with bit - ter tears, Hope's glad pro - mise brings re  
 hearts are sad with grief, Bowed with bit - ter tears, Hope's glad pro - mise brings re  
 hearts are sad with grief, Bowed with bit - ter tears, Hope's glad pro - mise brings re

*dim.* *pp* *p* *cres.* *dim.* *pp* *p* *cres.* *dim.* *pp* *p* *cres.* *dim.* *pp* *p* *cres.*



cen - do. *mf* *cres* cen - do.

lief, Shin - ing through the years, through the years, through the years, shin - ing

cen - do. *mf* *cres* cen - do.

lief, Shin - ing through the years, through the years, through the years, shin - ing

cen - do. *mf* *cres* cen - do.

lief, Shin - ing through the years, through the years, through the years, shin - ing

cen - do. *mf* *f* *cres* cen - do.

lief, Shin - ing through the years, through the years, through the years, shin - ing

*ff* through the years. . . Shine, shine, shine,

*ff* through the years. . . Shine, shine, shine,

*ff* through the years. . . Shine, shine, shine, O glo - rious light,

*ff* through the years. . . Shine, shine, shine,

*ff* *p dolce.*

*f sost.* shine, shine, O glo - rious, glorious light, To cheer us when we sigh, Shine, O

*f sost.* shine, shine, O glo - rious, glorious light, To cheer us when we sigh, Shine, O

*f sost.* shine, O glo - rious, glorious light, To cheer us when we sigh, Shine, O

*f sost.* shine, shine, O glo - rious, glorious light, To cheer us when we sigh, Shine, O

*f sost.* *p*



*dim.*

glo - rious, glorious light, . . . To cheer us when we sigh, Tears will pass, and

glo - rious, glorious light, . . . To cheer us when we sigh, Tears will pass, and

glo - rious, glorious light, To . . . cheer . . . us when we sigh, Tears will pass, and

glo - rious, glorious light, . . . To cheer us when we sigh, Tears will pass, and

days be bright, By and by, Tears will pass, and days be bright,

days be bright, By and by, Tears will pass, . . . and days be bright, *dim.*

days be bright, By and by, Tears will pass, will pass, and days be bright,

days be bright, By and by, Tears will pass, and days be bright,

*Poco più Andante, molto tranquillo.* *poco rit. pp*

By and by, . . . by . . . and by . . .

By . . . and by, . . . by . . . and by . . .

By and by, . . . by . . . and by . . .

By and by, . . . by . . . and by . . .

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IN THAT DAY

I BEHELD, AND LO!

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violin and piano, which was revived a few years ago by Madame Norman-Néruda, a Polonaise Duet for piano and violoncello, by Chopin, and Liszt's pianoforte piece "Bénédiction de Dieu." Miss Santley, who was in excellent voice, had to submit to an encore after her performance of Handel's song "O had I Jubal's lyre," and produced a marked impression by her refined singing of Miss Maude White's song "The sea hath its pearls." Miss Damian gave Gounod's "Worker," and Mr. Lyttelton a new song, "Vespers," by Mr. T. Anderton.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

So far as Leeds is concerned, the only musical performance calling for notice this month is that of the Armley and District Choral Society, which took place on April 28. The work selected was Mr. Mackenzie's "Jason," which selection speaks well for the energy of the Society. It is a Society, however, of which there is an excellent record so far, and there was at the outset of the performance some guarantee that the music was in good hands. Of the excellent spirit with which the music was reproduced on the part of chorus and principals alike, I can speak with satisfaction. As to the impression which the work conveyed, the result was equally gratifying, and doubtless Mr. Mackenzie's productions will next season receive more attention in Leeds now that the lead has been so successfully taken by this courageous little Society. The principals were Miss Hoyle, Mr. Newton Laycock, and Mr. Frank Lees. Mr. Alfred Broughton was the accompanist, and the Conductor was Mr. W. H. Harrison, whose great services to the Society demand special recognition.

The recent death of Mr. P. A. Strickland, the Organist of Pudsey Parish Church, was an event deeply regretted in the district where he laboured. Mr. Strickland's career was one of singular industry and great promise. Out of exceptionally slender means he built up the reputation of a thorough and accomplished musician, and although he had but attained his manhood a few years ago, he possessed the confidence of a wide circle of musicians, his seniors. As a composer he laboured assiduously and produced several works of considerable value. An ailment with which one of his arms was seized rendered the amputation of that limb a matter of necessity, and for that purpose he visited Guy's Hospital. The operation was accomplished, but he never rallied from the shock. Death thus terminated the career of one of the most promising of Yorkshire musicians. Mr. Strickland's funeral was attended by representatives of nearly all the local musical associations, and the Pudsey Choral Union, of which he was the Conductor, gave an "In memoriam" performance of the "Elijah," on the 19th ult. It is understood that, as the result of the Concert, some permanent remembrance of him will be raised by the Society.

#### MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

"The last for this season" of the Monday Popular Concerts attracted an immense audience, on April 28, Colston Hall being crowded in every part. The programme was a very interesting one, comprising the Symphony to the Hymn of Praise, Beethoven's Concerto in D major, for violin and orchestra, and the Overtures "Zanetta" and "Rosamunde." The Symphony was very finely rendered, the trombones playing in a spirited manner, and the strings being extremely good in the allegro. The lovely Allegretto was given with delightful smoothness, and the Adagio was remarkable for good expression. As a whole, it was perhaps more perfectly performed than any other Symphony given this season. The Concerto at the beginning of Part II. was felt by many to be a little long for that position, and, though Mr. Carrington's excellent performance of the solo instrument was justly admired, it was perhaps rather to be regretted that he chose a work of such extreme difficulty, especially as he filled the arduous post of leader throughout the evening. Miss Eleanor Rees, who created a very favourable impression at a former Concert, and was most warmly welcomed, contributed three songs in admirable style, Mr. Riseley accompanying her on the organ in his usual artistic manner. We

were pleased to notice that the list of subscribers was decidedly longer than in any former year, and we sincerely trust that these high-class Concerts may be successfully carried on under the new arrangements. Mr. Riseley, of whose ability as a Conductor it is needless to speak, is most heartily to be congratulated on the excellence of his band throughout the season, and we may hope that the time is not far distant when he may safely challenge any orchestra out of London. He is doing a most valuable work for his native city, and we trust he may be gratified by seeing it more universally recognised and appreciated.

On April 30 a Concert was given at Colston Hall, in aid of the Great Western Railway Widows' and Orphans' Benevolent Fund, which was well attended. The vocalists were Miss de Fonblanque, Miss Louise Phillips, Miss Ethel Winthrop, of London; Messrs. Jones, Morgan, Nash, and Thomas, of Bristol Cathedral; Accompanist, Mr. A. New; solo organist, Mr. G. Riseley; solo pianoforte, Miss Maud Bennett.

On Saturday, the 3rd ult., the twenty-fourth Concert, and the last for the present season, was given by the Bristol Musical Association, in the large Colston Hall, which was literally packed with auditors. Mozart's Twelfth Mass was the chief work performed, the principal vocalists being Miss Louie Phillips (soprano), Mr. Jones (alto), Mr. E. T. Morgan (tenor), and Mr. Thomas (bass). Mr. Frank Gardner led the band as usual. Mr. A. Robinson, of Birmingham (solo trumpet), was specially engaged, and Mr. George Riseley presided at the grand organ. Mr. Gordon conducted, and is certainly to be congratulated upon the work of his band and choir. The Mass was not, indeed, by any means perfectly rendered, but, taking into consideration the recent formation of this Association, the performance was a creditable one, and showed an advance, especially on the part of the chorus. The second part of the programme was miscellaneous, and everything was heartily applauded, the Concert being generally considered the most successful given this season.

Miss Farler gave her annual Ballad Concert, on Monday, the 12th ult., before a large audience, in Colston Hall. The performers were Miss Clara Samuell, Miss Ferrari, Miss Farler, Mr. Joseph Maas, Mr. Santley (vocalists); Miss Adelina Dinelli (solo violin), Signor Tito Mattei (solo pianoforte); Conductor, Mr. D. W. Rootham. The programme embraced many favourite English ballads, and the most hearty applause was awarded to the singers, numerous encores being demanded. The violin playing of Miss Dinelli was very much admired, and the lady will always be welcomed in Bristol.

Mr. Riseley gave Organ Recitals during the past month, the last for this season on Saturday, the 17th ult., when the programme was especially well selected, and the talented Organist seemed to infuse even more than his usual spirit and expression into his playing. It is much to be regretted that these delightful evenings are given up a month earlier than is generally the case, and that they will not be resumed till September.

The third of Miss Aylward's afternoon Chamber Concerts was given at Salisbury, on Tuesday, the 20th ult. The programme included Brahms's Quintet in F minor, Haydn's String Quartet in E flat, Rubinstein's Sonata in A minor, for piano and violin, and Boccherini's Sonata for violoncello and pianoforte. The performers were Miss Aylward, Messrs. Burnett, Moberley, Hill, and Whitehouse. The vocalist was Miss Ambler, who was most successful in songs by Spohr, Mendelssohn, and Liszt.

#### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

On the evening of our Sacramental Fast Day, April 25, the Edinburgh Select Choir gave a performance of Handel's "Messiah," in presence of a large audience. The choruses were rendered with accuracy and taste, and on the whole with good general effect. The solos were sung by members of the choir. Mr. Hartley conducted. On the same night Dr. Stainer's "St. Mary Magdalen" was performed by the Edinburgh Choir, in the Literary Institute, the audience being fairly numerous. This was the first production of the Oratorio in Edinburgh. The

singing was marked by precision and care, if defective in power. Mr. James Blaikie conducted, and Messrs. J. M. Sinclair and J. T. Haswell accompanied. Other musical entertainments of a more or less suitable nature took place on the same occasion, the Fast Day observances being now greatly changed from what they once were.

The Laurieston Parish Church Musical Association gave a Concert, on April 30, the Oratorio of "Judas Maccabæus" being largely drawn from. Mr. Sneddon was the Conductor, and Mr. Bridgman, the accompanist.

Dr. Hans von Bülow gave a pianoforte Recital in the Music Hall on the 10th ult. The audience was hardly as large as might have been expected from the fame of the Concert-giver, and from the comparative rarity of his visits. The programme, among other numbers, included Brahms's Third Grand Sonata (Op. 5), Beethoven's Variations on a Russian Dance, Raff's Prelude and Fugue (Op. 72), and Scherzo (A minor, Op. 74), Rubinstein's Prelude and Fugue (Op. 53, No. 3), Galop Brillant from "Le Bal." Dr. von Bülow played the entire selection from memory, and charmed and astonished his audience alike by his grace, power, and nonchalance of delivery. The instrument was, unfortunately, not a very good one.

We had a fortnight of English Opera, or rather of Opera in English—from April 28 to May 10—in the Theatre Royal. The troupe was that entitled The Royal English Opera Company, lately at Covent Garden, the chief artists being Mesdames Blanche Cole, Julia Gaylord, and Lucy Franklin, and Messrs. J. W. Turner and James Sauvage. The scheme included "Trovatore," "Lily of Killarney," "Maritana," "Marriage of Figaro," and other well-known operas; the only absolute novelty brought forward being Victor E. Nessler's "Piper of Hamelin." The ensemble of the performances was good on the whole, and an encouraging amount of support was accorded.

There will now be little or nothing doing in musical matters here till September or October next.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Glasgow Choral Union, in conjunction with the Musical Festival Committee, had the pleasure, a few weeks ago, of again submitting a favourable balance sheet to the guarantors of the yearly Choral and Orchestral Concert Scheme. The income for the season 1883-84, it was stated, amounted to £10,242 2s. 1d., and the expenditure to £9,228 9s. 1½d., leaving a surplus of £1,013 12s. 11½d., and making, with the balance over from last year (after repayment to the guarantors of £1,863 5s. 7d. of old advances), a total surplus on hand of £2,197 16s. 2½d. With the hearty consent of the guarantors, it was resolved to reserve the whole of the present year's surplus to provide against possible contingencies in the future. If the prosperity of the scheme continues, as there is no reason to doubt it will, the Concerts will soon not only be self-supporting, but, besides paying back debts, will provide a good capital fund. At the same time, as the commercial outlook for next winter is, as far as can be judged, not of the brightest, the Committee have done wisely to keep a little in their hands.

The Glasgow Choral Union are studying the choruses in "Elijah" and "Israel in Egypt," and as they may probably have a Handel night or two next season on the occasion of the Bi-centenary of the birth of the great Saxon master (on February 23), a few of the choruses from his less familiar works are to be practised to help to make the celebration of the event as interesting as possible.

At Rutherglen, an ancient and independent royal burgh, though practically now part of Glasgow, there are one or two Musical Associations, in particular the "Choral Society," by which a good Concert was given on April 29, under the direction of Mr. W. Macintyre. The programme consisted chiefly of old English glees and modern part-songs. The Musical Association connected with Plantation Parish Church, in the extreme South-West of the city, gave on the same evening a Concert of sacred and secular selections, the former including Zingarelli's "Laudate." Mr. E. B. Conner conducted. In Newton Place U.P. Church, Partick, on the opposite side of the river, a "Rehearsal of Sacred Music" was given by the choir, ably

led by Mr. J. D. Boyack. Several anthems by Stainer, Smart, Sullivan, and others were sung, and mention may specially be made of a Motett for solo voices and chorus "Answer me, burning stars of night," words by Mrs. Hemans, music by William Hume, excellently rendered.

The Glasgow Musical Union, conducted by Mr. William Moodie, gave a performance of Handel's *Dettingen Te Deum*, on the 1st ult. On the 2nd ult. the Choir of the Christian Institute Branch of the Glasgow Foundry Boys' Religious Society (a most important philanthropic institution, which in its operations accords a principal place to musical recreation) gave a Concert in the hall of the Institute, at which Gade's Cantata "The Erl-King's Daughter" was performed. The Choir, under the able guidance of Mr. Andrew Myles (President of the Glasgow Choral Union), rendered Gade's attractive music with dramatic point and expression. The solos were taken by Mrs. Williams, Miss Mainds, and Mr. Andrew Black. Mr. A. Macbeth and Mr. W. T. Hoeck gave their services as accompanists on the pianoforte and harmonium respectively.

A Recital of organ and sacred vocal music was given in Maxwell Parish Church, on the 5th ult., by Mr. James Pattinson, Mus. Bac., and the choir. The Choir of John Knox Street Baptist Church gave a "Service of praise," on the 6th ult., at which several very fine anthems were sung with good taste and expression. Mr. John Lamont presided.

The Choir recently formed in connection with the Glasgow Kyrie Society, numbering about a hundred voices, has been studying Barnett's "Paradise and the Peri," principally with the view of performing it at Free Concerts to be given a few months hence as part of the æsthetic scheme of the Association, and on the 6th ult. a private rehearsal of the Cantata was held in the presence of a number of friends. The Choir, which is under the conductorship of Mr. A. Macbeth, made a most promising appearance, the voices being of good quality, and, as a rule, cultivated. Miss Galbraith accompanied with ability on the piano, and Mr. W. T. Hoeck at the harmonium showed how much can be done with this instrument in bringing out certain important orchestral effects.

A musical entertainment, unique in its way, was given on the 9th ult., the annual Concert, to wit, by the Boys' Choir in connection with the Glasgow Academy, one of the principal educational institutions of the city. The Choir numbers, on an average, about eighty voices, and the music chiefly practised is that written for treble and alto voices, though general choral sacred or secular music is frequently sung, the tenor and bass parts being supplied by a contingent of old pupils of the school. The Choir is now in its sixth year, and under its enthusiastic trainer and Conductor, Mr. John Maclaren, Writing Master of the Academy, really excellent progress has been made. At the present Concert the principal item in the programme was Henry Smart's Cantata "The Fishermidens," which, both choruses and solos, could hardly have been better rendered. The accompaniments on the piano were played with *verve* and skill. So successful was the Concert generally, that it was repeated on the 20th ult., to a crowded house, for the benefit of local charities.

The Royal English Opera Company appeared here from the 12th to the 17th ult. The Company included Mesdames Blanche Cole, L. Franklin, Julia Gaylord, and Messrs. J. W. Turner, F. C. Packard, and J. Sauvage. The band and chorus were fairly good. Among the operas performed were "The Marriage of Figaro" and Benedict's "Lily of Killarney."

#### MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, May 6.

THE "wind-up" of the musical season is this year really brilliant. It is so, speaking strictly with regard to music, and considered from the point of view of what Mr. Carlyle loved to call the "Demon Newswriter" it is even more so. For we have had all sorts of popular convulsions attending the end of the two operas. Mr. Abbey's, indeed, was the more quiet. He has lost a great lot of money

with his unmanageable new theatre over and above the free use of it and the 1,000 dollars a night subvention from the shareholders. However, he has had a benefit which brought him about 50,000 dollars (say £10,000 sterling), and for the rest he has paid the difference and sailed for your shore.

Mr. Mapleson has managed, *suo modo*, to fix public attention somewhat more firmly by the easy process of being sold out (as to his properties and sceneries) by the Sheriff for certain advances by a bank. The ins and outs of this business have been duly celebrated by the daily press, but they can hardly interest readers of another country.

Musically speaking, the end of Mr. Abbey's season in the new Opera House offered nothing worthy of comment. When he departed Mr. Mapleson returned, and in the brief term of his reign there was nothing worth mention beside the appearance of Madame Patti in the "Romeo è Giulietta" (which was rather hurriedly brought out) and the re-appearance for one performance of "Semiramide," with Madame Patti and Madame Scalchi again, who had just before his "krach" rejoined Mr. Mapleson.

There has been much talk of an amalgamation of the "two houses," which a single season has proved—what was well enough known before by the judicious—are one too many, but neither side is inclined to yield, and the owners of both theatres are rich enough to keep them open as mere playthings if they incline so to do.

The real advance of music, the opportunity of learning, the test of musical culture, and, as it also happens, the great turn-out of box-office returns, is to be found, not in the record of quondam "fashionable" opera, but in the Wagner representations, under the direction of Mr. Thomas, introducing in the great solo parts the famous Viennese singers, Madame Friedrich-Materna and Herren Winkelmann and Scaria.

Nothing can describe the enthusiasm which these Concerts elicited here, and nothing can adequately set forth the splendour of the performance. As for the former consideration, it is only possible to say that long before the beginning of the series every seat was engaged, and before the Concerts were done the box-office was besieged with applications for tickets for the May series (to begin to-morrow), so that for some weeks past every resource of private interest has been employed to gain allowance of subscriptions, as a matter of pure favour.

A significant change has almost suddenly been made in the scheme of the first Concert of this May series. Instead of the "Euryanthe" music, as originally designed, the programme will be as follows:—"Tannhäuser." Act I.—(a) Overture; (b) Scene I., Bacchanale, Chorus of Sirens; (c) Scene III., Tannhäuser, Shepherd and Pilgrims' Chorus; (d) Scene IV., Tannhäuser, Landgrave and Minstrel Knights. Act II.—(a) First, second, and third scenes; (b) March and Chorus. Act III. (complete)—(a) Introduction, Tannhäuser's pilgrimage (orchestra); (b) Scene I., Wolfram, Pilgrims, and Elizabeth's prayer; (c) Scene II., Wolfram's song to the Evening Star; (d) Scene III., Tannhäuser's narrative, Wolfram, Landgrave, and Minstrels, Chorus and Finale. The parts to be taken as under:—*Landgrave Hermann*, Herr Scaria; *Tannhäuser*, Herr Winkelmann; *Wolfram von Eschenbach*, Mr. Franz Remmert; *Walter von der Vogelweide*, Mr. Theo. J. Toedt; *Biterolf*, Mr. Max Treumann; *Heinrich der Schreiber*, Mr. J. Graff; *Reinmar von Zweter*, Dr. Carl Martin; *A Young Shepherd*, Miss Emma Juch; and *Elizabeth*, Frau Materna; German Liederkrantz, New York Chorus Society, and Brooklyn Philharmonic Chorus.

The Wagner artists, and the Wagner works, indeed, dominate the musical life of this country, and carry everything before them. After the first New York Concerts the singers proceeded to Philadelphia, Baltimore, Washington, Richmond. Returning, they went to Portland (Maine), and again to Boston for two Concerts (yesterday). After this week they go West, spreading the light and life of the true musical gospel.

We find Madame Materna immensely improved, great as we fancied her (and justly) on her former visits. Herren Scaria and Winkelmann are greeted with profound admiration and regard. The former especially has offered us an example of musical declamation such as America has

never known. He appeared at the last Concert of the Philharmonic Society of New York, singing the scena and aria "Wo berg ich mich," from "Euryanthe," and Pogner's Address, from "Die Meistersinger." The other numbers were Schubert's Ninth Symphony, the "Sakuntala" Overture of Goldmark, and the "Meistersinger" Overture.

The last Brooklyn Philharmonic Concert offered a purely Wagner programme, with the three Viennese artists. The numbers were the Overture to "Tannhäuser," with the succeeding Bacchanale and Chorus of Sirens, the finale of the first act, and the first, second, and third scenes of the second act; the Walküren-Ritt, and the whole concluding scene of the Opera, Wotan's "Abschied and Feuer-Zauber," and selections from the "Meistersinger," including the Choral beginning the third act, and the "Preislied."

The interest in the Wagner performances is already beginning to excite inquiry whether, if such representations are followed by such unusual demonstrations of popular approval, stage performances of the same works, with the music enforced by the picturesque scenic setting indicated by Wagner in his librettos, and the superb dramatic powers of artists like Materna, Winkelmann and Scaria, would not be welcomed with unheard-of enthusiasm.

Since the Wagner Concert at the last Music Festival no musical performances have attracted so much attention or made so deep an impression. Without the popular accessories of scenery, stage costume, and dramatic action, they have done what, during the season just passed, only "Lohengrin," "Don Giovanni" and the "Huguenots" with all these accessories have done—they have filled the Metropolitan Opera House with enthusiastic audiences.

The Musical Festival rage begins with the upward climb of the thermometer. One was in progress in Baltimore last week; another will open in Philadelphia to-day; the sixth May Festival at Cincinnati will begin on the 20th inst. and last five days; after it will come the Chicago and Buffalo Festivals, which, like that at Cincinnati, will be under the musical direction of Theodore Thomas. In all of these Festivals, except that at Philadelphia, the Wagnerian singers from the Imperial Opera at Vienna will take part.

At Philadelphia the choral performances will be varied with pianoforte solos by Madame Helen Hopekirk and Rafael Joseffy, and violin solos by Ovide Musin. The principal singers who will participate are Mesdames Gerster, Fursch-Madi, and Trebelli, Charles R. Adams and Max Heinrich. The musical direction of the Concerts, which will be eight in number, will be divided between W. W. Gilchrist and Charles M. Schmitz.

The choral forces number 540 voices, and the orchestral, 100 performers. The principal choral works to be performed are Whittier's "Centennial Hymn," composed by J. K. Paine (which will open the festival), Bach's Cantata "God's time is the best," Hiller's "A Song of Victory," Mendelssohn's "Elijah" (which will also be the chief number in the Buffalo scheme), Verdi's "Requiem," and Gade's "Crusaders."

The scheme in Cincinnati is of a much more dignified and imposing character, as was to have been expected from so well-established an institution as the biennial Festivals which have been held regularly since 1873. There the management of the Concerts is in the hands of an association which maintains a choir of 700 voices, and works continually for the advancement of the regularly recurring Festivals.

The only instrumental music played at these Festivals is symphonic, and this is always interpreted by an orchestra of 150 instruments or more. The principal singers engaged this year are Mdme. Nilsson, Mdme. Materna, Miss Emma Juch, Mrs. Hartdegen, Miss Winant, Herr Winkelmann, Mr. Toedt, Mr. Victor Lindau, Mr. Remmert, Mr. Heinrich, Herr Scaria and Mr. Herman J. Gerold. The large works to be given in the seven Concerts which make up the Festival are Gounod's "Redemption," Beethoven's C minor and D minor Symphonies, Handel's "Israel in Egypt," Brahms's "German Requiem," and fragments from Wagner's "Flying Dutchman," "Tannhäuser," "Lohengrin," "Tristan und Isolde," "Die Walküre," "Siegfried," "Götterdämmerung," and "Parsifal."

## MR. A. C. MACKENZIE'S "COLOMBA" AT DARMSTADT.

WE extract the following from a Darmstadt paper—the *Neue Hessische Volksblätter*—respecting the first performance there of Mr. A. C. Mackenzie's Opera "Colomba," which took place on April 29, at the Hof Theater, in the presence of the Court and the majority of its numerous royal visitors, assembled there on the occasion of the marriage of the eldest daughter of the Grand Duke of Hesse. After some cursory remarks concerning the sterility, in a qualitative sense, of English composers during the present century, the journal referred to, with unqualified pleasure, hails the rise in the musical world of a "young England," as represented by such composers as Messrs. Goring Thomas, Villiers Stanford, and A. C. Mackenzie, in whose works it recognises the commencement of a new era for English music generally, and for the development of English national opera in particular. Having paid a passing tribute to the able author of the libretto, the writer in the *Neue Hessische Volksblätter* goes on to say: "Respecting the musical portion of the work, we have no hesitation in ranking it with the best productions of our modern operatic literature. Although rumour had pointed out Mr. Mackenzie as one of the adherents to the Wagnerian doctrines, there was nothing we could discover in this direction, except perhaps the use made by him of the *Leitmotiv*. Indeed, if the composer has at all allowed his imaginative faculties to be influenced, that influence would seem to be due rather to the modern French and Italian schools. However that may be, there is a noble striving for independent utterance pervading the whole work to the exclusion of all ordinary cheap effects, while, at the same time, the composer throughout fully avails himself of the opportunities offered him by the librettist. Nor should we omit to state the important fact that there is a steady enhancement of effects in the entire Opera, which, more especially in the third act and in the love-duet of the fourth, assumes what may be described as truly grand dimensions. The music is of a distinctly lyrical character, free from trivialities, and affording no scope to the would-be discoverer of reminiscences from the works of other composers. If indeed it falls short of that highest dramatic impulse which exercises an irresistible spell over the listener, it by no means lacks the dramatic colouring and characteristic individualising of the persons represented. Particularly effective and demonstrative, moreover, of the polyphonus resources of the composer are the *ensembles* and finales, the grandly conceived and admirably sustained elaboration of which cannot fail to create a corresponding impression. Finally, we must comment upon the masterly orchestration, which, without being overweighted, exhibits a rare splendour of local colouring revealing at once the practised master of the orchestra. Conspicuous in the first act are the pathetic 'Vocero' and Lydia's duet with Orso, 'Wohl denk ich Eurer sanften Worte noch' ('Ah! well I call to mind your gentle words'), which latter especially contains passages of exquisite beauty. In the second act we are fascinated by the graceful ballet music, in the third by the prelude, the charming old Corsican ballad of *Chilina*; the Corsican love-song of Orso, 'Wird vom Hügel sie nahn' ('Will she come from the hill, will she come from the valley'); and the finely conceived finale. The last act contains the pearl of the Opera, the love-duet between Orso and Lydia, which, from a dramatic point of view, too, cannot fail in producing a most powerful effect.

"We think that, without any illusion on our part, we can safely predict a permanent success to the new Opera, and there can be no doubt whatever of its sympathetic reception on other German stages. On the present occasion, the work having been produced as a gala-performance in the presence of the entire Court, demonstrations of applause on the part of the public were, in conformity with the rules of etiquette, entirely precluded—a circumstance which must have exercised a somewhat disheartening effect upon the composer himself, who was present. Future repetitions of the work, therefore, must be awaited before we can record the verdict of the public here. Meanwhile, we may remark that, thanks to our Hof-Capellmeister, De Haan, the difficult work had been most carefully rehearsed, and, according to the composer's own

acknowledgment, most satisfactorily represented. The *title-rôle* was in the accomplished hands of Fräulein Finkelstein, Fräulein Roth having been most judiciously cast for the part of Lydia. The less important part of *Chilina* was admirably filled by Frau Mayr, while Herr Bär as Orso, though indisposed vocally, brought all his artistic powers to bear upon the realisation of the ideal he had formed of that character. Herren Eilers, as the bandit Savelli, and Fessler, as *Giuseppe Barraçini*, were equally characteristic and satisfactory in their respective impersonifications. The house was completely filled in every part."

## THE BIRMINGHAM FESTIVAL OF 1885.

HERR RICHTER'S appointment to the Conductorship of the next Birmingham Festival is by this time known in musical circles as an accomplished fact, and, therefore, there is no need to discuss the matter further than to give the choice of the Committee our hearty and unreserved approval. Possibly, and, indeed, probably, there may be some heartburning over the fact that a foreigner is to be entrusted with the reins on an occasion so essentially English, but those who cavil at the choice of Birmingham will do well to remember that art knows no frontiers, but is in itself a kingdom separate and removed. Moreover, they only see before them an example of the inexorable rule that provides for the survival of the fittest. Already the programme has been sketched out. So far as can at present be decided, the Festival will open on the Tuesday morning with the "Elijah," while in the evening Mr. F. H. Cowen's new Cantata "The Sleeping Beauty," Mozart's "Jupiter" Symphony, and Schumann's "Des Sängers Fluch" will be performed. Gounod's new and specially-written work "Mors et Vita" will be given on Wednesday morning, and a new Cantata by Mr. Thomas Anderson, a new instrumental piece by Mr. E. Prout, a *Scena* by Massenet, Beethoven's Violin Concerto, and the *finale* to the first act of Wagner's "Parsifal" will follow in the evening. "The Messiah" will be restored to its rightful place on Thursday morning, and the evening's programme will include Mr. Villiers Stanford's new Cantata "The three holy children," a new Violin Concerto from the pen of Mr. A. C. Mackenzie, an excerpt from "Tristan und Isolde," and Liszt's first Hungarian Rhapsody. Friday morning will bring the performance of Herr A. Dvořák's new Cantata and of Beethoven's Choral Symphony, and in the evening the Festival will be brought to a fitting close by a repetition of Gounod's "Mors et Vita." In all the new works are seven in number, and as five of them are by native musicians, Birmingham, it will be thought, has amply atoned for going abroad in search of a Conductor.

## OBITUARY.

FREDERIC SMETANA.—The death has recently been announced of this distinguished Bohemian composer, the precursor and teacher of Anton Dvořák. He was born, March 2, 1824, at Leitoměschel, a place between Olmütz and Prague, and, according to some authorities, early showed a striking talent for music. His father objected to the art as a profession for the lad, but ultimately gave way, and Smetana, in 1843, was placed under Proksch, then the leading teacher at Prague. He is also said to have studied under Liszt, and it is certain that he became a very able pianist. In 1848, Smetana married the pianist, Katherina Kolár, and jointly with her established a piano-forte school in the Bohemian capital. Thus he remained till 1856, having also instituted (1850) an annual series of Quartet Concerts. The year 1856 brought with it a great change. On the representation of Droyschok, Smetana accepted the post of Conductor of the Philharmonic Society at Gothenburg, in Sweden. There he remained till 1860, when he left on account of his wife, whose health could not endure the rigour of a northern winter. As it was he stayed too long, Madame Smetana dying at Dresden on her way back to Prague. Under these circumstances Smetana returned to the old university town and resumed his labours there, finally quitting Sweden in 1866 to act as Conductor at the Bohemian Opera House in Prague. In 1874, increasing deafness compelled him to resign the *bâton*. For some time before his death he suffered from



a mental malady. Smetana wrote many Bohemian operas and several important orchestral pieces, of which two, "Mein Vaterland," a symphonic poem, and "Vyschrad," have been performed at the Crystal Palace, where they met with little favour. Otherwise, Smetana was not known in this country. It may be interesting to add that a Solemn March from his pen was performed in Prague at the Shakespeare tercentenary.

WILHELM VON LENZ.—The death has just been announced of this gentleman, a Russian Councillor of State, and an occasional writer on music in the *Journal de St. Petersburg*. Lenz's position amongst musical men was almost entirely due to the authorship of a work in two small volumes, published in French at St. Petersburg (1852) and entitled "Beethoven et ses Trois Styles." We may quote Fétis for a tolerably accurate idea concerning this production: "The argument of the book comes from the original edition of the 'Biographie Universelle des Musiciens,' where it is for the first time said that the style of the illustrious composer corresponded to three epochs in his life. But this observation, the truth of which has been generally conceded, becomes in Von Lenz's hands the occasion of a series of buffooneries and eccentricities. With him admiration became fanaticism, and reason is always absent from his criticisms." Nevertheless, no book on Beethoven has been more often quoted than Von Lenz's indiscriminate rhapsody. Between 1855 and 1860 Lenz prepared a German version of his work, with many changes and additions, in six volumes, entitled "Beethoven, Eine Kunststudie." He also published (Berlin, 1872) a collection of critical articles under the heading "Die grossen Pianoforte Virtuosen unserer Zeit."

At the sale of the copyrights of Messrs. Hutchings and Romer, which commenced on the 19th ult., the following prices were realised: Bodington's "After," £300 (Hutchings); Batho's "Dreamland Valse," £285 (Romer); Gabriel's "Cleansing Fires," £300 (Hutchings); Crouch's "Dermot Astore," £66 (Romer); J. R. Thomas's "Eileen Alannah," £258 (Romer); Leslie's "Four Jolly Smiths," £273 (Hutchings); "Trios for Treble Voices," £652 (Hutchings); Balfé's "Rose of Castille," £123 (Hutchings); Hatton's "Good-bye, Sweetheart," £156 (Romer); Countess Gifford's "Katey's Letter," £109 (Romer); Crouch's "Kathleen Mavourneen," £504 (Romer); Balfé's "Sailor Sighs," £264 (Ashdown); "Vocal Duets for Treble Voices," £539 (Hutchings); Desormes' "Venezia Valse," £273 (Romer); Barnett's "Ancient Mariner," £1,209 (Novello); Barnett's "Paradise and the Peri," £90 (Romer); Benedict's "Gipsy's Warning," £49 (Novello); Benedict's "Legend of St. Cecilia," £125 (Novello); Mattei's "Non é ver," £280 (Ashdown); Elvey's "In that day," £137 (Novello); Macfarren's "Songs in a Cornfield," £126 (Novello); Macfarren's "Christmas," £167 (Hutchings); Nessler's "Piper of Hamelin," £174 (Hutchings); "Les Organistes Contemporains," £301 (Romer); Hopkins's "Select Movements for the Organ," £47 (Novello); Blumenthal's "Requital," £67 (Hutchings); "The Chorister's Album," £1,441 (Novello); Pinsuti's "Six Vocal Duets," £43 (Novello); Smart's "King René's Daughter," £338 (Novello); Wallace's "Lurline," £663 (Hutchings); Mattei's "Grande Valse de Concert," £437 (B. Williams); Hullah's "Part Music," £282 (Novello); Wallace's "Maritana," £1,064 (Hutchings). The total amount of the eight days' sale is about £25,000.

On Monday, the 5th ult., the Annual Concert of the Haggerstone Hospital Society, was given in the Town Hall, Shoreditch, the Institution to be benefited on the occasion being the Dalston German Hospital. The artists were Miss Clara Samuelli, Miss Helen D'Alton, Miss Hilda Coward, Miss Sherrington, Mr. Joseph Maas, Mr. Egbert Roberts, and Mr. Santley, all of whom sang with their accustomed excellence, and generously responded to the enthusiastic demands for repetition. The Messrs. Coward sang the opening and closing quartets, and the instrumentalists were Miss Schumann (violin), Mr. Rawlins (cornet), Mr. Fountain Meen and Miss L. Schumann (pianoforte); Mr. F. M. Wenborn being, as usual, the musical director. It is expected that the net result to the charity will approach £200.

AN excellent Concert, organised by, and under the direction of, Mr. Willem Coenen, in aid of the Netherland Benevolent Fund, was given at St. James's Hall, on the 1st ult., before a numerous audience. The indisposition of Mr. Sims Reeves, and also of his son, Mr. Herbert Reeves, prevented the appearance of either of these artists; but as the songs set down for Mr. Sims Reeves were so exquisitely sung by Mr. W. H. Cummings—the first a pure specimen of religious music, "Come unto Me," accompanied by the composer, Mr. Coenen, and the second the well-known "Tom Bowling"—and Herr Georg Ritter gave four songs, in place of two in the programme, for Mr. Herbert Reeves, everything was done that could be under the circumstances, and the audience indeed appeared thoroughly of our opinion. Madame Albani's singing of Eckert's "Guillaume d'Orange," and of the Valse from Gounod's "Romeo et Juliette," "Nella calma," excited such enthusiasm that she was compelled to re-appear after each, and, to the great delight of a most exacting audience, gave "O luce di quest' anima" and a German lied with equal success. Madame Antoinette Sterling, too, in songs by Schubert and R. Franz, respectively, and in Sullivan's "Lost Chord," and Mr. Santley in Gounod's "Au bruit des lourds marteaux" were received with marked favour. A feature in the evening was the performance of Mr. Coenen's Capriccio Concertante, for eight pianofortes, which was played by sixteen of the composer's pupils, with a precision and artistic feeling reflecting the utmost credit upon his teaching, and revealing with remarkable clearness some exceedingly clever and effective writing. Mr. Coenen modestly contributed only two pianoforte pieces to the programme—an Etude by Henselt and Chopin's Polonaise (Op. 53)—the cordial reception of which might well have been accepted as an encore. Two violoncello solos by M. Hollman exhibited to the utmost advantage the exceptionally fine qualities of that eminent artist; and a violin Fantasia, "Souvenir de Haydn," played by Mdlle. Adelina Dinelli, in place of Mr. Buziau (who was incapacitated by an accident from appearing), gave this young performer a good opportunity of showing her command over many of the difficulties of her instrument, although we should have preferred to hear her in more legitimate music. Some part-music, sung by the London Vocal Union, included two Dutch National Anthems, during the singing of which the audience rose, the Concert, it must be mentioned, commencing—as a graceful compliment to the country in which the performance was given—with our own National Anthem. The accompanists were Mr. Sidney Naylor, Mr. Zerbin, and Signor Bisaccia; the London Vocal Union being, as usual, under the Conductorship of Mr. Fred. Walker.

MISS MARGARET GYDE, one of the many talented pianists who have received their education in the Royal Academy of Music, and a pupil of Mr. Walter Macfarren, gave a Pianoforte Recital at Steinway Hall, on the 7th ult., which was attended by a numerous and highly appreciative audience. The varied character of the programme may be imagined when we say that Beethoven's Grand Sonata in B flat (Op. 106), a Prelude and Fugue of Bach, and selections from the works of Schumann, Chopin, Thalberg, Mozart, and Walter Macfarren were included in it. That the technical difficulties of all these compositions were surmounted with the consummate ease of an accomplished player might be expected by many in the room who were acquainted with Miss Gyde's exceptional powers of execution; but her grasp of the real meaning of the passages under her fingers, and her clear rendering of the elaborate contrapuntal writing in Beethoven's great work, were qualities rarely evidenced in the performance of so young an artist, and the applause with which she was greeted was the more gratifying as it was fairly earned. The audience indeed seemed never tired of recalling her; and amongst the minor pieces in the selection we may especially mention Schumann's "Nachtstück" and "Traumeswirren," Chopin's Ballade in G minor, Thalberg's Study in A minor (the repeated notes in which were charmingly played), and the same composer's popular Fantasia on "Mosè in Egitto," all of which were most warmly received. The vocalist was Mr. William Shakespeare, who, by his refined singing, secured an enthusiastic encore. It must be added that Miss Gyde performed the entire programme from memory.

AN Evening Concert was given in the Drill Hall, Bromley, Kent, on Wednesday evening, the 21st ult., by the Bromley Choral and Bromley Orchestral Societies. The large room was completely filled in every part by an audience, who, by discriminating applause, showed their appreciation of the musical fare set before them. This being the first occasion that the two Societies had co-operated, anxiety may have been felt by some as to how the Orchestral Society (but lately founded) would come out of the trying ordeal of playing the accompaniments of a work. Gaul's Cantata, "The Holy City," was undoubtedly a judicious selection, being neither too ambitious nor too simple. Any doubts were, however, soon set at rest by the thoroughly efficient manner in which the band did its work, every number being characterised by smoothness and attention to detail. The soloists were Miss M. Hoare, Miss Janet Russell, Messrs. Selwyn Graham, and B. H. Latter, who all rendered good service. In the second part, Chopin's Introduction and Polonaise Brillante, for pianoforte and violoncello, was played by Messrs. F. Lewis Thomas and W. C. Hann in a manner which secured a vociferous recall, Mr. Hann's pure tone and masterly execution finding many admirers. Mr. F. Lewis Thomas conducted his forces with zealous care.

THE recent Stratford Musical Competitions, though local in character, deserve mention because they are capable of wide imitation. Messrs. W. H. Cummings, W. G. McNaught, and Ridley Prentice were the judges, and about 600 persons of all classes, resident in the districts of Stratford, Walthamstow, Leytonstone, Woodford, Plaistow, and Forest Gate, entered as competitors. The contests were held in public in the Stratford Town Hall, and attracted large audiences. The meetings are organised by Mr. J. S. Curwen, and are an attempt to naturalise the Welsh Eisteddfod in England. This is their second year, and not only has the number of competitors largely increased, but public interest in the undertaking has grown. The chief value of the gatherings is the stimulus they afford to the amateur students of music in the district. The regulations are published six months in advance, and pianists, singers, violinists, choral societies, church choirs, elementary schools, &c., are at once brought under the influence of this artistic competition, and made to study good music. The meetings also bring all classes together, the sons and daughters of clergymen, county magistrates, physicians and merchants competing with those of artizans and labourers.

THE Upton Choral Society gave its third and final Concert of the second season in the Stratford Town Hall, on Thursday, the 8th ult., before a large audience. The first part of the programme consisted of Bennett's "May Queen," which was excellently rendered throughout. The solo vocalists were Miss Carlotta Elliot, Mr. Robert Hilton, and Mr. Redfern Hollins. The second part of the Concert was miscellaneous, the choir distinguishing itself in its effective rendering of "Blow, gentle gales," and "The sea hath its pearls." Mr. Hollins was much applauded for his singing of "I'll sing thee songs of Araby" and "Loyal death," and Miss Elliot was warmly encored for "O Balkis reine du Matin" (Gounod). A duet from "Der Freischütz" was well played on the pianoforte and harmonium by Messrs. F. C. Kitson and G. B. Gilbert. Mr. Kitson accompanied throughout and Mr. J. Proudman conducted.

A SUCCESSFUL Concert was given, on the 7th ult., by the Horsfall Society for Portland Town, at the St. John's Wood Assembly Rooms. Songs were contributed by Miss Santley (whose rendering of "O had I Jubal's lyre" evoked great enthusiasm), Miss Ethel Harraden, Mr. Vernon Rigby, Mr. Richard Mackway, and Mr. J. T. Hutchinson, who, accompanied by Mr. Ernest Ford, gave a most artistic rendering of Schubert's "Erl-King." The instrumental numbers comprised two violin solos, excellently played by Miss Amy Hickling; Chopin's Ballade in F sharp, given with great taste by Miss Holbeck; and Duets (Miss Holbeck and the Conductor, Mr. Windeyer Clark) by Chopin and Schumann, for two pianofortes. Choruses were contributed by the choir of the Society, and by "Ye London Glee-men," under the direction of Mr. Richard Mackway.

A CONCERT, consisting of a performance of Dr. Stainer's "Daughter of Jairus," and a miscellaneous selection, was given, on the 7th ult., by the Wycliffe Chapel Choir, with full band and organ, under the direction of the choirmaster, Mr. George Merritt, G.T.S.C., in Wycliffe Chapel, Philpot Street. The solo vocalists were Miss Mary Beare, R.A.M., Mr. Edwin Leslie, and Mr. Charles Rowcliffe. Mr. H. Baynton led the band, and Mr. George Hedges presided at the organ. Dr. Stainer's Cantata was given with great delicacy and expression, the choruses "Awake, thou that sleepest," and "To Him who left His throne on high," being especially successful. In the second part Miss Mary Beare gained an encore for a fine rendering of Gounod's song "The Worker"; Mr. Leslie sang with great feeling "In native worth" ("Creation"); and Mr. Rowcliffe was highly effective in Mendelssohn's "Consume them all" ("St. Paul"). The choral works comprised a well written anthem by the Conductor, "Sing unto the Lord"; Handel's "See the conquering" ("Judas"); and Haydn's "The Heavens are telling" ("Creation"). The band played with much success the Adagio and Allegro from Haydn's Symphony, No. 7; and Mendelssohn's "War March of the Priests" ("Athalie").

THE second Concert for the season of the South Hampstead Musical Society was given at the Hampstead Vestry Hall, on the 21st ult., the first part of the programme being devoted to Sir Sterndale Bennett's sacred Cantata "The Woman of Samaria." The principal vocalists—Madame Grace Godolphin, Miss Madeline Hardy, Mr. Alfred Kenningham, and Mr. H. Horscroft—were highly efficient; and the choruses, especially "Therefore with joy," "Now we believe," and the final fugue, were admirably rendered. In the second part, which was miscellaneous, a Serenade, "My Lady sleeps," by Mr. Arthur J. Greenish, received an enthusiastic encore, the effect of the composition (finely sung by Mr. Kenningham) being materially aided by a violin obbligato, well played by Mr. Frank Arnold. A song by Paolo Tosti, "At Vespers," given by Miss Madeline Hardy, and a Fantasia on the violin by Mr. Frank Arnold, were also amongst the successes of the evening. Mr. Charles T. Corke at the pianoforte, and Mr. J. F. E. Dovaston at the harmonium, proved most able accompanists; and Mr. Arthur J. Greenish conducted with much skill and judgment.

MISS JOHANNA HESS gave a Matinée Musicale on Tuesday, April 29, at Portsdown Road, at which she appeared in the double capacity of pianist and vocalist, playing, in conjunction with her brother and Herr Otto Leu, a Trio of Rubinstein, and singing the well-known Aria "O mio Fernando" and Buck's "When the heart is young" with artistic taste and finish. A feature of the Concert was the appearance of the concert-giver's brother, Master Alfred Hess, a most promising young violinist of fourteen, who recently made his *début* at Munich with much success, and who on this occasion contributed the Adagio and Finale of Max Bruch's Concerto in G minor and two of Brahms's "Hungarian Dances." He further proved his musical ability in the Trio above referred to, which, as all violinists recognise, presents difficulties of no mean order. The remainder of the programme was rendered by Miss Eva Lynn, Mr. Fred Wood, Mr. Ed. Levetus, Mr. J. Lynde, Miss Cecile Hartog (pianoforte), and Herr Otto Leu (violoncello), to the manifest gratification of a numerous audience. Miss M. Hendriks acted as accompanist.

AT the Concert at Queen's College, Oxford, on the 23rd ult., an interesting programme was provided, the prominent items being Haydn's "Surprise" Symphony, Schumann's "Luck of Edenhall," Mrs. Meadows White's "Song of the Little Baltung," a Serenade for strings by Dr. Iliffe, and a Quartet for men's voices by Mr. Whishaw, the two latter written expressly for the Concert. Some of the "Cologne Choir" part-songs were also included, and were rendered with much refinement and vigour. This was the first occasion that Mrs. White's work had been heard with orchestral accompaniment, and the natural genial music made a great impression, the composer being heartily cheered at the close. Messrs. Tuckwell and Wonnacott deserve recognition for their work as soloists, and both band and choir worked hard and successfully.

THE Chalcots Glee Club gave its first Invitation Concert on Monday, the 19th ult., at St. Peter's Lecture Hall, Belsize Square, South Hampstead. The pieces performed were "Come boys drink" (Marschner), "Lovely night" (F. X. Chwatal), "A Franklyn's dogge" (A. C. Mackenzie), "At Andernach in Rhineland" (Abt), "Night in the forest" (Schubert), "Summer Eve" and "All things love thee" (J. L. Hatton), "A vintage song" (Loreley), and "The long day closes" (Sullivan). Mr. T. H. Lloyd contributed two songs; Mr. F. Peachey, jun., played two pianoforte solos; a Trio for violin, violoncello, and pianoforte (Gurlitt) was performed by Messrs. Arnold, Dovaston, and Greenish; and Mr. Frank Arnold (R.A.M.) gave a violin solo. The Concert was under the direction of Mr. Arthur J. Greenish, F.C.O.

THE second Annual Service of the Bloomsbury Church Choral Union was held on the 15th ult., in the Church of St. George the Martyr, Queen Square, when full choral evensong was performed by the united choirs under the able direction of Mr. E. H. Turpin, an appropriate sermon being delivered by the Rev. Dacre Craven, Rector of the church. The service was Hopkins in F, and the anthem Mendelssohn's Psalm xcvi., for double chorus, "Sing to the Lord," which received a capital rendering, the broad effects of the two choirs being especially well brought out. Recitals, before and after service, were given on the newly-completed organ by Messrs. W. G. Wood, A.R.A.M., and Walmisley Little, Mus. Bac., Mr. A. W. Constantine, the Organist of the church, playing during the service.

THE St. George's Glee Union gave its 184th monthly Concert at the Pimlico Rooms on the 2nd ult. The chief feature of the selection was "The May Queen" (Sir S. Bennett), the soloists being Miss Maud Cameron, Miss Jeanie Rosse, Mr. Edward Dalzell, and Mr. Frederick Bevan. The first part of the programme included solos by the artists before mentioned, and some part-songs by the choir, among which were:—"Now is the month of Maying" (Morley, 1595), "The Beleaguered" (Sir A. Sullivan), and "The Vikings" (Eaton Fanning). The accompaniments were played by Mr. and Mrs. F. R. Kinkeel at the pianoforte, and Mr. A. Randolph Armdell at the harmonium. The Concert was a great success, and reflected much credit on Mr. Joseph Monday, who conducted.

In the autumn of last year the town of Haverhill was presented with a Public Hall by Mr. and Mrs. Gurteen, in commemoration of their golden wedding, and at the same time their son, Mr. D. Gurteen, jun., announced his intention of placing an Organ in the Hall. This promise was fulfilled on the 23rd ult., when the instrument was opened at the last Concert of the twenty-fourth season of the Haverhill Choral Union. "The Messiah" was performed, under the direction of Mr. D. Gurteen, jun., Mr. J. T. Frye (of Saffron Walden) presiding at the organ, which has been built by Mr. Hedgeland (of London), and is a fine instrument of three manuals. The Hall and Organ were received on behalf of the town by W. W. Boreham, Esq., J.P.

THE East Finchley Choral Society gave its third, and last Concert of the present series in the Lecture Hall, on Tuesday, April 29. The principal item in the programme was Mendelssohn's "Hymn of Praise," the solos being taken by Miss Berrie Stephens, Miss Katie Cox, and Mr. Reginald Groome; Mr. Greenslade conducted. The choruses were carefully rendered by the members of the Society. Miss Janes presided at the pianoforte and Mr. Edwin Drewett, R.A.M., at the harmonium. In the second part Mr. Jeaves conducted. Mendelssohn's Andante and Finale, from the Trio in D minor, was performed in an admirable manner by Mrs. Birch (pianoforte), Signor L. Meo (violin), and Mr. J. F. Lovelock (violoncello).

THE Herne Hill Choral Society gave its second Concert of the present season on the 23rd ult., when Barnett's "Ancient Mariner" was performed. The solo vocalists were Miss Margaret Cockburn, Miss Jeanie Rosse, Mr. Selwyn Graham, and Mr. J. T. Hutchinson. Mr. Arthur Clart played the accompaniments, Mr. Walter E. Stark presided at the harmonium, and Mr. Hutchinson conducted. The choruses were well given and showed signs of good training.

THE 32nd performance of new compositions, by members of the Musical Artists' Society, took place on Saturday evening, the 3rd ult., at the Grosvenor Gallery. The instrumental works were a Pianoforte Trio in G minor, by Mr. Charles A. Trew, played by Mrs. Trew, Miss Adeline Dinelli, and Mr. G. Dinelli; a Suite de Pieces for the piano by Mr. Walter Macfarren, played by Mr. Arthur Dace; and a Sonata in A flat, for piano and violoncello, by Dr. Gustav Wolff, played by Miss Madeline Cronin and M. Albert. The vocal music consisted of two songs, "Light" and "Love's Carol," by Mr. Felix Adler, sung by Mlle. Anfresi, and two winter songs, by Mr. H. C. Banister, interpreted by Miss De Fonblanque.

MR. JOHN FAUX BOARDMAN, Organist and Director of the Choir at St. Saviour's Church, Herne Hill Road, gave a very successful Concert at Brixton Hall, on Tuesday evening, the 6th ult. Under the conductorship of the *bénéficiaire* a selection of part-music was given in a very commendable manner by members of the church choir and St. Saviour's Choral Society. Special mention is due to the interpretation of Kinross's part-song "A Psalm of Life," and W. Macfarren's "You stole my love," the latter being encored. The soloists were Miss Maud Cameron, Miss Patten, Miss Mary Horton, Mr. J. Holliday, and Mr. Franklin Clive. Mr. John Harrison presided at the pianoforte.

AT the Annual Evening Concert of Mr. J. T. Hutchinson, on April 30, at the Holborn Town Hall, a highly successful performance of Sir G. A. Macfarren's Cantata "The Lady of the Lake" was given, the principal singers being Miss Margaret Cockburn, R.A.M., Miss Damian, Mr. Henry Taylor, Mr. Theodore Distin, and Mr. J. T. Hutchinson. All the solos were excellently rendered, and the choral portions were given with admirable effect by a choir of seventy voices, the decisive and intelligent conducting of Mr. Windeyer Clark being worthy of warm commendation. Mr. E. H. Turpin presided at the organ, and Mr. Turle Lee at the pianoforte.

ON Thursday, the 22nd ult., Sir George Macfarren's Oratorio "King David" was given at the Athenæum, Highbury New Park, by the Islington Presbyterian Church Choral Society, under the direction of Mr. J. Conyers Keyne. The solo parts were assigned to Miss Ellen Atkins, Miss Alice Gray, Mr. Edwin Bryant, and Mr. W. G. Forington, and were excellently rendered. The choral portions of the work were given with marked effect, it being evident that the members of the choir had been carefully trained by their able Conductor. The accompaniments were well played by Mr. Fountain Meen (pianoforte) and Mr. W. Tate (Mustel organ).

THE organ in the church of St. George the Martyr, Queen Square (where Thomas Attwood was, we believe, at one time the organist), was re-opened on Wednesday, April 23, after having been extensively enlarged and restored by Mr. C. Robson, of Duke's Road, from the designs and specification of the Organist, Mr. A. W. Constantine. The appropriate and effective anthem by Dr. Bridge, "It is a good thing to give thanks," was well rendered by the choir of the church; and an interesting selection of organ music by Bach, Handel, Mendelssohn, &c., was played by Mr. E. H. Turpin, most effectively showing the improved qualities of the instrument.

ON Monday, the 5th ult., Mr. Reginald Groome gave his fourth Annual Concert, at the Athenæum, Camden Road, to a crowded audience. He was assisted by Madame Adeline Paget, Miss Mary Willis, Messrs. Arthur Thomas, George Ba-set, and Franklin Clive; solo pianoforte, Madame Bertha Field; solo violin, Miss Adeline Dinelli; cello, Giuseppe Dinelli. Conductors, Messrs. Field, Sladdin and Samson. Where all did well it would be invidious to particularise, except perhaps in the case of the *bénéficiaire*, whose rendering of "The meeting of the waters" was artistic in the extreme.

AN Organ Recital was given on the 3rd ult., at St. Paul's Church, Charlton, by Dr. C. J. Frost, who played Bach's Fugue in D, Ouseley's Rondo from Sonata No. 2, and other pieces by Wély, Batiste, and Collin. Vocal solos were contributed by Mr. H. T. Cooper, Mr. S. East, and Master H. Emus.

On Wednesday evening, April 30, the choir of St. Mark's, Battersea Rise, gave a Concert at Bolingbroke Hall, which was well attended. The first part consisted of Mendelssohn's 95th Psalm, the tenor solos being well sung by Mr. C. Lockwood, and the duets by Masters Hull and Townsend. The choruses were most efficiently rendered. The second part consisted of part-songs, a violin solo, well played by Miss C. Munday, and songs by Mr. Lockwood and Mr. J. Budd. Mr. C. T. Corke, A.R.A.M., performed Mendelssohn's Rondo in B minor in a masterly manner; and Mr. Higgs, Organist of St. Marks, conducted.

MR. ARTHUR DOREY gave his sixth Annual Concert at Neumeyer Hall, on the 5th ult., and presented a lengthy programme of songs, piano and violin solos, &c. The artists were Miss Madeline Hardy, Miss Amy Sargent, Miss Jeanie Rosse, Madame Grace Godolphin, Mr. Arthur Thompson, Mr. Edward Hall, Mr. Pelham Roof and Mr. Frank May; Miss Alice Ivimy (solo violin), and Miss Alice Jones (solo pianoforte). A feature of the evening was the performance of Haydn's "Toy Symphony" which was excellently rendered. The audience was numerous and enthusiastic, several encores being demanded.

THE *Daily News* says: "Shortly before his death Sir Michael Costa presented the whole of his library of scores, &c. (except those manuscripts previously given to the Library at Naples), to Mr. Alfred Mapleson, who had for many years acted as his librarian and copyist. The library filled a large van, and included MS. scores of Rossini's operas with extra wind parts added by Costa for performance at her Majesty's and the Royal Italian Opera, several original MS. scores, other full and vocal scores, and lastly the metronome which the eminent Conductor had for many years used."

MR. GERARD F. COBB will read the second portion of a paper on the principles of musical composition at the Musical Association on Monday afternoon the 2nd inst. The author denies that the phenomena of harmonics, beats, &c., furnish an explanation of the scale and the harmony of modern music. Musical sensibility, he contends, is one of the hidden facts of the brain on which physiology has as yet no light to throw, nor is there any such correspondence between its operations and the external laws of sound as to justify us in assuming for them a physical source or determination.

DR. C. J. FROST, who has recently become Organist and Choirmaster at St. Peter's, Brockley, in succession to Mr. Henry Gadsby, gave his first Organ Recital in that Church on Tuesday Evening, the 20th ult. The programme consisted of selections from the works of E. H. Thorne, C. E. Stephens, Moscheles, Mendelssohn, Widor, Guilmant and Lemmens, in all of which Dr. Frost brought out the powers of the instrument with his accustomed ability. A Fund is being formed to repair and improve the organ and a collection was made in aid of this object.

An excellent Concert was given at Steinway Hall on Saturday, the 24th ult., in aid of the College for Working Women, Fitzroy Street, under the direction of Mr. Wilhelm Ganz. The vocalists were Miss Mary Davies, Miss Kate Flinn (who was recalled three times for an effective and finished rendering of Ganz's new song "Dear Bird of Winter"), Madame Antoinette Sterling, Messrs. Herbert Reeves and Barrington Foote. Miss Agnes Zimmermann and Herr Emil Mahr contributed pianoforte and violin solos.

The new Kensington Conservatoire of Music has just opened with a large staff of professors. The School is in connexion with the Society of Science, Letters and Art of London, the premises being at Addison House, Holland Road, Kensington. Diplomas, prizes, and medals, are to be awarded to successful students. The musical director appointed is Professor Albert Lowe, L. Mus., F.S.Sc. (London), F.R.S. (Rome), one of the Hon. Examiners to the Royal College of Music.

The gentlemen of the choir of All Saints', Clapton, gave their third Evening Concert, on Thursday, the 8th ult., which proved a great success. Miss Fusselle and Miss Ellen Marchant were the lady vocalists. The Concert was under the direction of Mr. W. M. Wait (Organist and Choirmaster).

A CONCERT was given at the Town Hall, Wandsworth, on Monday, the 19th ult., the soloists being Miss Agnes Larkcom, Miss Clara Myers, Miss Alice Bocquet, Mr. J. Heald, Mr. Bicknell Young and Mr. R. Hilton (vocal); Miss Adeline Dinelli (violin), and Miss Rozel Ayers (pianoforte). The rendering of the programme elicited much applause, Mr. Hilton being encored in both his songs, and Miss Dinelli achieving great success in her violin solos. Mr. Edward Bending conducted.

We are glad to hear that Mr. Julian Adams, having recovered from his long and severe illness, announces four Subscription Concerts, to be given at Devonshire Park, Eastbourne. The first Concert will take place on the 23rd inst., the second in July, and the third and fourth in October. We sincerely trust that Mr. Adams's efforts to promote a taste for high-class music may meet with such support as will enable him to carry his scheme to a successful issue.

THE last of the series of Popular Fortnightly Entertainments, given at the Kentish Town Institute during the winter season, took place on the 2nd ult., when a well-selected programme was excellently rendered. The vocalists were Mrs. Robson, Miss Trimmer, Mr. Charles James, Mr. Edwyn Bishop, and Mr. A. S. Fish, all of whom were highly successful. Mrs. Holbrook and Miss Ella Whalley contributed two pianoforte solos, and Mr. Bates accompanied throughout the evening.

On Monday, the 5th ult., Mr. Edgar Davis gave his annual Evening Concert, at the Royal Park Concert Hall, Regent's Park, the principal vocalists being Miss Dive-Price, who sang with her usual care, and Mr. Edwyn Bishop, who received well merited applause for his excellent singing throughout the evening. Miss A. Dive-Price also contributed two pianoforte solos, the whole being under the direction of Mr. Edgar Davis, ably assisted by Mr. Albert Harris.

MISS ANNIE MATTHEWS gave her annual benefit Concert at Brixton Hall, on Wednesday evening, the 7th ult., assisted by Miss Agnes Larkcom, Mesdames Frances Brooke, Lizzie Evans, Edith Daniel, and Raymond; Messrs. Henry Parkin, C. J. Murton, Rushton Odell, and Franklin Clive. The programme was well rendered, and Miss Matthews met with a very warm reception. Pianoforte pieces were successfully played by Miss Minnie Hailstone, and Mr. Turle Lee accompanied.

UNDER the direction of Mr. W. C. Levey, who also acted as accompanist, a Concert of much excellence was given at Brixton Hall, on Wednesday evening, the 21st ult. The vocal artists were Miss José Sherrington, Madame Worrell, Madame Joyce Maas, Mr. Edward Levetus (who sang in lieu of Mr. Vernon Rigby), Mr. Georg Ritter, and Mr. Santley. A feature in the programme was the clever violoncello playing of M. Hollman. Mr. Gustav Arnest presided at the pianoforte.

THE prospectus of the Brisbane Musical Union, which has just reached us, announces for the season 188 Mendelssohn's "Elijah" and "Hymn of Praise," Spohr's "Last Judgment," Van Bree's "St. Cecilia's Day," Romberg's "Lay of the Bell," and Gounod's "Redemption." The production of Gounod's work, it is said, "promises to be a musical event in Brisbane, and is a bold step which the Committee believe will be fully justified by the result. The Conductor of the Society is Mr. R. T. Jefferies.

On April 30 the St. Thomas's Choral Society gave its second Concert, at the Cavendish Rooms, Mortimer Street. The programme included a selection from Haydn's Oratorio "The Creation," in which the solos were very creditably given by Miss May Moon, R.A.M., Mr. R. Bennetts, and Mr. Weldon Hydon. The choruses were all well rendered and a selection of part-songs gave evident satisfaction. Mr. A. Wood was an efficient accompanist, and Mr. Parker Callcott conducted.

THE annual Festival of the Army Guild of the Holy Standard will be held in St. Paul's Cathedral, on Thursday, the 5th instant, at 7 p.m. The choir (of 400 voices) will be formed by the London Gregorian Association, assisted by a full military band, and will be under the direction of Mr. C. Warwick Jordan.

DR. STAINER'S "Daughter of Jairus" was performed on the 8th ult. by the St. George's (Hanover Square) Musical Society. The second part of the Concert included many favourite songs, glees, &c. The principal singers were Mrs. L'Estrange, Miss McEwen, Mr. A. M. Shepherd, R.A.M., and Mr. Frank May (prize medalist), R.A.M., all of whom received well-deserved applause. The chorus singing gave evidence of careful training. Mr. W. Pinney, Mus. Bac., conducted.

On the 5th ult. the St. Saviour's Choral Society, Battersea, gave its Annual Concert before a large audience. The part-songs were well rendered, and the principal vocalists, Miss Matthews, Mrs. W. Harward, Miss Lambourne, Mr. F. E. Choveaux, Mr. Searle, and Mr. Charles Wilson, were thoroughly appreciated. Miss Flanagan presided at the pianoforte, and Mr. W. H. Field conducted.

THE members of The Grosvenor Choral Society held their 146th Monthly Concert at the Grosvenor Hall on Friday, the 16th ult. The programme consisted of a miscellaneous selection. The vocal soloists were Miss Ellen Chapman, R.A.M., Miss Lottie West, Miss Jeanie Rosse, Mr. Hirwen Jones, and Mr. J. B. Caldwell. Mr. Algernon Rose contributed two pianoforte solos. Mr. David Woodhouse conducted and Miss Florence Hartley accompanied.

MR. EDMUND ROGERS gave his annual Concert, in Steinway Hall, on the 16th ult., when his two new Cantatas, "The Pilgrim's Progress" and "John Gilpin," were performed. The rendering of both works was in every respect satisfactory. The solos were well sung by Miss Adela Vernon, Miss Hyem, Mr. Alfred Kenningham, and Mr. Fred. Penna. Mr. C. T. Corke presided at the pianoforte, and Mr. Rogers conducted.

OWING to severe illness, Mr. Bradley has been compelled to postpone his Organ Lectures on Bach, announced for May, until this month. By the advertisement in our present number it will be seen that the lectures are to be given on the evenings of the 10th and 24th inst., July 1st and 7th. Applications for admission are to be addressed to the Secretary, Trinity College, London.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, have given performances of "The Messiah" at the Welsh Wesleyan Chapel, City Road, on the 7th ult.; at Christ Church, St. George's-in-the-East, on the 15th ult.; and in St. Bride's Church, Fleet Street, on the 21st ult. Mr. E. H. Turpin presided at the organ on the 7th and 21st, and Mr. W. Tate on the 15th.

ON Tuesday evening, the 6th ult., the St. John's, Hackney Musical Society repeated, by desire, J. G. Callcott's Cantata "The Golden Harvest." Mr. W. M. Wait (Organist and Choirmaster, All Saints, Clapton) conducted.

WE are informed that the young violinist, Miss Adelina Dinelli, has lately received a recognition of her distinguished ability by the gift of a Straduaris violin.

AT the Annual General Meeting of the Edinburgh Choral Union, held on the 7th ult., Mr. A. C. Mackenzie was unanimously elected an honorary Vice-President.

## REVIEWS.

*Studien zur Geschichte der Französischen Musik.* Von H. M. Schletterer. Parts I., II. [Berlin: R. Dammköhler.]

THE name of Dr. Schletterer will probably be new to all of our readers excepting the small minority who interest themselves in current German musical literature. He is one of the numerous hard working German musicians who devote themselves to antiquarian and historic research with an energy and a patience of which the Teutonic race appears to enjoy a monopoly. He at present holds the appointment of director of the music at the Cathedral of Augsburg, in which city he is also at the head of a musical academy. Though not unknown as a composer, he has chiefly earned his reputation by his literary works, the most important of which are the "Uebersichtliche Darstellung der Geschichte der geistlichen Dichtung und kirchlichen Musik"—a general survey of the history of

sacred poetry and church music—and "Zur Geschichte der dramatischen Musik und Poesie in Deutschland"—a history of dramatic music and poetry in Germany. His reputation is likely to be enhanced by the publication of his "History of French music," the first two parts of which we have now to notice. Of these the first is the history of the "Chapelle Royale" of the French kings, while the second treats of the history of the guild of "Ménétriers" and of the so-called "Rois des violons" in France.

Dr. Schletterer has chosen, in both these sections of his work, subjects the treatment of which involves special difficulties, because the author has to deal very largely with that earlier time when the art and science of music were in their infancy. The amount of labour necessarily involved in the compilation of the materials can hardly be imagined excepting by an examination of the book itself; and the very character of the investigations required would naturally have a tendency to induce a certain heaviness in the author's style. After long working among musty old tomes and dust-covered manuscripts, it would not have been surprising had Dr. Schletterer been infected by the dryness of his surroundings; but it is one of his chief merits that he has made his book thoroughly interesting throughout. We are of course not in a position to test for ourselves the accuracy of many of his statements; we are, nevertheless, from the internal evidence of the work and from the manifest thoroughness with which the author has gone into his subject, quite prepared to receive him as a trustworthy authority.

The word "Chapelle," which originally means a chapel, is applied both in France and Germany to the artists, both vocal and instrumental, who take part in musical performances, sacred or secular. This meaning of the term may be seen in the word "Capellmeister," the German name for a Conductor—literally the director of a "Capelle," *i.e.*, a chorus and orchestra. Thus by the "Chapelle Royale," or "Hofcapelle" (to use Dr. Schletterer's own word), to the history of which the first section of his work is devoted, is meant the singers and players who performed in the royal chapel, and not the building itself. In his introduction our author gives the etymology of the word "chapelle," which is interesting enough to deserve quotation:—

"Among the relics especially revered by the kings of France, was that cloak of St. Martin, Bishop of Tours, (died about 400 A.D.) which he, as he possessed nothing else, cut in half, to cover with one half of it the nakedness of a poor beggar, retaining the other half for himself. When the Merovingian kings undertook a crusade they always with great ceremony took this relic with their own hands from the tomb of the pious man, entrusting it to the special care of a reliable brave and exalted officer. The chest in which this cloak (*chape*) was kept, was called *chapelle*."

"... The clergy entrusted with its care were called *chapelains*. In a legal record of the time of Childebert III. (710, A.D.) the name "chapelle" is already found transferred to the royal oratory in which this devoutly revered chest was guarded and preserved. Since this time the word indicated that building, originally intended for divine service, in which the distinctive arrangements of a church, the font and chancel, were wanting. As choral performances were frequently held in these buildings the name was at last applied to those who regularly took part in such performances. Consequently, as it was the custom at the courts of princes to appoint musicians whose art was chiefly used for secular purposes (court festivities, &c.), the word already in vogue was made to serve also for musical societies unconnected with the church. In the present day the word "Capelle" is used to signify any body of musicians regularly working together, whether in the church, concert-room, theatre, or army."

The quotation we have just given furnishes a good example of Dr. Schletterer's style. As he commences his history with the period of the Merovingian kings—from 481, A.D.—it is obvious that, from a purely musical point of view, there can be but little to say in a great part of his volume, because music, as we understand it, is hardly more than three hundred years old. By means of biographical sketches and anecdotes, our author enlivens his text; and the arid desert over which he passes is relieved by so many oases that the reader pursues his journey without a feeling

of weariness. A capital story is told of Charlemagne at Amiens, and an incompetent chorister (p. 27), which its length unfortunately prevents our quoting. Excellent notices are given of Hucbald, and of Guido d'Arezzo, the inventor of the present system of musical notation. The Discant and Faux-Bourdon are described, the former being a counterpoint, sometimes very florid, placed above the *canto-fermo*, while the latter was a three-part song, the upper part a fourth above and the lowest a third below the *canto-fermo*. The freedom of counterpoint of the discant appears to have degenerated into licence, to judge from some protests against it quoted by our author. J. Cotto, in the thirteenth century, says, speaking of Discant, that he can only compare the singers to drunken men, who luckily find their way home, but have no idea by what road; and De Muris says on the same subject, "How can men have the face to discant who know nothing at all of concords? their voices wander round the tenor without rule; by mere chance they throw their notes about like a stone, which, hurled by an unskilful hand, scarcely hits once in a hundred times." In another work, the "*Speculum Musicæ*," the same writer attacks singers in the following strong language:

"O roughness! O beastliness! to mistake an ass for a man, a goat for a lion, a sheep for a fish! just so they confound consonances and dissonances, so that one cannot distinguish the one from the other. They are like a blind man trying to cudgel a dog!" (p. 65).

Interesting notices are given of Adam de la Halle, Okeghem, and Dufay; and our author then treats of the old "mysteries." Some of these must have been of most unconscionable length, as they sometimes occupied a week in performance. Dr. Schletterer tells us of one written in the fifteenth century by Simon Greban, which contained 80,000 verses, and employed 485 *dramatis personæ*!

In Josquin des Prés our author considers that "we meet for the first time a composer who makes on us the impression of genius"; though he adds that too much pedantic artifice, in accordance with the taste of the time, is to be met with in some of the musician's works. A good anecdote is told of Josquin and his royal patron, Louis XII. The king was particularly fond of a certain popular song, and desired Josquin to arrange it for several voices, and to include a part for himself (Louis). The last condition was rather a puzzle for the composer, as the king knew nothing of music, and had a very bad and unpliant voice; however, he set to work, wrote a canon on the melody for two boys' voices, added a part for the king which he marked "*Vox Regis*," consisting of only one constantly repeated note, and placed below a bass part which he took himself. Those who have read Devrient's "*Recollections of Mendelssohn*" will remember that the same thing is done in the "*Son and Stranger*," the small part of Schulz (written for the painter Hensel) being all on one note. For another capital story of Josquin, unfortunately too long for quotation, we must refer readers to pp. 117 and 118 of the volume.

Church music must have been in what to us appears almost a ludicrous state in the fifteenth century. It is well known that many masses were composed in which popular tunes were taken as *canti fermi*; and Dr. Schletterer believes, apparently with good reason, that these melodies were sung to their original text, while the other voices sang portions of the liturgy. Imagine the tenors singing such words as "My husband has defamed me" or "Kiss me, my love," while the rest of the choir intoned "Kyrie Eleison" or "Agnus Dei." But the words seem to have been matters of altogether secondary consideration, since we find even the great Josquin setting to music with the utmost seriousness the genealogy of Christ.

We reluctantly pass over the interesting notes on French music in the sixteenth century, as well as the accounts of Lulli and the celebrated "*petits violons du roi*," to come to a more modern period. When we reach the time of the First Empire familiar names crowd the pages. Paisiello, the formerly popular, though now almost forgotten, opera composer, was director of music to Napoleon when First Consul; he was succeeded by Lesueur, the precursor of Berlioz as a composer of programme-music, of whose life an excellent sketch is given. In Appendix C to the volume, the list of the members both of Napoleon's "*Capelle*"—

*i.e.*, full choir and orchestra—and of his "*Privatmusik*" is given. The former, conducted by Lesueur, and with Piccinni as one of the accompanists, included names no less eminent than those of Madame Branchu, Nourrit, and Derivis in the vocal, and R. Kreutzer, Baillot, Tulou, and Vogt in the instrumental department; while Ferdinando Paër was Conductor of the Emperor's private music, and Crescentini was among the singers. After the restoration, the royal music appears in a state of even greater splendour. Under Charles X. the conductorship was shared by Lesueur and Cherubini. A full account is given of the coronation of the monarch, for which occasion Cherubini composed his celebrated mass in A; and it is interesting to learn that the chorus at the ceremonial consisted of twenty sopranos, twenty altos, twenty-eight tenors, and twenty-eight basses; while in the orchestra there were sixty-six strings, twenty-eight wind, and eight percussion instruments—a very different proportion, it will be observed, to that which usually prevails in this country.

We have designedly devoted the greater part of our notice to the first part of Dr. Schletterer's work, because it is of more general interest than the second, which treats of the Corporation of Minstrels. It must not be thence inferred that we consider this latter section inferior to the first; but it will attract the attention of specialists more than of the average reader. We have wholly failed in our purpose if we have not succeeded in showing that the author has produced a work not only of high historical value, but of an eminently readable character. To those who are acquainted with the German language we cordially recommend it.

*Original Compositions for the Organ.* No. 33. *Sonata*. By Oscar Wagner. [Novello, Ewer and Co.]

In our last December number we noticed some "Miniatures" for the organ by this composer. The present is a far more important work, and one calculated to tax the executive capacity of skilled organists. It commences with a brief but stormy and restless *allegro risoluto*, in E minor ostensibly, but so full of chromatic passages in chords and arpeggios that the tonality is vague and the effect confused and unsatisfactory. Far more pleasing is the next movement, a flowing and melodious *largo* in C, as simple in outline as the *allegro* is wild and involved. The final *allegro molto* is a partial return to storm and stress, but relief is afforded by one melodious theme which appears twice in the course of the movement. The composer does not seem to have made up his mind whether the Italian or his native tongue is to be preferred for musical terms. It is rather confusing, for example, to read "*sehr zart*, pp.;" or "*sehr breit, rallentando*," and the like.

*Rustic Coquette.* Ballet for four voices. Poetry by Dibdin, junior. Music by F. Champneys.

*Evening.* Four-part Song. Poetry by the Rev. H. C. Shuttleworth. Music by George C. Martin.

*O, too cruel fair (Crudelissima Donna).* Madrigal for Five Voices. Music by W. S. Rockstro.

*The Miller's Wooing.* A Choral Ballad. Poetry by Julia Goddard. Music by Eaton Fanning.

*When twilight dews.* Poetry by Thomas Moore. Music by James L. Gregory, F.C.O.

*The East Indian.* Four-part Song. Poetry by Thomas Moore. Music by James L. Gregory, F.C.O.

*When at Corinna's eyes I gaze.* Madrigal for Five Voices. Written and composed by Charles H. Lloyd.

[Novello, Ewer and Co.]

THESE songs are published in "Novello's Part-Song Book" (Second Series), and may be cordially commended to Choral Societies in search of novelty. Mr. Champneys' song, which stands first on our list, is well expressive of the quaint words selected by the composer, the change into the tonic minor, to illustrate the mournful result of the rustic's coquetry, being extremely happy. "Evening" is a placid melody, appropriately harmonised, easy to sing and certain to please. Mr. Rockstro's Madrigal, containing fragments of well-known plain chants, is a good specimen of genuine artistic workmanship. It is written throughout in the true Madrigal spirit, and deserves, as it will no doubt obtain, a widely-spread recognition of its merits.



Mr. Eaton Fanning will materially add to his rapidly increasing fame by "The Miller's Wooing," for which he has written orchestral parts, as well as a pianoforte accompaniment. It is a thoroughly descriptive little work, full of good dramatic points, and likely to obtain as much popularity as his "Song of the Vikings." Although no doubt the effect of the piece will be materially aided by the accompaniment of an orchestra, we may say that the pianoforte part is extremely well written. There is but little attempt to do more than colour Moore's words with a sympathetic melody in Mr. Gregory's "When twilight dews," and the same may be said of his "East Indian"; but there is much refinement in his treatment of both these songs, and the excellent manner in which they are harmonised entitles the composer to unqualified praise. Mr. Charles H. Lloyd is his own poet in the five-part Madrigal "When at Corinna's eyes I gaze," and we are bound to say that in both words and music he has proved himself a genuine artist. Apart from the melodious character of his work, the counterpoint throughout is of a very high order; and we earnestly draw the attention of Madrigal Societies to a composition of such exceptional excellence.

*The Fays' Frolic. A Cantata for Female Voices.*  
Written by Edward Oxenford. Composed by Franz Abt.  
[Novello, Ewer and Co.]

THERE can be no question that Franz Abt has a special talent for composing Cantatas for female voices; and the many who have experienced much gratification from hearing such charming little drawing-room Operas as "The Water Fairies," "The Silver Cloud," "The Wishing Stone," &c., will be glad to find that the list has been recently enriched by the publication of the one before us. The argument of the "Fays' Frolic" states that in Fairyland it is the custom for all the Fairies, Fays, and Elves to gather together on a certain day in the Spring of each year, in order to do homage to the Fairy Queen, who, in return, graciously accedes to whatever reasonable requests her subjects may make for the ensuing year. The Queen dwells with her Court on a beautiful island in the Southern Seas, whither the fairies flock and indulge in songs and dances. After a brief introduction the vocal part begins with a melodious chorus, amongst the many beautiful points in which may be mentioned a change from E to C major, which is not only effective in itself, but thoroughly in sympathy with the words. A Recitative and Air for soprano, although appropriately unpretending, have sufficient interest to engage the attention of the audience; and the succeeding Duet, for soprano and mezzo-soprano, "Full often, when the world's at rest," preceded by a Choral Recitative, is a charming composition, which would assuredly take rank even apart from the work in which it appears. After a well-written Chorus, an excellent contralto solo, "Welcome, sisters, here to-day," occurs, the effect of which is much heightened by some extremely refined figures in the accompaniment. The following chorus, "O silv'ry moon, raise up the lamp," accompanied throughout in triplets, and the Trio, Chorus, and Finale, "Across the sea now hasten we," bring to a conclusion one of the most fascinating little Operettas for the family circle we have yet seen, and one the popular character of which must ensure for it an enduring appreciation.

*The Hymn Te Deum Laudamus.* By the Rev. Francis Pott.  
[Rivingtons.]

THIS volume commences with an essay on the Te Deum considered in its historical and literary aspects, after which the other canticles are discussed in like manner but more briefly. The practical object in view is to bring about a more correct musical rendering of these portions of the liturgy, and especially of the Ambrosian Hymn, which has suffered not a little in the process of translation. Thus, as the Rev. Mr. Pott observes, "the pronoun Te, Tibi, Tu, which in the Latin stands so emphatically first in every verse where it occurs at all, has been deprived of its force by the translator, who, apparently not seeing the loss incurred thereby, has varied its position much more freely than the English idiom demanded." The writer inclines to the belief in a dual authorship of the Te Deum, not only

from the difference in style of the last eight verses, but from the fact that ancient MSS. exist in which these verses are wanting. The remarks on the principles of true antiphonal singing are valuable and may be commended to the notice of the clergy and organists. The attention of church composers may also be directed to this little volume, which contains much that will be serviceable to them in the task of setting the canticles, and did space permit we might quote many points of interest, not because we agree with everything the author advances, but because he opens up questions the full discussion of which may be fruitful in results. The book is not so well put together as it might be. The superabundance of footnotes makes it tiresome reading, and there is no valid reason why the matter contained in most of them should not have been incorporated in the regular text.

*A Festival March for the Organ.* By E. C. Bentall.  
[Conrad Herzog and Co.]

THE composer of this piece has apparently little regard for the dignity of style which should surely characterise music written for the "king of instruments." Festive Marches may be spirited and brilliant of course, but they need not be flippant and trivial, which Mr. Bentall's piece certainly is. At the same time, it is undeniably tuneful, and amateurs of a certain class would pronounce it "sweetly pretty." On page four, line four, the left hand part is erroneously given in the bass clef, the treble being obviously intended.

*Magnificat and Nunc dimittis in E flat.* By James Langran.

*Magnificat and Nunc dimittis in F.* By Thomas Adams.  
[Novello, Ewer and Co.]

MR. LANGRAN'S setting of the evening canticles is intended for parish choirs, and is therefore designedly simple. It flows along in plain four-part harmony without so much as a double bar except at the "Gloria Patri." Mr. Adams's version is, on the contrary, divided into many sections, some of which are for solo voices. The Service cannot, however, be described as elaborate, contrapuntal writing being indulged in to a very limited extent, while the harmonies are, for the most part, diatonic.

*Impromptu pour le Violon; avec accompagnement de Pianoforte ou d'Orchestra.* [Novello, Ewer and Co.]

*Romance, pour le Violon; avec accompagnement de Piano.* [Augener and Co.]

Par Christian Ersfeld.

AMONGST the graceful and melodious trifles for drawing-room performance these pieces may be conscientiously recommended to amateur violinists, who are often at a loss for duets with the pianoforte which shall not seriously tax the powers of either performer. Of the two we prefer the Impromptu, in G minor and G major, which, as will be seen, has orchestral accompaniments; but the Romance has decided merit, and is a fair specimen of an unpretending sketch for unpretending players.

*La Pluie de Perles.* Pour Piano. Par G. A. Osborne.

*The Harmonious Blacksmith.* Composed by Handel.

*Invitation à la Valse.* Composed by C. M. von Weber.  
[Frederick Pitman.]

WE have selected the above three pianoforte pieces from a large number of popular works lately issued in a collection called the "Paternoster Row Edition." As no notice of such well-known compositions can be expected, our attention is naturally directed to the examination of any new feature in this edition; and finding "Edited and Fingered by Arthur H. Brown" on the title-pages, we can only presume that they are forwarded to us for a review upon the method of fingering adopted. We have, of course, no desire to force any system of our own upon others, but when we see in "The Harmonious Blacksmith" *legato* passages broken by the fingering—as in bar 1, line 3, and in bar 2, line 4, of the first variation, where the fourth finger is taken off E and placed upon the A below it—we are bound to protest against it simply because the music cannot be played as the composer intended. We may say, however, that the pieces are carefully edited and excellently got up.

*The Thistle.* A Miscellany of Scottish Song. With Notes Critical and Historical. By Colin Brown. Instrumental Accompaniments and Harmonies by James Merry-lee, A.C.

[London and Glasgow: William Collins, Sons and Co., Limited.]

HAD this book no other claim upon our notice than the fact of its being an excellent collection of Scottish songs, appropriately harmonised and accompanied, it would certainly deserve an extensive sale. But it has also a powerful attraction in the "Introduction to Scottish Music," contributed by Mr. Colin Brown, Euing Lecturer on the Science, Theory, and History of Music at Anderson's College, Glasgow, who tells us in his Preface that "the principles and construction of Scottish music have been misunderstood, and its peculiar characteristics so strangely mistaken that much of the music has been misrepresented by erroneous notation, and also by an application of the laws of harmony out of keeping with the genius and structure of the melodies." Many practical proofs of the truth of this assertion are given in the course of the volume; and we are certain that all genuine lovers of these old tunes will peruse the book with the utmost interest. It is truly said that although the pentatonic form of the scale is used in Scottish melodies, it is almost as much so in the national music of other countries; and there are innumerable tunes of undoubted Scotch origin where the fourth and seventh are freely used. Mr. Brown, indeed, says that we find Scottish music constructed upon the seven modes, on the same principle as the ancient Greek modes and the Gregorian tones, three of these modes being major and four minor. Anxious enquirers into this matter must be referred to the book itself, where ample proofs will be found of the soundness of the Euing lecturer's investigations upon the subject.

*Trois Petites Esquisses.* No. 1, Promenade; No. 2, Polonia; No. 3, Petite Chaconne. Pour le Piano. Par G. Bachmann. [William Czerny.]

THESE three well-written and effective trifles may be commended to teachers who desire that the simple music which they supply to their pupils shall shadow forth the style and feeling of more elaborate compositions. No. 1 has a pleasing legato theme, appropriately harmonised; No. 2, although reminding us perhaps too much of Chopin, is sufficiently characteristic to justify its title; and No. 3 is not only flowing and melodious, but an excellent study for young players, who cannot be too early taught that the left hand should not be a mere attendant upon the right.

*La Harpe Eolienne.* Nocturne pour Piano. Par J. Leybach. [Joseph Williams.]

SUCH elegant trifles for the pianoforte as the composer of this piece has occasionally given us are worthy of favourable mention, although not calling for any detailed criticism. An original composition of any kind has always more claim to our attention than the so-called "Fantasia" upon well-known airs, in most of which some of the tenderly loved and unassuming friends of our early days are so mercilessly disfigured as to be scarcely recognisable. "La Harpe Eolienne," perhaps, may do as well as any other title for the sketch before us; but considering that it is merely built upon a graceful melody in 12-8 rhythm, and that—unless a chromatic scale is presumed to represent it—the "eolian" effect is nowhere observable, we should have preferred to accept the piece simply on its own merits as a "Nocturne." Like all Leybach's works, it is well written for the instrument, and not too difficult for moderately advanced players.

*Lcs Cloches du Village.* Pour Piano. Par G. Ferraris. [Forsyth Brothers.]

THIS characteristic and effective little piece, although bearing a somewhat conventional title, is deserving of warm commendation. The figure given out at the commencement is ingeniously preserved throughout the composition; and, though in the unusual key of F sharp major, it will not be found difficult either to read or to execute. Apart from its attractive musical qualities, we can conscientiously recommend the piece as an excellent study for touch in both hands.

*Pitman's new Pianoforte Tutor.* By Arthur H. Brown. [F. Pitman.]

As this Tutor has been recently published, it may unquestionably be termed "new"; but, on a close examination of the work, we fail to discover anything novel in its contents. The arrangement of the material, however, is extremely good, and the explanation of all that it is necessary for young pupils to become acquainted with is, with few exceptions, so clear, as to be easily understood. Let us, however, at once say that we do not think a child should be told that "B sharp is played on C," but that B sharp is played on the white key more frequently called C. Again, we cannot see what the author means by saying "the spaces of the treble staff collectively form the word *Face*"; so also do the three lines both above and below it." Assuredly, notes upon three lines cannot spell a word of four letters; and it is obvious, therefore, that *Face* can only be spelt by taking in one of the staff lines. The lessons throughout the book are not only well selected, but carefully arranged; and the occasional introduction of chants and hymn tunes is a feature deserving commendation. There is also a brief dictionary of Italian terms used in music, with an attempt to give the correct pronunciation by means of English letters, a task in which the author has, we think, been fairly successful. Descriptive words in other languages have, however, iatterly so crept into musical publications that many of these must also be included in Tutors which profess to keep pace with the time.

*Collection of Celebrated Violin Duets.* Selected, progressively arranged, and edited by J. T. Carrodus. [F. Pitman.]

STUDENTS of the violin will find this an excellent selection of works for practice. The eight books—containing pieces by F. Derckam, M. Gebauer, J. Pleyel, J. W. Kalliwoda, J. B. Viotti, and L. Spohr—are so carefully arranged in the order of difficulty as to lead the pupil slowly, but surely, onward; the talent and large practical experience of Mr. Carrodus affording a sufficient guarantee, not only of the merit of the duets chosen, but of the able manner in which they are edited.

*Te Deum and Jubilate in G.* By T. Creswell Dean. [Novello, Ewer and Co.]

THIS setting of the "Morning Canticles" would be known in Cathedral choirs as a full service, no solo voices being required. At the same time its distinctive features are neither brevity nor simplicity. Though the display of contrapuntal skill is extremely modest, the accompaniment is for the most part independent of the voice parts. The composer indulges freely in transitions of key, and repeats words and sentences at pleasure in order to secure the desired musical effect. In general the style is vigorous rather than melodic, and modern without being unchurch-like.

#### FOREIGN NOTES.

THE announcement which we are able to make of the discovery, at Leipzig, of two hitherto unknown compositions by Beethoven—viz., two complete Cantatas, one commemorative of the death of the Emperor Joseph II., and the other celebrating the accession to the vacated throne of Leopold II. of Austria—will be hailed with satisfaction and delight by every amateur. We refer our readers to the more detailed notice of the event given in another column.

We are glad to notice in German papers that it is proposed to erect a statue of Carl Maria von Weber at his native town of Eutin, in Holstein, to be inaugurated in connection with the centenary of his birth on December 18, 1886. There is abundant reason why Englishmen should take an active interest in the homage thus proposed to be offered to the genius of a composer whose "*Der Freischütz*" has been the most popular opera of foreign origin ever presented on the English stage, and whose "*Oberon*" was written, by the dying hand of the master, for England. Subscriptions for the purpose indicated will be received by the Honorary President, Freiherr von Liliencron, Schleswig, Germany.

We extract the following from the *Allgemeine Deutsche Musikzeitung*, of Berlin:—"On the occasion of the recent funeral of the actor La Roche, at Vienna, Herr Oberkirchenrath Witz-Stöber delivered an oration which has produced a deal of sensation on all sides, and which, moreover, contrasts strangely with the effusive strictures relative to art and religion, indulged in by a certain portion of the press at the time of the first performances of Wagner's 'Parsifal' 'Who would have credited,' the reverend speaker remarked *inter alia*, 'who would have credited some few decades since, when La Roche first commenced his most successful career, that a member of his profession would ever become the recipient of such marks of honourable distinction as were so justly conferred upon him? Times, however, have changed in this respect; and whom have we to thank for this change? Surely, in the first place, the great artists themselves, whose legitimate successor La Roche was. They have submitted their whole natures to the refining influence of true art, they have conquered their own position in society; they have compelled the world to recognise their just claims as fellow-labourers in the grand task of the moral education and elevation of human society.' . . . It is gratifying to meet with such language emanating from a high clerical quarter; gratifying to see, for once, the possibilities of the stage, as a morally ennobling agent, admitted into a co-relationship with the church on the part of one of its ministers, whose personal views are evidently not hampered by a want of courage to express them in public."

The project has been gaining ground lately of establishing, somewhere in Germany, a "Richard Wagner Museum," or national collection of mementos connected with the late reformer and his works, similar to those already established at Salzburg and at Frankfort, with reference respectively to Mozart and Goethe. The interesting scheme appears to have been initiated by Herr Oesterlein, of Vienna, in his recently published pamphlet entitled "Entwurf zu einem Richard Wagner Museum," while important offers have already been made on the part of distinguished collectors in support of the cause. Amongst the latter may be mentioned Herr Emerich Kastner (editor of the new music journal *Parsifal*), who has generously proffered his entire collection of *Wagneriana*, comprising some 6,000 numbers, in the event of the project being realised.

A monument, sufficient funds for which had been collected for some time past, is at last to be erected, at Darmstadt, to the Abbé Vogler, the profound, if somewhat erratic, theorist and composer; the revered master, moreover, of C. M. von Weber, and Meyerbeer, in which latter capacity he will doubtless be longest remembered in the annals of musical history. Meanwhile the people of Darmstadt will offer but a tardy tribute of gratitude in erecting a memorial to one whose personality and acquired fame have added not a little to the artistic influence once exercised by the small residential town under its first Grand Duke.

Three private representations of Wagner's "Parsifal" were given in the early part of last month at the Munich Hof-Theater, when the eccentric King Louis of Bavaria formed, as usual, the sole audience.

A new Oratorio by Friedrich Kiel was recently performed for the first time by the Berlin Academy of Arts, under the direction of Professor Joachim. The new work, which bears the title of "The Star of Bethlehem," created a profound impression, and, like some of its predecessors from the same pen, is said to be entitled to a foremost place among the sacred compositions of the present day.

The following was the interesting programme of leading performances in connection with the twenty-fifth annual meeting of the Allgemeine Deutsche Musik-Verein, held at Weimar during the five days from the 23rd and 27th of last month, viz.—Scenic representation (at the Hof-Theater) of Liszt's "St. Elizabeth," Berlioz's "Te Deum," Raff's Oratorio "Weltende," Symphonies (Draeseke, Lassen, and Glasuoff); violin concertos (Raff and St. Sâens); piano-forte Concertos (Brassin and D'Albert); Kaisermarch (Wagner); Chamber-works (Volkmann and Brahms); "Graner Featresse" (Liszt); concluding with (at the Hof-Theater) Felix Weingärtner's Opera "Sakuntala." Franz Liszt was expected to be present.

The twenty-fifth anniversary of the existence of the Male Choir Association of Bonn (the native town of Beethoven) will be celebrated on the 10th and 11th of August next. The festive proceedings are to include a competition, on a grand scale, of similar associations from all parts of the Fatherland; among the contributors of prizes being the Empress and the Crown Prince and Princess of Germany.

Victor E. Nessler's new three act Opera "Der Trompeter von Säckingen," was brought out at the Leipzig Stadt-Theater, on the 4th ult., and achieved a decided success, which has been confirmed by subsequent repetitions. The subject of the new work is borrowed from Scheffel's deservedly popular epic poem of the same title, and appeals thus *à priori* to the sympathies of German hearers; a circumstance which the writer of the libretto, Herr Rudolf Bunge, is said to have availed himself of with considerable skill. The music is generally admitted to be on a level with the same composer's "Piper of Hamelin," recently introduced to London audiences.

The "Zelter'sche Liedertafel" (Male Quartet Society) of Berlin celebrated in an appropriate manner the twenty-fifth anniversary of its formation last month. The Society is the oldest of its kind in Germany, having been founded by Zelter—the whilom Berlin professor, the friend of Goethe, and the early instructor of Mendelssohn—in the year 1809, and it originally fostered a distinctly patriotic tendency, which burst into full blossom during the wars of liberation of the Fatherland a few years later. The present Conductor of the "Liedertafel" is Herr Blummer.

It is stated that the number of existing Wagner Societies, both in Germany and elsewhere, is 300, comprising some 5,000 members—not a very overwhelming army, numerically, but constituting a sufficient phalanx for an active propaganda. According to arrangements recently concluded, special facilities will be accorded to members for the purpose of visiting the annually recurring representations of the "Festspiele" at Bayreuth.

The grand historical town of Aachen (Aix la Chapelle) is already busy with preliminary preparations for a music festival of exceptional proportions, to be held there next year, and intended to combine the celebration of the second centenary of the birth of Bach and Handel—the two great masters of polyphonus art having been born within a year of each other. According to the present scheme, two days of the Festival will be devoted to the works of the Centenarians, and a third to those of Liszt; an association the appropriateness of which some of the ardent admirers of the two first-named masters may feel inclined to question.

The inauguration of the Bach monument, at Eisenach, referred to in our last issue, has had to be postponed in consequence of a flaw in the cast of the statue. It will now take place on September 28 next, with the programme already indicated.

A conservatorium is to be founded in the coming autumn at Carlsruhe, under the special patronage of the Grand Duchess of Baden. Herr Vincenz Lachner, the well-known composer and chief Conductor at the Carlsruhe Hof-Theater, has been nominated director of the projected institution.

Theodor Wachtel, the veteran German tenor, whose extraordinary range of voice first astonished the world of amateurs some thirty years ago, is becoming equally phenomenal as regards the exceptional preservation of his vocal powers. Wachtel recently sang, for the gooth time, his favourite part of *Chapelou*, in the "Postillon de Lonjumeau," at the Walhalla Theatre of Berlin. It should be added, however, that the singer's *répertoire* has always been an exceedingly limited one.

Professor Wüllner, of Dresden, has been nominated successor to Dr. Ferdinand von Hiller as Principal of the Cologne Conservatorium, and Conductor of the Gürzenich Concerts.

M. Padeloup, the founder and Conductor of the Concerts Populaires at Paris, has decided to relinquish an undertaking with which his name has been for so many years associated. For twenty-three years M. Padeloup has wielded his *bâton* at these Concerts enthusiastically, yet discreetly, fighting, in more than one instance, like a gallant general, the battle of true art against either the

prejudice or the perverted taste of his countrymen. In withdrawing now from the strife, M. Padeloup does so as a conqueror, leaving the field to those who have imitated his example—M. Colonne and M. Lamoureux—and who are likely to reap the substantial benefit of his exertions—a satisfaction which, it would seem, has been denied to him in the measure he deserved. A grand benefit Concert was announced to be given to the originator of the Populaires at the Paris Trocadéro, on the 31st ult., at the instigation of M. Colonne, the Conductor of the Châtelet Concerts. We shall be much mistaken if, in our next issue, we are not able to report the vast building in question to have been crowded in its every part on the occasion referred to, which indeed will be the case if only young musical France will pay its tribute of gratitude to one to whom, in the matter of true artistic progress and taste, it owes so much.

According to a statistical notice just published, the average receipts during the past season of the three leading orchestral Concert institutions of Paris have been for each performance as follows: Châtelet Concerts (Conductor, M. Colonne), 8,895 francs; Château d'Eau Concerts (Conductor, M. Lamoureux), 4,400 francs; Concerts Populaires (Conductor, M. Padeloup), 3,723 francs.

A new opera, by M. E. Diaz, entitled "Benvenuto Cellini," will, according to *Le Ménestrel*, be brought out next season at the Paris Theatre Italien. As Berlioz has written a fine opera of the same title, M. Diaz's venture must be considered a somewhat bold one.

It is stated on good authority that the new opera upon which Verdi has been for some time engaged will be founded upon Shakespeare's "Othello," following the lines of that drama pretty closely. Arrigo Boito, the composer of "Mefistofele," has furnished his veteran brother-artist with the libretto, which, amongst other matters of stage "business," introduces a comic element, in a Shakespearian sense, in the persons of *Cassio* and *Rodrigo*. Verdi is said to be taking especial pains in the elaboration of this composition, the idea for which he conceived long ago. An "Ave Maria," to be sung by the ill-fated *Desdemona* on the occasion of her final meeting with her equally hapless husband, will prove, it is asserted, the gem of the last act. Little enough has, however, so far transpired regarding the maestro's progress with the score of the new work, the title of which will probably be some other than "Othello" to avoid the appearance of rivalry with Rossini's opera of that name, and for which, it is said, Verdi himself entertains a special reverence.

On the occasion of the opening of the Turin Science and Art Exhibition, on April 26, a festive Cantata, composed by the Maestro Faccio, was performed in the Rotunda of the building, which, our correspondent assures us, is a perfect success both as regards artistic beauty and acoustically.

The Antique Art Commission in connection with the above exhibition have conceived the interesting idea of constructing a theatre at Turin on the model of that which existed in that town in the 16th century, and of representing there the "Adonis" of A. Poltlen, with a *mise-en-scène* entirely in conformity with that in vogue during the period in question. Poltlen died in the year 1494.

Signor Tamberlik, the Nestor among operatic tenors, has lately given two farewell Concerts at St. Petersburg to crowded and enthusiastic audiences; the substantial net result having been 13,000 rubles.

An interesting pamphlet concerning Wagner's last stay at *La bella Venezia*, with some characteristic remarks as to the personality of the poet-composer, has been published at Venice. The title is "Wagner a Venezia," and the author, Dr. G. Norlenghi.

Beethoven's "Fidelio"—if continental journals be rightly informed—will be produced for the first time at St. Petersburg during next season—i.e., some seventy years after the first production of this sublime masterpiece at Vienna. The announcement appears scarcely credible, and certainly does not reflect favourably upon the artistic life of one of the leading capitals of Europe, which, moreover, annually lavishes such enormous sums upon its favourite *prime donne*.

A musical Dictionary, the first of its kind in the Dutch language, has just been published at Amsterdam. The author is M. H. Viotta.

The death is announced, at St. Petersburg, on the 17th ult., of M. Louis Brassin, who during the last six years has been a leading professor at the Conservatoire of the Russian capital, and whose eminent and sympathetic qualities as a pianist will be well remembered by English concert-goers. M. Brassin, it appears, was expected to have taken an active share in the proceedings of the annual meeting of the Association of German Musicians, referred to in the Weimar paragraph of our present "Notes."

Friedrich Smetana, the gifted Bohemian composer, a pupil of Liszt (whom he emulated in a series of "Symphonic Poems" of considerable merit), and founder of a Conservatoire at Prague, died at that town last month, at the age of sixty.

## CORRESPONDENCE.

### FREE ORGAN RECITALS IN LONDON.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read with interest your remarks as to "Free Organ Recitals in London."

I think it would be a waste of money for the Corporation to build an organ in the Guildhall while there are so many halls with organs in various parts of London, any of which could be hired and a duly qualified organist appointed.

Moreover, I don't think that those who know London well would consider the Guildhall its "Town Hall." The only building in London at all worthy of such a name is, surely, the Royal Albert Hall. Now, in this hall there is, as all Londoners know, a magnificent organ, on which, however, Recitals are hardly ever given, and I would suggest, if the Corporation can hire the hall from the Commissioners, that they appoint their organist, and that the Recitals be started forthwith. The gallery and balcony should be free, which would accommodate about 6,800, and a small charge might be made for the arena and other parts of the hall. Programmes should be free, of course.

The District Railway puts the Albert Hall in rapid and frequent communication with all parts of London, and, I think, considering the hall's great size, and fine organ, it is especially adapted for the object in view.

I shall be happy to contribute to any preliminary expenses that may be incurred, and I would suggest that if the Corporation won't move in the matter an influential committee be formed to carry out the above scheme, the cost of which, I feel sure, would be readily met by annual subscriptions from the musical public of London.

I am, Sir, your obedient Servant,

STANLEY A. BURRELL.

93, Bedford Road, Clapham.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The reference in your editorial remarks in the April number of THE MUSICAL TIMES to the organless state of the Guildhall in London induces me to ask a question now which I had intended doing at a later period of the year. I should be very much obliged if you or some kind reader would tell me if any periodical Organ Recitals are given in London during the summer and early autumn months. No Concerts of a superior description are advertised in the daily papers, except those at the Crystal Palace on Saturday evenings, under the direction of Mr Manns, and these are seriously marred by the promenading and talking of many of the audience. I am but a recent peruser of your excellent periodical, and trust you will excuse my thus intruding on your correspondence columns. My own musical performances are nil, and my musical friends are mostly away from town, so that the periodical is inexpressibly dull to one whose principal recreation is high-class music.

L. S. POWELL.

### THE ALTO VOICE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I crave a space in your valuable paper to protest against the gradual disuse of the "alto" voice by our leading Choral Societies? It is, I think, a very great mistake to do away with altos and substitute contraltos

oratorio music, at all events. Curiously enough, at one of our most celebrated choirs this is being gradually done, as I am informed, through the Conductor holding the opinion of ladies' superiority, while he himself is an alto, and has had several relatives in the profession with that voice. Hoping my protest will avail to lessen this (as I conceive) injustice to a very useful and beautiful voice,

I remain, Sir, yours faithfully,

WILLIAM S. ANDERSON.

Upper Thames Street, E.C., May 19, 1884.

#### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

B. M. P.—You should address your queries to a professor of the harp.

### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

**ABERDEEN.**—An excellent Concert was given by the members of the Choral Society, in the Music Hall, on Tuesday, April 29, under the conductorship of Mr. John Murray. Vocal solos were contributed with much success. Miss Hadden was an able accompanist.

**ABINGDON.**—The Musical Association's Concert, on the 19th ult., the last of the season, was, musically, a great success. Mendelssohn's *As the hart pants*, Hiller's *Song of Victory*, and a short miscellaneous selection formed the programme, and the performance bore evidence of careful study and practice on the part of the band and chorus. Miss Marianne Fenna, in both the above works, and in her song "Precious stones" (Moir), met with great and deserved applause. Herr Gustave Mirsch performed the Adagio from the Violin Concerto of Max Bruch, and Mrs. Slade Baker played, as a pianoforte solo, Rubinstein's Study in C major. Mr. R. Grice, who was evidently a favourite with the audience, sang two songs in capital style. Mr. Fred. K. Couldrey conducted as usual.

**ABROATH.**—At the Annual Social Meeting of the Amateur Orchestral Society, held on Friday, April 25, Mr. T. Booth, the Conductor, was presented with a handsome marble timepiece, in recognition of his valuable services; and was also the recipient of a present from the same Society for his services as leader.

**ASHBOCKING, SUFFOLK.**—On Sunday afternoon, the 11th ult., an Organ Recital was given, for the first time, in the Parish Church, by Mr. J. Marsh, Organist of the Parish Church, New Walsingham, Norfolk. On Wednesday, the 14th ult., a Concert of Sacred Music was given in the schoolroom. The programme included selections for the harmonium, and, between the parts, two violin solos, by Mr. J. Marsh, accompanied by Mrs. Cowell, the vicar's wife. There was an appreciative audience, and every detail was most satisfactory. The proceeds were given to the Ipswich and East Suffolk Hospital.

**BEDFORD.**—The Musical Society gave its second Concert of the season on the 13th ult., when Cowen's *Rose Maiden* was successfully performed and well received by the audience. The Wedding Chorus was encored, and many other numbers greatly applauded. The accompaniments were played with much taste and discretion by the band. Miss M. S. Eveleigh (a member of the Society) took the soprano solos in a very artistic manner, the other soloists being Madame Mudie Bolingbroke, Mr. Abercrombie, and Mr. Cecil Higgins. The second part included the Overture to *Figaro*, some songs and part-songs, and a harp solo by Mr. John Cheshire. Mr. P. H. Diemer conducted with much skill.

**BISHOP'S STORTFORD.**—The Choral Society gave its first Concert on Tuesday, April 29, in the Great Hall, before a large and attentive audience. The first part consisted of Dr. Stainer's *St. Mary Magdalen*, and the second part was miscellaneous. The soloists were Miss Cosford, Miss E. Thomas, Mr. A. W. H. Hagyard, and Mr. Frank Ward, all of whom were highly efficient. The chorus singing was, on the whole, very good. The piano and harmonium were played respectively by Mrs. P. Sharpe and Mr. F. R. Adams; Mr. P. Sharpe, A.Mus., T.C.L., conducting. The Concert, both artistically and financially, was very successful.

**BOURNEMOUTH.**—The members of the St. Michael's Choral Society gave an evening Concert at the Town Hall, on the 1st ult., under the conductorship of Mr. T. A. Aldridge. The principal vocalists were Miss Emily Paget (medalist of the Royal Academy of Music), Miss G. Atkin, Miss Maggie Reece, Mr. T. Harris, and Mr. G. Atkins. Mr. A. H. Cross presided at the pianoforte, and Miss Briant at the American organ. The first part of the programme comprised Spohr's Cantata *God, Thou art great*, and Mendelssohn's Motet *Hear my prayer*, both of which were given in a manner deserving of the highest commenda-

tion, Miss Paget being particularly successful in the last-named piece. The second part was miscellaneous.

**BRECON.**—The Philharmonic Society commenced its seventh season on Thursday, the 15th ult., when Haydn's *Creation* was performed with full band and chorus in the Priory Church before a large audience. The principal artists were Mrs. Hutchinson, Mr. A. Castings, and Mr. R. J. Tuckwell. Mr. R. T. Heins conducted. The performance was a great success, both musically and financially. In the evening a miscellaneous Concert was given in the Town Hall to a crowded audience.

**BRIGHTON.**—Recitals have been given with much success at the Organ Factory of Messrs. Harper Brothers, on one of their four-manual studio organs just completed, the qualities of the instrument being advantageously displayed in a series of programmes rendered by the following performers: Mr. Frank J. Sawyer, F.C.O., Mr. William Norman Roe, Mr. Alfred King, Mus. Bac., Oxon., F.C.O. (assisted by his pupil, Mr. Lihon), and Mr. J. Crapps, F.C.O.

**BURNLEY.**—An excellent miscellaneous Concert, under distinguished patronage, was given by the Vocal Society, on the 24th ult. Mendelssohn's Ninety-fifth Psalm formed the first part, and both chorus and orchestra entered fully into the spirit of the work, with the result that the performance was one of the finest that has been given under the direction of the able Conductor, Mr. W. A. C. Cruickshank. The second part of the programme was entirely a miscellaneous selection, the soloists being Miss K. Manners, Miss Horner, and Mr. Clough (vocal); Mr. Otto Bernhard and Mr. De Jong (instrumental). Of the part-songs, Cruickshank's "Waken, lords and ladies gay," deserves special mention, and was most effectively rendered.

**BURY ST. EDMUNDS.**—The Choral Society gave its final Concert of the season in the Corn Exchange, on the 5th ult., when Mendelssohn's *Elijah* was well rendered. The choruses, especially "Be not afraid," gave evidence of careful rehearsal. The solo vocalists were Miss Paterson, R.A.M., Miss Hipwell, Mr. J. Probert, and Mr. Poole. Mr. W. Pratt led the band, Mr. E. Iles presided at the pianoforte, and Mr. T. B. Richardson conducted.

**CARDIFF.**—An excellent performance of Mendelssohn's *Elijah* was given at the Drill Hall, by the Choral Society, on April 30. The solo vocalists were Miss José Sherrington, Miss Hilda Wilson, Mr. Edward Lloyd, and Signor Foli. The choruses were finely rendered throughout, and Mr. D. C. Davies conducted with much skill and judgment.

**CARNARVON.**—The members of the Philharmonic Choral Society gave a successful Concert at the large Pavilion, on Thursday, the 1st ult. *The May Queen* (Sir W. Sterndale Bennett) was the work selected on this occasion, and its performance was a gratifying success, reflecting great credit both upon the Society and its able Conductor, Mr. J. H. Roberts, Mus. Bac., Cantab. The solo vocalists were Madame Lizzie Williams, R.A.M., Miss Gayney Griffiths, Miss Hope, Mr. Dyved Lewis, and Mr. D. Jones, all of whom were thoroughly efficient. The choral singing was unusually good. Miss A. J. Williams, R.A.M., Messrs. J. Williams and R. Prichard played the accompaniments. The second part was devoted to a tenor solo competition, when eight amateur vocalists came forward, each selecting his own song, the winner singing "How vain is man," from *Judas Maccabaeus*. The third part was miscellaneous, the Concert ending with the Choral Society's masterly rendering of the chorus from *Tannhäuser* (Wagner), "Hail, bright abode."

**CHELMSFORD.**—The members of the Musical Society gave an excellent performance of Mendelssohn's *Elijah*, at the Corn Exchange, on the 7th ult. The band and chorus numbered about 100 performers, the former comprising some professional gentlemen from London and Ipswich. The singing of the Society was thoroughly good and much appreciated. Miss Jessie Royd, Miss Eliza Thomas, Mr. Alfred Kenningham, and Mr. Thomas Kempton were the soloists, and their artistic efforts gave much satisfaction. Mr. Frye, F.C.O., conducted. At the rehearsal on the preceding evening the President of the Society (the Rev. H. F. Johnson, LL.B., Rector of Chelmsford), on behalf of the members, presented to Mr. Frye a handsome gold-mounted ivory *bâton*, as an expression of their appreciation of his skilful and patient training of the choir during the season.

**CHELTHENHAM.**—The Musical Society concluded its twenty-eighth season on the 14th ult., when a very interesting programme was provided. The Concert opened with J. Barnby's *The Lord is King* (Psalm 97), written especially for the Leeds Festival of last year. This was followed by Dr. Bridge's Motet *Hymn to the Creator*, and Hofmann's Cantata *Melusina*, formed the second part. These works were new to Cheltenham, and all of them were rendered in a manner exceedingly creditable both to band and chorus. The soloists were efficient, special mention being due to Miss Cookworthy, Miss Thirkill, Mrs. Ferguson, and Mr. Haines. Mr. Von Holst was at the harmonium, and the band, numbering twenty-seven, was led by Mr. Teague. Dr. A. E. Dyer conducted as usual.

**CLIVEDON.**—The annual Concert of the Choral Society was given in the Public Hall, on Wednesday evening, the 14th ult. The orchestra numbered forty, under the able conductorship of Mr. H. E. Marchant, Organist of the Parish Church. The first part of the programme comprised Gade's *Crusaders*, the principals in which were Miss E. Visger, Mr. C. Miller, and Mr. Morgan. The choruses were well rendered by the choir. A pleasing variety was afforded by an efficient string band, with Mr. Richardson (of Bristol) as first violin, who performed the Andante and Minuet from Mozart's Thirteenth Quartet. The programme concluded with Macfarren's *May Day*, in which Miss Kate Probert was a charming *May Queen*.

**CORK.**—The concluding Concert for the season of the Musical Society was given in the Assembly Rooms, on Tuesday, April 29. The first part consisted of selections from *The Creation*, and the second was miscellaneous. The solos in *The Creation* were taken by Miss L. A. Hackett, Messrs. R. M. Keating, R. H. Gill, and J. Sullivan. The choruses were excellently rendered.

**DALKEITH.**—The Philharmonic Society gave its annual Concert, in the Foresters' Hall, on Thursday evening, April 24, when Mendelssohn's *Elijah* was performed before a large audience. As a tribute to

the memory of the late Duke of Buccleuch, the Oratorio was preceded by the Dead March in *Saul*. The soloists were Miss Mackenzie, Miss Spaven, Mr. T. E. Gledhill, and Mr. Glencorse. Mr. Damban led the band, Mr. Tait presided at the harmonium, Miss Barrie at the pianoforte, and Mr. Charles Guild conducted.

**DORCHESTER.**—On Tuesday, April 29, the Vocal Association gave a highly successful Concert in the Corn Exchange. The programme commenced with the first part of *Elijah*, which was rendered by a chorus of about 100 voices, and full band accompaniment. The principal vocalists were Madame Scorey (from the Brussels Conservatoire), Mrs. Stedman, Mr. John M. Hayden, and Mr. Bingley Shaw, assisted in the double quartet by local singers. All the solos were excellently sung, and the choruses were given with great precision, reflecting much credit upon the energetic Conductor, Mr. Boyton Smith. The second part consisted of a miscellaneous selection.

**DOVER.**—The Harmonic Society gave its second Concert of the season on Tuesday, the 20th ult., in the New Town Hall, before a large audience. The programme comprised two Cantatas, Gade's *Crusaders* and Cowen's *Rose Maiden*, with full orchestral accompaniments. The following artists were engaged for the occasion:—Madame Worrell, Miss Edith Ayers, Mr. Dyved Lewis and Mr. Frank May, R.A.M. The band and chorus numbered 160 performers. Conductor, Mr. J. W. Howells.

**DUNSTER.**—On Wednesday, April 23, the Philharmonic Society gave its last Concert of the season at the Assembly Rooms, before a crowded audience. The first portion of the programme consisted of the greater part of Handel's *Samson*, and the latter of a short secular selection, including Beethoven's Quintet for wind instruments (Op. 16) and a new song, "The old bridal dress," by the Conductor. The solo vocalists were Miss Fusselle and Messrs. Morgan and Nash, all of whom were highly successful. The choir (consisting of the Dunster, Washford, and Porlock branches of the Society) was very efficient, and there was an effective band of about twenty-two, led by Dr. Mackenzie, of Tiverton. The Conductor was Mr. J. Warriner, L. Mus., T.C.L., Organist of the Parish Church.

**EASTBOURNE.**—An Organ Recital was given in All Souls' Church, on the 21st ult., by Mr. Henry Baillie, Organist and Choirmaster. Selections were played from the works of Mendelssohn, Bach, Handel, Batiaste, Bennett, and Lemmens.

**ENNISCORTHY, CO. WEXFORD.**—On Wednesday evening, the 14th ult., the Choral Union gave its second Concert of the fifteenth season in the Church Institute. Mr. Thomas Yates, Organist and Choirmaster of St. Mary's Church, conducted. The selections from Bach and Handel, "With Jesus I will watch" (*Passion*, "St. Matthew"), "Lift up your heads," and "Worthy is the Lamb," were especially worthy of commendation, the solo in the first-named being expressively sung by Miss M. Wilkinson. Mr. McDermott gave a successful rendering of "But Thou didst not leave." The other solo vocalists were Mrs. Williamson, Mrs. Burchaell, Miss Chambers, and the Misses Preston. The second part of the programme was secular.

**FOLKESTONE.**—A very successful Musical Evening was given on the 13th ult., at the West Cliff Hotel, by Mr. Atherton Furlong, assisted by a number of pupils and Mrs. Bradshaw McKay, Mons. Hollman, Mr. Wilfred Bendall, and Mr. C. Hayden Coffin. The programme was miscellaneous and included Bendall's Cantata *The Lady of Shalott*, the solos and choruses in which were charmingly rendered. The Concert was under distinguished patronage.

**GALASHIELS.**—A Recital of Sacred Music was given in Ladhope Parish Church, on Friday evening, April 25, the programme being selected from the works of the great masters. The solo vocalists were Miss Hunter, Mrs. Callander, and Mr. William Johnston. The singing of "Angels, ever bright and fair," by Miss Hunter, and of "Why do the nations" and "The people that walked in darkness," by Mr. Johnstone, were special features in the programme. Mr. J. R. Brooke gave an excellent rendering of Wely's *Offertoire* in C (No. 3), "March of the Golden Cross," by W. L. Frost; and St. Ann's Fugue, by Bach.

**GEORGETOWN, DEMERARA.**—The second Concert of the Musical Society was given in the Philharmonic Hall, on Tuesday evening, April 15. The first part of the programme was miscellaneous, and the second consisted of Gilbert and Sullivan's operetta *Trial by Jury*, which was well rendered. Miss Thompson and Mr. Nusum accompanied, Mr. Miller led the band, and Mr. W. R. Colbeck conducted.

**HALSTEAD.**—The Musical Society gave an excellent Concert in the Town Hall, on the 8th ult., the programme consisting of Barnett's *Ancient Mariner* and a miscellaneous selection. The soloists were Madame Clara West, Miss Lottie West, Mr. C. J. Murton, and Mr. James Bayne, all of whom were highly successful. Mr. W. Pratt led the band, Miss Little presided at the pianoforte, and Mr. George Leake, A.C.O., conducted.

**HAMILTON, CANADA.**—Mendelssohn's *Hymn of Praise* was performed by the Hamilton Choral Society, on April 29, the second part of the programme being miscellaneous. The chorus numbered 150 and the orchestra 40, under the direction of Mr. F. H. Torrington. The Society, though only in its second season, has accomplished satisfactory artistic results, having produced, in addition to the work named, *The Messiah*, Romberg's *Lay of the Bell*, and *Elijah*. The scheme for the coming season will probably include *The Redemption*, by Gounod, which Mr. Torrington, the highly efficient Conductor, had the honour of first introducing into Canada.

**HEMSWORTH, YORKSHIRE.**—The Choral Society gave its last performance for the season, on the 1st ult., in the Parish Church. After a short service, selections from *Elijah*, *Hear my prayer*, and *Christ and His soldiers* were rendered with great success, under the direction of Mr. J. H. Eyre, the Society's Conductor, who also sang the bass solos. Messrs. Nunn and Wadsworth, and Masters Bramham and Hardacre, of Leeds Parish Church, assisted; and Mr. W. Walker presided at the organ.

**HERNE BAY.**—An Organ Recital was given in the Parish Church, on the 16th ult., by the Organist, Mr. E. A. Crutenden. The selection

comprised compositions by Handel, Spohr, Batiaste, Wely, and Smart, and two extempore pieces, in all of which the player was very successful. The vocal portion of the programme was contributed by Miss Gertrude Fairbairn, Mr. J. H. Asman, and Mr. G. Gardner Leader, all of whom pleased greatly in their rendering of solos from *Elijah*, *St. Paul*, *Samson*, &c.

**HERTFORD.**—The members of the Choral Class brought their second season to a close on Thursday, April 24, the programme consisting of Barnett's Cantata *The Ancient Mariner* and a miscellaneous selection. The soloists were Madame Worrell, Miss Mackenzie, Mr. Henry Guy, and Mr. F. Bevan, all of whom were highly successful; and the choruses were well rendered under the direction of Mr. Malcolm Heywood, A.R.A.M. Miss Crawley and Mr. James L. Gregory, F.C.O., presided respectively at the piano and harmonium.

**HYDE, NEAR MANCHESTER.**—A Concert, in aid of St. George's Church Alteration Fund, was given in the large schoolroom, on the 6th ult., by Miss Wagstaff, assisted by a number of her pupils, and several members of the Church Choir. Miss Wagstaff was highly successful in her pianoforte performances, and was loudly and deservedly applauded and recalled.

**ILFRACOMBE.**—The last Concert for the season of the Choral Society was given in the Oxford Hall, on the 1st ult. The programme consisted of Sir Sterndale Bennett's Pastoral *The May Queen*, and a miscellaneous selection. The solo vocalists were Miss Willis, Miss M. Chanter, Mr. Sidney Harper, and Mr. F. H. Colwill; solo pianist, Miss Helms. The band, chiefly composed of members of the Orchestral Society, was led by Mr. M. G. Rice, and Mr. Willis conducted. At the practice, on the previous evening, Mr. Colwill, on behalf of the members, presented Mr. Willis with a very handsome music-stand as a mark of their appreciation.

**INVERNESS.**—On April 29 the Philharmonic Society gave its second Chamber Concert in the Music Hall. The programme included Duo (piano and organ) from Concertante (Op. 6), Prout; Sonata (piano and violin), No. 1, in B flat (Op. 69), Dussek; Trio (piano, violin, and cello), No. 2 (Op. 22), Hummel; Quartet (violin, cello, piano, and organ), "Hymne de l'Opéra Médée de Cherubini," Gótemar; Sonata (violin and piano), No. 1, in D major (Op. 137), Schubert; Violoncello Solo, "Fantaisie Thème de Händel," Franchomme; and Trio, Rondo, Finale, *presto* (piano, violin, and cello), No. 3, in C major, Haydn. The executants were Mrs. Mackenzie (piano), Mr. W. D. Davis (violin), Mr. Carl Dreacher Hamilton (cello), and Mr. J. H. Gibbons Money (piano and organ), the Conductor of the Society. Miss Watt and Mr. Stevenson were the vocalists. The Concert was a decided success.—On the 13th ult. the same Society gave its thirteenth Choral Concert in the Music Hall with an excellent programme, amongst the most important items in which were Nicolai's Overture to *The Merry Wives of Windsor*, Gade's Cantata *Spring's Message*, Sterndale Bennett's choruses, "Wake with a smile" and "With a laugh," from *The May Queen*, and the solo and chorus, "As from the power," from Handel's *Ode on St. Cecilia's Day*. The choir and soloists were thoroughly successful; and the orchestra—almost entirely local performers—rendered excellent service. The Conductor was Mr. Gibbons Money (Organist of St. Andrew's Cathedral, Inverness), who directed with his customary skill and judgment.

**KETERING.**—On the 10th ult., the members of the Choral Society gave a performance of *The Creation* as its last Concert of the season. Miss Mary Davies, Mr. T. W. Hanson, and Mr. W. H. Brereton were the principal vocalists. The Society's band was enlarged for the occasion, the Messrs. Rowlett and Wykes, of Leicester, amongst others, again giving their important aid. The performance was enthusiastically received by an audience which crowded the Concert Hall in every part. Mr. H. G. Gotch conducted.

**KIDDERMINSTER.**—The third Concert of the Amateur Instrumental Society was given, in the Town Hall, on Thursday, the 8th ult., before an appreciative audience. Amongst the works presented were selections from Weber's *Preciosa*, the Organ Concerto (No. 1, in G minor) by Handel, Mozart's "Jupiter" Symphony, Mendelssohn's Wedding March (*Midsummer Night's Dream*), Gavotte (*Mignon*) by Thomas, and a March ("The Turkish Patrol") by Michaelis, the whole of which were very ably interpreted. The vocal music, although, as a matter of course, in a Concert of this description, holding only a secondary position, was satisfactorily given by an efficient choir.

**KNOTTINGLEY, YORKSHIRE.**—The Choral Society ended its first season with a very successful Concert on April 29, the part-singing being a special feature. Gault's "The Better Land," Pearson's "Three doughtie men," and Bishop's "Now tramp," were rendered with great precision under the direction of Mr. J. H. Eyre, Conductor of the Society. Miss Lily Marshall-Ward assisted, and Mr. Schofield accompanied.

**LANCASTER.**—A performance of Barnett's *Ancient Mariner* was given by the Choral Society on the 21st ult. The principals were Miss Fanny Bristow, Miss Wakefield, Mr. Howson, and Mr. Tuke the latter gentleman in place of Mr. Harrison, of Lichfield Cathedral who was indisposed. The band was selected mainly from Mr. Hallé's Manchester orchestra, and was led by Mr. Otto Bernhardt. Mr. Deas conducted with his usual ability.

**LARGS.**—On Friday, the 2nd ult., the Choral Union brought its first session to a close with a Concert in the Artillery Hall. The first part consisted of selections from *The Messiah*, *Judas Maccabæus*, and *St. Paul*; and the second of Glee, Part-Songs, &c. The solo vocalist was Miss J. Wilson, Mr. R. Beck, and Mr. A. Adam. Miss Hunt created a very favourable impression by her rendering of two violin solos. The singing of the choir gave evidence of very careful training. Miss I. W. Paterson accompanied, and Mr. John McCallum conducted.

**LEAMINGTON.**—The appearance of Mr. Sims Reeves at the Concert organised by Messrs. Bezant, on April 29, at the Theatre Royal, has been for some time looked for, and in proof that he never disappoints the public from trivial causes, we may mention that, although singing under the disadvantage of severe indisposition, "of which the outward and visible sign was a badly swollen face," says a local newspaper, he gave the songs set down for him in his own unapproachable style.



winning the most enthusiastic applause for all, and especially for "Come into the garden, Maud," and the "Bay of Biscay." Miss De Fonblanque, Miss Faulkner, and Mr. Gilbert Campbell were the other vocalists, and Mr. Sidney Naylor an able accompanist.—The Musical Society's Third Orchestral Concert took place at the Theatre Royal, on Wednesday, the 21st ult. The band was complete in every detail. The programme comprised Beethoven's Symphony in C (No. 1), the Overtures to the *Son and Stranger* (Mendelssohn), *Rosamund's Schubert*, *Il Barbiere* (Rossini), the Hungarian March from Berlioz's *Faust*, *Air de Ballet*, "Sylvia," *Pizzicato* (Déliibes), and Mendelssohn's Piano-forte Concerto in D minor, the solo part being played by the Conductor of the Society, Mr. Frank Spinney. Miss Emilie Lloyd was the vocalist, who, amongst other songs, gave a most finished rendering of Gounod's "There is a green hill far away," with orchestral accompaniment.

**LEYSBURN.**—An excellent performance of Sullivan and Gilbert's Opera *H.M.S. Pinafore* was given (by permission of Mr. D'Oyley Carte) by the members of the Wensleydale Musical Society, and friends, in the Town Hall, on April 29 and 30, and Thursday, the 1st ult. Miss Fowler presided at the piano-forte and Mr. C. A. Harris at the harmonium.

**LEYTONSTONE.**—At a meeting of the members of the Choral Society, on the 12th ult., a handsome marble timepiece was presented to the Conductor, Mr. Ulyett, as a token of appreciation of his services in connection with the Society.

**LIVERPOOL.**—A performance of *The Messiah* was given in Chadwick Mount Congregational Church, on April 28, with a chorus of sixty voices. Madame Turner and Mr. T. C. Fargher were especially successful in their solos. Mr. Loikier, the choir-master, conducted, and Mr. S. Claude Ridley presided at the organ. On the following Monday Mr. Ridley gave an Organ Recital at the Chapel, when several pieces were enclosed.

**LONDONDERRY.**—The second Concert of the third season of the Musical Association took place in the Corporation Hall, on Tuesday evening, April 28, before a crowded audience. Rogers's Cantata *Beauty and the Beast* formed the first part of the programme, and the second was miscellaneous. The performance was highly successful. Miss Lillie Cunningham accompanied, Mr. E. Conaghan led the orchestra, and Mr. P. Mulholland conducted.

**LUDLOW.**—On Tuesday evening, April 29, the last Concert, for the present season, of the Amateur Choral Society, was given in the Assembly Rooms. The programme, which was well rendered, consisted of Sir G. A. Macfarren's *May Day* and a miscellaneous selection. Miss Beatie Holt was the principal vocalist. Mr. T. Watkis led the band, and Mr. Bartholomew conducted.

**MARBY DRAYTON.**—On April 28 the Musical Society gave a performance of the Rev. H. E. Hodson's Cantata *The Golden Legend*, before a large audience, and with marked success. The Concert, which was under the able conductorship of Mr. F. Evans, commenced with the Overture to *William Tell*, after which a duet for harp and clarinet (Mr. Cokerill and Mr. Pountney) was given, and much applauded. Longfellow's version of *The Golden Legend* is no stranger to the majority of the students of English literature, and we may say that the spirit of the poetry has been most effectively and sympathetically coloured by the composer. The work is melodious throughout, well harmonised, and written with an intimate knowledge of orchestral resources. To Madame Worrell, R.A.M., was entrusted the part of the forest maiden, Elsie. She seemed somewhat nervous when commencing, but sang the aria "My Redeemer and my Lord" with much pathos. The song "It is the sea" she also gave with true artistic appreciation, and was heard to great advantage in the recitative and duet "We are alone" and "Wilt thou as fond and faithful be." Miss Annie Collins, who took the parts of Max and The Angel of Good Deeds, sang with most commendable correctness. The dirge-like opening of the trio "Drink" she gave with fine effect, and also sang the solo "Rise up," which, well supported by the chorus, made this number one of the successes of the evening. The part of Bertha was taken by Mrs. Exham with good effect, but Miss Lamb's voice is scarcely of sufficient volume for the music of Ursula. Mr. Kenningham, in the part of Prince Henry, made a favourable impression in the aria "I cannot sleep," and was highly effective in the last duo with Madame Worrell. "Wilt thou as fond and faithful be," when her fine singing roused him to emulation, and gave us the opportunity of appreciating his great vocal powers at their proper worth. Mr. R. Morria's Forester was fairly good. The part of Lucifer had been allotted to Mr. Harrison, but, owing to Mr. Evans's indisposition, he also took that of Gottlieb. The whole of the choruses were excellently rendered, especially "O beauty of holiness," the unison chorus of the Male Pilgrims, and the "Chorus of angels." At the conclusion of the performance loud cries were raised for the Composer, who was seated in the room; and on his appearing upon the platform he received a perfect ovation.

**MONTROSE.**—The Harmonic Union, one of the oldest musical Societies in the country, concluded its thirtieth season by giving a Concert in the New Drill Hall, on April 22. The programme consisted of solos, part-songs, and choruses. Mr. C. B. Taylor conducted.

**MORECAMBE.**—The members of the Choral Society gave a very successful Concert in the Winter Gardens on April 25. The programme consisted of *Acis and Galatea* and a miscellaneous selection. Miss Byers (of Liverpool) and Messrs. Howson and Higginson (of Lancaster) filled the principal parts. Mr. Garnshaw, A.Mus., T.C.L., conducted.

**NEWCASTLE.**—The ninth and last private Concert held under the auspices of Mr. T. Albion Alderson took place at the Town Hall on the 6th ult., the occasion being made interesting by the performance for the first time in Newcastle of Mackenzie's Cantata *Jason*. This work was produced at the Bristol Festival of 1832, and certain of the arrangements at the entertainment were not favourable to its perfect presentation. Thus *Jason* did not create the impression that its undoubted merits entitled it to do, and although it has been heard in London and in a few provincial centres of musical taste, it has not taken the position of a stock piece with the choral Societies. Yet it is

a truly remarkable composition, and it is difficult to mention a similar piece composed in this country within the last twenty years that can fairly bear comparison with it. The work is dramatic in form, and Mr. William Grit, the writer of the libretto, has divided the narrative into six scenes, namely, "The Building of the Ship," "The Invocation and Departure," "Medeia's Vision," "Welcome and Love," "The Conflict," and "The Triumph." The story is, of course, an episode of the successful voyage of the Argonauts. An efficient orchestra was conducted by Dr. Armes, and Mr. Alderson presided at the organ. The choir was heard at its best, and the grand choruses of the work were given with a precision that delighted the audience. The principals were Madame Wharfed (Medeia), Mr. John Nutton (Jason), and Mr. T. H. Armstrong (Orpheus). The Cantata was warmly received throughout, and will certainly take its proper place in public estimation. The second part of the Concert consisted of Mr. W. H. Cummings's Cantata, *The Fairy Ring*, a work totally different in style from *Jason*. Thoroughly English in character and treatment, the music of *The Fairy Ring* bids fair to be very popular, and the melodies enshrined in some of the airs and concerted pieces are so sweet and graceful as to be well suited to the drawing-room. The principal vocalists appearing in the Cantata were Miss Armitage, Miss Josephine Allen, Mr. John Nutton, and Mr. T. White.

**NARWY.**—The Choral Society gave the final Concert of its first season on the 6th ult., in the Assembly Rooms, before a crowded audience. Sir G. A. Macfarren's Cantata *May Day* formed the first part of the programme, and was performed with orchestral accompaniments by a small band, the chorus numbering fifty voices. Miss Nicholson, as the *May Queen*, gave a charming rendering of the recitative and song, and the choir was highly efficient. The second part was miscellaneous, the most noteworthy items being two violin solos, well played by the Rev. Henry Taylor, and an artistic rendering of Coenen's song "Lovely Spring" by Miss Rebecca Morgan. The other principal vocalists were Miss Cordner, Miss Wherry, Miss Hill, Miss Harriet Morgan, Mr. J. J. McCormack, Mr. Dempster, Mr. G. F. Alderice, and Mr. Kenneth Stewart. Mrs. Loughran and Miss M. Hill presided at the piano-forte and harmonium respectively, and Mr. Barry M. Gilholy, Organist of St. Mary's, conducted.

**NORTHAMPTON.**—The fourth and last of a series of Entertainments, given at College Street Chapel, in aid of the organ and musical fund, took place on the 13th ult. The programme comprised organ solos, excellently played by Mr. R. W. Strickland, Organist of the Chapel; and vocal solos by Miss Carter, Mr. Bailey, and Mr. Tarry.

**PAISLEY.**—An Organ Recital was given on the 14th ult., by Mr. William Agate, in St. James's Church, upon the fine instrument recently erected by Messrs. H. Willis and Sons. The programme consisted of selections from the works of Rheinberger, Gullmatt, Smart, &c. The Recital, whilst showing the talent of Mr. Agate as an Organist, fully demonstrated the excellence of the instrument on which he played. An Anthem, composed by Mr. Agate, and containing some clever writing, was sung by the Church Choir.

**PERTH.**—The Musical Society, which numbers about eighty voices and is under the Conductorship of Mr. S. C. Hirst, of Dundee, gave its last Concert for this season on Friday, April 25. The programme was a varied one, and included Haydn's First Mass in B flat and A. C. Mackenzie's Cantata *The Bride*. The production of the latter work was looked forward to with a good deal of interest, as it was the first opportunity a Perth audience had had of hearing any of our rising and talented countrymen's productions. The solo parts were taken by Miss Steel, of Dundee, and Mr. George Miller, one of the members of the Society, and the beautiful instrumentation was well brought out by a small but very efficient orchestra, under the leadership of Mr. Cole, of Glasgow. A violoncello solo by Mr. Walton, of Manchester, and a string quartet, led by Mr. Cole, which were played in a masterly manner, were well received, and contributed no little to the evening's enjoyment. Mr. Hirst again proved himself an able Conductor. Altogether the Concert was very successful, and augured well for the future of the Society.

**PETERSFIELD.**—The members of the Musical Association gave a Concert in the Corn Exchange, on Thursday, the 8th ult., under the Conductorship of Mr. G. E. Lake. The part-songs were extremely well sung; and solos were most successfully rendered by Miss Moore, Miss Maggie Chase, Messrs. Sharp, Ticehurst, and F. B. Nichols; the Revs. G. Sampson and F. W. R. Mason, and Dr. Leachman. A piano-forte duet was given by the Misses Baker, and a violin solo by Mr. Caffin, both of which were received with warm applause; Miss Cross was an able accompanist.

**PLYMOUTH.**—The third Subscription Concert of the Plymouth Vocal Association for the season 1883-4 was given in the Guildhall, Plymouth, on the 14th ult. Unusual interest attached to the performance from the fact that the Oratorio selected for the occasion, by request, was the *chef d'œuvre* of the late Sir Michael Costa, and it was the first performance of any of the composer's works which has been given in public since his decease. *Etis* by no means an easy work, but the performance of it was a gratifyingly successful one throughout, and did great credit to Mr. Lühr and his associates. The principal artists were Miss Fanny Moody, Miss Amy Foster, Mr. Harper Kearton, Mr. Lucas Williams, Mr. A. L. Wells, Mr. J. Pardew (leader), Mr. A. C. Faulk (honorary organist), Mr. F. N. Lühr (honorary Conductor). Band and chorus numbered about 220 performers. The soloists all rendered their parts in a most satisfactory manner, the band did excellently, and Mr. Faulk's organ part was played with great taste and good judgment.

**RETFORD.**—Mr. Hamilton White, for many years Organist of the Parish Church, gave a Concert in the Town Hall, on Monday, April 28. The programme, which was miscellaneous, was well rendered by Mr. White and his pupils. The solo vocalists were Miss Howett and Mr. Greaves, and Miss Denman and Miss Clark contributed piano-forte solos.

**ST. JOHN'S, NEWFOUNDLAND.**—The Eleventh Concert of the St. John's Choral Society was given in the Athenæum Hall, on Thursday, April 17. The programme consisted of Handel's *Samson*.

The solo singers were all amateurs (members of the Society), with the exception of Miss Clara Fisher. Conductor, Mr. George James Rowe; pianoforte, Miss Rowe. The choruses were well rendered, and Miss Fisher's fine singing of "Ye men of Gaza," "May ev'ry hero," and "Let the bright Seraphim," was highly appreciated.

**SALISBURY.**—The Vocal Union gave its second Concert of the season in the Hamilton Hall, on Monday, the 5th ult. The first part of the programme was devoted to a selection from *The Messiah*, and the second part was miscellaneous. The soloists were Madame Eva Storey, Miss Eliza Thomas, and Messrs. Marr, Hayden, Acolt, Crick, and Kelsey, of the Cathedral Choir. A feature in the second part was a new song, "Waiting," words and music by William Marr, and sung by Mr. J. M. Hayden. Miss Winifred Harwood presided at the pianoforte, Mr. Alfred Foley at the organ, and Mr. John M. Hayden conducted. There was a very large audience, and the Concert was most successful.

**SANDHURST.**—Two vocal and instrumental Concerts were given in the Gymnasium of the Royal Military College, in aid of the College Compassionate Fund, on the 8th ult., by the members of the Choral Society. The professional solo vocalists were Miss Rowe and Signor de Monaco; pianist, Signor Carlo Ducci; organ, Mr. W. H. Strickland; violin, Mr. J. Conway Brown; and violoncello, Mr. T. Brown. The string band of the College gave valuable aid, and Mr. G. Miller, bandmaster, conducted. The Concerts were well attended, and very successful.

**SARATOGA SPRINGS, NEW YORK.**—The eighty-sixth Recital of the Music Department of Temple Grove Seminary was given on April 8. The Director, Mr. W. C. Richardson, lectured on Sacred Music, and an excellent programme, in illustration, was most efficiently rendered.

**STAFFORD.**—On Thursday, April 24, a large audience assembled in St. Mary's Church, on the occasion of an Organ Recital by the Organist, Dr. E. W. Taylor, whose interpretation of an excellent programme was thoroughly appreciated. The vocalist was Miss Annie Lea.

**STANSTEAD.**—The first Concert by the members of the Choral Society was given on Thursday, April 24, in the Central Hall. The singing of the Choir was highly creditable to their Conductor, Mr. A. Hodges, Organist of the Parish Church. The principal vocalists were Mrs. Booth, Miss A. Farren, R.A.M., and Mr. H. Day. Pianoforte solos and duets were contributed by the Misses Haynes, Luard, and A. Luard. Mr. T. Harrison accompanied.

**STROUD.**—The concluding Concert for the season of the Choral Class was given in the Subscription Rooms, on the 1st ult., when Mendelssohn's *Elijah* was excellently rendered. The principal vocalists were Miss Adela Vernon, Miss Eleanor Rees, Mr. Harper Kearton, and Mr. Brandon. Miss Vernon was highly successful in the Widow's solo and in "Hear ye, Israel"; and Miss Rees made a highly favourable impression in "O rest in the Lord" and "Woe unto them," her excellent singing evoking the sympathies of her audience. The Trio "Lift thine eyes," admirably rendered by Misses Vernon, Rees, and Hurcombe, was encored. Mr. Kearton and Mr. Brandon sang in a most efficient manner throughout the Oratorio. Mr. Chew led the band, and Mr. J. Hunt conducted.

**SUNBURY-ON-THAMES.**—The final Concert of the present season was given by the Choral Society on the 1st ult., at the Institute, before a large and appreciative audience. The principal vocalists were Miss Emily Palmer, Miss Candler, Mr. Edwin Bishop, and Mr. Henry Buggs, all of whom were highly successful. Miss Laura Kyte presided at the piano and Mr. D. Knott conducted.

**SUTTON.**—Miss Alice Ivimy gave an evening Concert in the Public Hall, on Wednesday, April 30, assisted by Miss Rosa Leo, Madame Florence Winn, Mr. Edward Hall, and Mr. Frank May, vocalists; Solo violin, Miss Alice Ivimy; solo pianoforte, Miss May Mitchener and Mr. Arthur Dorey. Miss Ivimy, who was well received, gave several solos, gaining an encore for her last selection, "Fantasia on Scotch airs."—Dr. Stainer's *St. Mary Magdalen* was performed by the Sutton Court Musical Society, at a Sacred Concert given in the Congregational Church, on Tuesday, the 20th ult. The soloists were Miss Evelyn Bawtree, Miss Wykes, Mr. Chas. D. Waite, and Mr. Frank Ward. The accompanists were Miss Dennis (pianoforte) and Mr. Wykes (harmonium), and Mr. W. Robert Dennis conducted. The second part consisted of songs by Miss Turpin, Miss Wykes, and Mr. Charles H. Lane; *The Pilgrims* (Leslie) and Mendelssohn's Forty-third Psalm, "Judge me, O God," well sung by the Society.

**TIVERTON.**—Although the Concert of the Musical Society, on the 1st ult., was but poorly attended, the performance was, artistically, a great success. The first part of the programme was devoted to Henry Smart's Cantata *The Bride of Dunkerton*, the principal vocalists in which—Miss Julia Jonea, R.A.M., Mr. Hayden, and Mr. Roper—were thoroughly efficient. The choruses, too, were rendered with much precision and effect. In the second part of the programme, which was miscellaneous, Miss Jones created a marked effect by her excellent singing of "The Soldier tired," and several other items were much applauded. Mr. T. Russe, A.C.O., conducted with care and precision.

**VICTORIA, VANCOUVER ISLAND.**—The St. John's Annual Choral Festival was held in St. John's Episcopal Church on the evening of April 29. Special psalms were sung. The Magnificat and Nunc dimittis were given to Ebdon's setting in E flat. The anthems were Birbeck's "Christ is risen" and Goss's "This is the day." The solos and choruses were well rendered, under the conductorship of T. Wilson, Esq., and the sermon was preached by the Rev. P. Jenks, the Rector. The church, which was prettily decorated, was crowded. Mr. Arthur Hookway, the Organist of the church (formerly of St. Dunstan's, Canterbury, England), presided at the organ.

**WARE.**—The Musical Society, under the conductorship of Mr. J. L. Gregory, F.C.O., gave its fourth annual Concert, in the Town Hall, on Thursday, the 1st ult., before a large and appreciative audience. The first part of the programme consisted of Gade's Cantata *The Erl King's Daughter*, the soloists being Mrs. Daglish, who was very efficient, and the Rev. S. W. P. Webb, a member of the Society. The choruses were rendered excellently throughout. The accompaniments were

well played on the pianoforte and harmonium respectively, by Mr. Malcolm Heywood, A.R.A.M., and Mr. George H. Gregory, Mus. B. The second part of the programme was miscellaneous, and included a couple of part-songs written expressly for the Society by its Conductor, and sung, for the first time, with marked success.

**WATFORD.**—On Thursday, the 1st ult., the Church Oratorio Society sang Parts I. and II. of Haydn's *Creation*, at Oxhey Church. The solos were admirably rendered by Mrs. Wilson Osman, Mr. John Probert and Mr. Buels. The Choir, numbering about fifty, was conducted by Mr. James Turpin. The choruses, especially the "Heaven is telling," were well sung. Mr. E. H. Turpin accompanied on the organ in a masterly manner. The service was intoned by the Rev. H. Goodwin, and the lesson read by the Vicar, the Rev. N. Price. It is especially laid down in the rules of the Society, "there shall always be a service in connection with the Oratorio; that no charge shall be made for admission, and that adequate accommodation shall be provided for the poor."

**WEM, SALOP.**—The Choral Society gave its annual Concert on Wednesday, the 22nd ult., under the able conductorship of Mr. Fred. Gast. The chief feature in the programme was the cantata, *Lu Story of Elaine* (with orchestral accompaniment), by Hutchison, which proved very effective. Mozart's Overture to *Figaro* was also performed. The principal vocalists were Miss Ida Bellairs and Mr. Walter Jones.

**WEYBRIDGE.**—The members of the Amateur Musical Society gave a very successful Concert, on the 6th ult., in the Village Hall. The programme consisted of Gounod's *Messe Solennelle*, a miscellaneous selection, and Sir G. A. Macfarren's Cantata *May Day*. The vocalists were Miss Warburton, R.A.M., Miss Moore, Mr. Dan Ritson, and Mr. Stanley Smith. The solos were effectively rendered, and the chorus-singing especially good. Herr Borschtzky led the band, and Mr. G. E. Lake was solo pianist and Conductor.

**WORCESTER.**—The second and concluding Concert of the Philharmonic Society, for this season, was given at the Public Hall, on Thursday evening, the 1st ult. The programme, as is the rule in these Concerts, presented several features of interest, the first part being occupied by an excellent performance of Haydn's *Saisons*, "Spring" and "Autumn." The solo singers were Miss Margaret Hoare (Jane), Mr. Abercrombie (Lucas), and Mr. Montagu Workitt (Simon), who acquitted themselves to the complete satisfaction of the audience. Mr. Worlock's fine voice and artistic singing were displayed to the utmost advantage in the sporting song "Behold, along the dewy grass," and the whole scene went with much spirit, Mr. Dore's choir more than sustaining its great reputation. The high A's in "Hark the mountains resound" were perfectly in tune, and the difficult entry *piano* to the words "Spring her lovely charms unfolding" was refreshing to hear. This is especially gratifying with the Festival in view, the Philharmonic Society forming, as is well-known, the nucleus of the Festival chorus. The band, too, played with more attention to *nuances* than we often hear at Concerts when rehearsals are necessarily so limited. The second part of the programme consisted of a miscellaneous selection, the principal item in which was an orchestral sketch by Mr. Edward Elgar, called *Sevillana*. The Spanish colouring, indicated by its title, was very marked, several quaint effects being assigned to various instruments, amongst which the tambourine and castanets figured conspicuously. The piece, conducted by the Composer, was most warmly received. The rest of the music was in the able hands of Mr. Done.

**WORKSOP.**—On Wednesday evening, the 12th ult., a Concert was given, in the Town Hall, by Mr. Hamilton White, and the members of his vocal class. A miscellaneous programme, including several part-songs, was well rendered. The solo vocalists were Miss Hovett, Miss Turvey, Mr. Mackie, Mr. Shellard, and Mr. H. Graves. Pianoforte solos were contributed by Miss Clark, and the violin solos of Mr. John Peck were features of the evening.

**WORTHING.**—The Choral Society gave a Concert in the Assembly Rooms, on the 6th ult., when Cowen's *Rose Maiden* and a miscellaneous selection were well rendered. The vocalists were Miss Hilda Coward, Miss Clara Wollaston, Mr. A. Kenningham, and Mr. H. J. Blower; solo violinist and leader of the band, Mr. Payne, R.A.M.; organist, Mr. W. H. Price; pianist, Dr. Sawyer; Conductor, Mr. F. D. Carnell, Mus. Bac.—An excellent performance of Mendelssohn's *St. Paul* was given by the Sacred Harmonic Society, at the New Assembly Rooms, on the 14th ult. The principal vocalists—Miss Bertha Moore, Miss Hilda Wilson, Mr. Redfern Hollins, and Mr. John Bridson—sang the solos with much success; and the choir, which had evidently been trained with the utmost care, gave the whole of the many fine choruses in the work with true artistic feeling, and commendable precision. The band, ably led by Mr. Val Nicholson, was thoroughly efficient; and Mr. Everard Hulton, Mus. Bac., occupied a reliable Conductor. At the termination of the first part the Dead March in *Saul* was played, as a tribute to the late Sir Michael Costa.

**ORGAN APPOINTMENTS.**—Mr. George F. Grover, to the combined Parishes of St. Peter-le-Poer and St. Benet Fink, Broad Street, E.C.—Mr. William Howard-Magrath, Organist and Director of the Choir to St. Mark's, Marylebone Road.—Mr. P. A. O'Hanlon, Organist and Choirmaster to St. Laurence's Church (R.C.), Birkenhead.—Mr. J. F. Scurr, Organist and Director of the Choir to the Parish Church, Wigton.—Mr. J. O. Smith, Organist and Choirmaster to St. Stephen's Church, Cheltenham.—Mr. Frank H. Cliffe, Organist and Music-master to the Dorset County School, Dorchester.—Mr. Frank Gay to Kenwyn Church, Truro.—Miss Helen Edith Green, to St. Thomas's, Lambeth.—Mr. Charles C. Larner, Organist and Choirmaster to St. Michael's, Islington, N.—Mr. Battison Haynes, Organist and Director of the Choir to St. Philip's, Sydenham, S.E.

**CHOIR APPOINTMENTS.**—Mr. Alfred J. Alderton (Principal Bass), to Christ Church, Clapton.—Mr. George R. Wood (Tenor), to the Choir of Christ Church, Mayfair, W.—Mr. Nelson J. Stokes (Alto), to St. Margaret's Church, Lee, S.E.—Mr. Henry S. Lucas (Principal Alto), to St. Matthias's Church, Earl's Court, S.W.

DEATHS.

On April 27, at his residence, 170, Grove Street, Liverpool, in his 68th year, HENRY SUDLOW, Secretary to the Liverpool Philharmonic Society.

On April 29, GEORGE WALLIS, aged 54, forty-one years assistant to Lambert Cock, late of New Bond Street.

On the 7th ult., at Weston-super-Mare, HARRIOT AMELIA, widow of the late GEORGE TOWNSEND SMITH, Organist of Hereford Cathedral, in her 66th year.

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THE MUSICAL TIMES  
AND SINGING-CLASS CIRCULAR.

JULY 1, 1884.

“THE LEGEND OF SAINT ELIZABETH.”

AN ORATORIO BY FRANZ LISZT.

A WRITER in the *Times*, discussing the production of Gounod's Oratorio “The Redemption” at the Birmingham Musical Festival, of 1882, categorised the leading schools of sacred music in the following terms:—“The two distinct currents in which sacred music runs may be identified with the two great divisions of the Christian Faith. One of these flows from the traditions of the Gregorian chant through the powerful mind of the divine Palestrina and the later Italians to Mozart, Beethoven, Cherubini, and, in our own day, to Liszt. Its home was, and is, in Italy and the Catholic South of Germany. The other development, equally characteristic of its origin, is based upon the Lutheran Choral, and has found its climax in Bach, to whom Mendelssohn stands in the relation of a disciple, less profound, but more humanly approachable.”\*

The inclusion of Liszt among the few representative composers of sacred music here specified must have astonished many, considering how seldom an opportunity of judging of his powers in this direction has been publicly accorded in England. As it has been claimed for Liszt that he has founded a new “school” of sacred music, it seems well, before speaking of his Oratorio “The Legend of St. Elizabeth” in detail, to examine the grounds on which this claim has been made. In contradistinction to the mode of procedure followed by Bach, Haydn, and Mozart, whose sacred and secular music are almost identical in style, it has been asserted that Liszt in his sacred works has combined the ecclesiastical style of a period anterior to these masters—viz., that of Palestrina and the early Italian church composers—with modern tonality. Such an assertion in its fullest extent is hardly to be admitted, when we call to mind that Beethoven, in his Mass in D and elsewhere, as well as Berlioz in his “Requiem,” have done the same thing, though not, perhaps, to so great an extent. Further, Liszt's sacred music is said to be characterised by the manner in which he has made use of the Hungarian style. But upon this fact no great stress is to be laid, for it is chiefly observable in those of his works in which it has been adopted with a set purpose—e.g., the Mass composed for the opening of the Cathedral at Gran (in Hungary), the Coronation Mass composed in honour of the King of Hungary, and “The Legend of St. Elizabeth.” In his Oratorio “Christus,” and in many other of his sacred works, the Hungarian element is hardly to be traced at all.

Holding aloof from the oratorio style of Bach and Handel, which resulted from the Reformation, and deriving its subject-matter from the Bible, conformed itself to the requirements of the reformed religion, Liszt has reverted to the tradition of the Catholicism of the

middle ages, to the liturgy and legends of the Roman Catholic Church. For the chorals of the Lutheran Church he has substituted the naive Gregorian chants of the Primitive Church. Keeping in view the old Italian masters—Palestrina, Marcello, Vittoria, &c.—he has replaced the majestic grandeur, but coldness, of pure Gothic art and German rationalism by the sincerity, glow and fancy of Roman art. Thus, the influences at work upon him may be defined as Roman, German, and Hungarian; and thus, Catholic mysticism, Protestant realism, and National feeling stand side by side. Such a characterisation of Liszt as a composer of sacred music, it will be found, eminently applies to his “Legend of St. Elizabeth.”

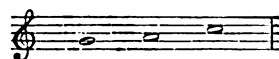
In illustration of this point, it seems well at once to state that in a note appended to the full score Liszt has acknowledged his indebtedness to certain Hungarian friends, who furnished him with the antiphons, graduals, and hymns, &c., preserved in breviaries and choral books of the sixteenth and seventeenth centuries, as appointed by the Church, “In festo sanctæ Elizabeth”—i.e., for use on St. Elizabeth's Day (November 13). From this liturgical treasure he has borrowed two themes. The first and most important, which, treated with the utmost variety and ingenuity, appears whenever Elizabeth is the most prominent of the characters represented, or where allusion to her is made, stands thus in its original form:—



Whenever mention is made of Hungary, the following Hungarian national tune, or fragments of it, are introduced—



The Gregorian intonation—



symbolical of the Cross, and as forming the keynote to its intent, appropriately forms the basis of the Crusaders' March and Chorus. The Trio, as it may be regarded, which occurs twice in the Crusaders' March, and again in the sixth scene, is derived from an old Pilgrims' Song, supposed to date from the time of the Crusaders—



The theme of the Chorus of Beggars, which occurs in the fifth and sixth scenes, is taken from an old Hungarian “Kirchenlied zur heiligen Elizabeth,”

\* This quotation from the *Times* should not be allowed to pass without a protest against the injustice of entirely ignoring the existence of the English School of Church Music. If, in the far distant past, England may be said to have had a “school,” it is pre-eminently that of the Cathedral writers of the Reformation period that we may lay claim to. Though little difference can be traced between the sacred and the secular style of that period, the former, as Dr. Jebb has maintained, was at least national and peculiar to this country. Further, the Church of England was not indebted to Palestrina: a statement which the same authority supports by urging the similarity of the style of Byrde and Tallis to that of Robert White, who was anterior to the great Italian master.

found in an old devotional book, entitled "Lyra Cœlestis." It stands there as follows:—

Szent Ör sé - bet asz-szony é - le - ti - rül, Em le kez-zünk  
 sok, jó, té - te - lé - rül: Mis - is - ő - tet ko - ves-sük  
 a zon le gyünk; a' mit be ne di - csi - ruk, cse - le - ked gyük.

The "Legend of St. Elizabeth" was composed, at the instigation of the Grand Duke of Weimar, for a Festival held at the Wartburg, on the 28th of August, 1867, in commemoration of the eighth centenary of the founding, and in honour of the restoration, then just completed, of that remarkable and historically interesting relic of the middle ages. For such a purpose a more appropriate subject than that of the life of St. Elizabeth could hardly have been chosen. The Wartburg is rich in its historical associations; for it was here that Luther found an asylum from May, 1521, to March, 1522; here the Minnesingers held their contests of song, which Wagner has immortalised in "Tannhäuser"; and here, in the ancient abode of the Landgraves of Thuringia, the pious St. Elizabeth of Hungary lived and laboured in behalf of the poor around her. The choice of subject was doubtless dictated by the wish which Liszt entertained for one in which religious feeling could be combined with Thuringian and Hungarian national associations. It was directly suggested by Moriz Schwind's exquisite frescoes of scenes from the life of St. Elizabeth, which adorn the walls of the chapel of the Wartburg. The libretto, by Otto Roquette, is divided into six scenes, which are identical in subject and order with Schwind's frescoes, each being complete in itself. A libretto more thoroughly dramatic, more poetically beautiful, or more admirably laid out for musical treatment could hardly be desired. The story of the life of St. Elizabeth, with which the late Canon Kingsley—following Dietrich of Appold, her contemporary and first biographer—was the first to familiarise English readers by his dramatic poem "The Saint's Tragedy," is no imaginary one, though in the lapse of time it has come to be mixed up with legendary matter, or what would be regarded as such by those who neither believe in the existence of the occultism of the past nor in its revival at the present. Be this as it may, from the very moment of her birth St. Elizabeth's life was surrounded with a halo of mystery; for, it is related by the chroniclers that the astrologer Klingsohr, sitting one night in the court of his lodging, in Eisenach, was observed to be intently gazing upon the stars, and on being asked if he had discovered any secrets, replied: "Know that this night is born to the King of Hungary a daughter, who shall be called Elizabeth, and will be given to wife to the son of the Landgrave Hermann. She will be a saint, and in the fame of her sanctity all the earth shall exalt and be exalted." On this prophecy of Klingsohr's being told to the Landgrave, an embassy was at once sent to the court of King Andreas, of Hungary, and the betrothal of his newly-born daughter with the Landgrave's son was duly arranged.

Though Liszt's music to "The Legend of St. Elizabeth" was primarily conceived and published as an oratorio, of late years it has more than once been presented upon the stage as a musical drama, notably and most recently at Weimar, where in this form it is said to have achieved a signal success: one

critic, at least, having spoken of it as "a precious jewel in a living setting," and as gaining greatly in effect by its transference from the concert-room to the theatre. As hinted above, so thoroughly dramatic is it in its intent and conception, that it is easy to believe this to have been the case. We may now proceed to describe it, scene by scene.

Passing over the orchestral introduction, which may be spoken of hereafter in connection with an analysis of the music generally, we come to the first scene of the drama, which depicts the arrival of *Elizabeth* at the Wartburg, whither, as a child of four years old, she has been brought from Hungary as the betrothed of *Ludwig*, son of the *Landgrave Hermann*. A short orchestral prelude, suggestive of bustle and expectation, introduces a chorus of "Welcome," the burden of which, as well as the accompaniment, is charmingly tuneful and animated. It is interrupted by the *Landgrave's* reception of his future daughter-in-law, whom he affectionately kisses on promising to be to her a father; and by a speech from the Hungarian Magnate, who has headed her escort, on confiding her to his care. Towards the close of the Magnate's speech the Hungarian tune (quoted above) is introduced and taken up in reply by the chorus to the words:—

Long may she reign and dwell in honour,  
 This pledge of proud Hungarian land!

In Schwind's picture the youthful *Ludwig* is seen climbing up upon the wheel of *Elizabeth's* chariot in his eagerness to greet his baby bride. Exquisitely natural and pathetic are the childlike words of welcome with which he greets her, simply telling her that all she sees will one day be his and hers. And equally so are her expressions of astonishment at the unwonted glee which pervades the house, and the greeting which she lovingly sends to her mother at home. A chorus of children, descriptive of their games and the pleasures which await her, as appropriately simple as it is takingly tuneful, now leads to a resumption of the chorus of "Welcome," which rounds off this first scene of the drama in a thorough musicianly and effective manner.

The second scene brings us to a later date. *Landgrave Hermann* is dead; his son *Ludwig* and *Elizabeth* have become husband and wife, and have succeeded to the inheritance of the Wartburg. *Ludwig* devotes himself to knight-errantry and *Elizabeth* to good works among the poor. During one of his campaigns Thuringia is visited by a famine, which so impoverishes her dependants that *Elizabeth* is forced to sell some of her landed possessions in order to maintain them. So annoyed at this are her husband and mother-in-law that they strictly forbid her to continue her ministrations among the poor; but preferring duty to obedience she goes her own way, and declines to be guided by their wishes. At the commencement of this second scene *Ludwig* is seen wending his way home from one of his campaigns. He is evidently in a musing mood, and leisurely riding along on his charger apostrophises his hunting-horn and the home to which he is returning. The song he now sings is wonderfully true to nature, for it partakes far more of the character of one which a person in a like situation would improvise and hum to himself than of one to be sung before an audience. Scarcely has he finished his song, when suddenly he espies *Elizabeth* in his path, her approach, of course, being heralded by the "Elizabeth" motive in the orchestra. Suspicious at meeting her alone, and observing her blushes, he rudely asks what she is carrying. After bidding him restrain his curiosity, she excuses herself by saying that she has been gathering flowers, the beauty of which had tempted her away from her attendants. Mistrusting her, he

seizes hold of the basket she is carrying, when, lo! after confession of the falsehood she has told him, roses fall out—the bread and wine which she was taking to some poor people having been converted by a miracle into roses. Both look on in astonishment, and each begs forgiveness of the other. *Elizabeth* asks, "Is it a dream?" Angelic voices respond "A miracle hath the Lord performed!" The two then, in a duet of praise and prayer, address themselves to Him who helpeth those who wander in darkness; and the scene closes with a chorus of angels, blessing them and confirming their faith.

The action of the third scene takes place in the courtyard of a mediæval castle, presumably at Schmalkalden, on the borders of Thuringia, for it was here that *Ludwig* took leave of his wife and children on being summoned to join the new Crusade proclaimed by Pope Gregory IX., in 1227. Troops of soldiers, on the eve of their departure to join the army of the Emperor Frederick II., and the friends who have come to bid them adieu, fill the courtyard. *Ludwig* is received by a chorus of Crusaders, calling upon him to take the command, and, as Defender of the Faith, lead them to the Holy War. The music of this chorus and of the march which follows strikingly contrasts with that which has gone before. At one and the same time it assumes both a martial and a religious character, the latter quality being due to the fact that both chorus and march are for the most part based upon the Gregorian intonation already alluded to, and to the introduction (as trio) of the aforesaid Hungarian Pilgrims' Song. On the close of the first section of the chorus *Ludwig* calls upon his faithful vassals to swear allegiance to him, and to stand by *Elizabeth* in weal and woe during his absence. To this they readily assent. A long duet, in which *Ludwig* bids farewell to his wife and children, follows. Interrupted from time to time by the "call to arms," it is as sad and affecting as *Ludwig's* words of leave-taking are affectionate. The culminating point of grief is reached by the expression of the presentiment which *Elizabeth* feels that she will never see her husband again. As the troops march off the choral march is resumed.

The expulsion of *Elizabeth* and her children from the Wartburg forms the subject of the fourth of Schwind's pictures. At the commencement of this fourth scene news is brought of *Ludwig's* death of a fever, on his way to the Holy Land. In a duet with the Seneschal of the Wartburg, the Dowager Landgravine *Sophie* laments the death of her son, and, claiming the Wartburg as her inheritance, gives orders for the expulsion of *Elizabeth* and her children, a threat which, deaf to *Elizabeth's* entreaties and pleadings for mercy, she ruthlessly carries out. This concerted scene, in which *Sophie's* arrogance and lust for power, *Elizabeth's* grief, and the Seneschal's wavering between pity for *Elizabeth* and duty to his mistress, are forcibly expressed, is a truly heart-rending one. At its close, after apostrophising the Wartburg in her thankfulness for the happy home it has afforded her, and calling her children around her, *Elizabeth* is seen slowly wending her way from its portals in the midst of a terrific storm. "Appeased is my ambition; mine the power!" exclaims the Dowager Landgravine; but her rejoicing is suddenly cut short by the Seneschal rushing in and telling her that the wrath of heaven has descended upon the Wartburg; the lightning has struck it, and the castle is on fire. A short orchestral interlude, descriptive of the storm and of *Elizabeth's* feelings on this night of dire despair, leads to the following scene.

On being driven out from the Wartburg, *Elizabeth* took refuge in a small hospice which she had founded

in her prosperity. Here, at the commencement of the fifth scene, she is found still exercising her charity among the poor in the neighbourhood. It opens with a prayerful soliloquy, in the course of which she blesses God for the grief which has come upon her as well as for her past happiness, and prays that her children may be worthy of their sire, and for a blessing upon the beloved home of her childhood and her fatherland. In reference to *Elizabeth's* charitable work among the poor during this time of her affliction a Chorus of Beggars—the poetic material of which was doubtless suggested by Schwind's medallions of the "Seven Works of Mercy," which complement his six "Scenes from the Life of St. Elizabeth"—is here opportunely introduced. Strikingly simple, but wonderfully true to nature, it is one of the most effective and most characteristic in the whole work. As the Beggars leave her, *Elizabeth*, retiring to her hospice, feels that her last hour is come. Both by poet and composer the manner in which in the face of death she commends her soul to her Saviour is very beautifully expressed. A Chorus of Angels, who are waiting to receive her soul as it rises undying to realms of everlasting light, concludes the scene.

In 1235, just five years after her death, *Elizabeth* was canonised as a Saint by command of Pope Gregory IX. The solemn ceremonial which accompanied her re-interment at Marburg forms the subject of the sixth and last scene. It is introduced by an orchestral interlude, which, consisting, as it does, of a recapitulation of the leading motives already employed, may be defined as a kind of meditation upon *Elizabeth's* life on earth. The ceremony takes place in the Cathedral, in the presence of a vast array of German and Hungarian Bishops, Princes, Crusaders, Priests, and People, headed by the Emperor, *Frederick II.*, who delivers her funeral oration. A long succession of choruses, in which all assembled in turn take part, and which afford ample testimony of Liszt's powers as a composer of Church-music, brings the work to a most effective termination.

While thus attempting a description of "The Legend of St. Elizabeth," with a view to aiding those who listen to the work for the first time, I cannot help recalling the inestimable privilege I enjoyed of being present at its first performance at the Wartburg, in 1867. The occasion was surrounded by romance; not only was the performance conducted by Liszt himself, but it took place in the immediate vicinity of St. Elizabeth's labours, in the Hall of the Knights where the far-famed Battle of the Bards was fought, and within view of the Venusberg. I should add that, after subsequently studying the work, especially on the occasion of its being brought to a hearing by Mr. Walter Bache, in 1876, and after again recurring to it now, I see no reason for modifying the highly favourable opinion which, seventeen years ago, I expressed in the *Guardian* on the occasion of its first performance. C. A. B.

## SPOHR'S OPERAS.

By F. CORDER.

LOUIS SPOHR has been so completely pushed out of the field of late years in order to make room for more vigorous composers that we do not think we exaggerate when we assert that the general English public of the present day knows only about half-a-dozen of his works. His three oratorios are certainly pretty popular, but for some inexplicable reason the finest of these, "Calvary," is by far the least often performed—indeed, it is only through the enterprise of Messrs. Novello that the full score has at last been printed. Very little of his chamber-music is ever played;

the E flat Trio is almost the only specimen, while the lovely Nonet, the String Quartets, and the Harp and Violin Sonatas are wholly neglected. We hear his Dramatic Violin Concerto, but never any of the others, save at a Royal Academy Students' Concert. His Symphony "Die Weihe der Töne" is sometimes played, that very fine one in D minor not more than once in five years, while others, the Historical, the Seasons, the C major, and the splendid Double Symphony, have not been performed within living memory. There are the Clarinet Concertos, too, and numbers of interesting songs, all unknown to English ears. But his operas have suffered the most unaccountable neglect, considering that they contain much of his best music and that the librettos are by no means despicable; and, as an endeavour to show people what rich and unknown treasures are within their grasp, we intend here to review the text and music of all Spohr's dramatic compositions. English people have heard vaguely of "Faust" and "Jessonda" having been unsuccessfully produced in the Pyne and Harrison time, over twenty-five years ago—the overture to the latter opera is, indeed, sometimes played in our concert-rooms—but many will be surprised to see the following list of operas, each one of which is almost as good as the other, for there is no more equal writer than Spohr; if he does not rise to great heights he is never uninteresting—in fact, his principal fault is that he is too much the same. His musical dramas, of which the first two are unpublished, are ten in number, as follows:—

"Die Prüfung" ("The Trial"), one act, written in 1806.

"Alruna, die Eulenkönigin" ("The Owl-Queen"), three acts; 1808.

"Der Zweikampf mit der Geliebten" ("The Lovers' Duel"), three acts; 1811.

"Faust," two acts; 1813.

"Zemire und Azor" ("Beauty and the Beast"), two acts; 1818.

"Jessonda," three acts; 1822.

"Der Berggeist" ("The Mountain Spirit"), three acts; 1825.

"Pietro von Abano," three acts; 1827.

"Der Alchymist," three acts; 1829.

"Die Kreuzfahrer" ("The Crusaders"), three acts; 1843.

The librettos of these operas are all based on romantic subjects involving gallant knights, persecuted maidens, demons and magicians, such as Weber, Marschner, and other composers of this epoch were so fond of. It is true that they smack to our modern taste somewhat too much of the "Castle Spectre" style of melodrama, but, after all, they are fairly dramatic, and couched in tolerably sensible verse.

In Spohr's charmingly *naïve* autobiography we find it was at a peculiarly interesting period that he first sought to try his hand at opera. It was towards the end of his first year of married life, and, besides this, Gotha, his dwelling place, was swarming with Prussian troops, who were assembled for the impending war between Prussia and France. Not wishing to be away from home, Spohr, therefore, desired to attempt some work which would absorb his whole mind. His maternal uncle, Edward Henke, and he arranged the plan of "Die Prüfung" together, and the former wrote the lyrics. During the confusion of domestic affairs and alarms of war, Spohr calmly began and completed his labour, but though the result was considered highly satisfactory when rendered at a Court Concert, the conscientious musician, on mature consideration, deemed it better to lay aside this work. He says, "But with this feeling of dissatisfaction

with my work I was truly unhappy; for I now thought to perceive that I had no talent for operatic compositions. There were, however, two things which I had forgotten duly to consider: first, that I had assumed much too elevated a style—for I had put my opera upon a par with those of Mozart—and, secondly, that I was wholly wanting in the practice and experience necessary for this kind of composition." The imitation of Mozart was a defect which Spohr never completely overcame.

His second attempt was not much more successful, though it advanced him a step or two. In 1808 a young poet offered him a libretto—"Alruna; or, the Owl-Queen"—founded on a local tradition. He composed it, and then tried to get it produced at Weimar, through the influence of the *prima donna*, who was all-powerful there as elsewhere. It was at length accepted, but during the inevitable disagreements and requests for alterations, Spohr got out of conceit with his work and withdrew it. The overture he preserved, and often played—indeed, it was published by André in Offenbach—but the remainder he destroyed. He considered, however, that it showed great progress.

His third attempt brought success at last. In 1810 the new director of the Hamburg theatre having four librettos sent him, distributed them to four distinguished composers—Winter, Romberg, Clasing, and Spohr. Our friend, though not much pleased with his prize, obtained leave to alter anything he had a mind to, and completed the score by the spring of 1811, as agreed. But new difficulties arose. Madame Becker, the *prima donna*, discovered that she should only look ridiculous as the heroine, *Isabella*, who is dressed in male attire throughout, and, armed *cap-à-pied*, fights with her lover. The manager, besides, was so annoyed at two out of the four operas having already turned out failures that he wanted to pay Spohr for his work and lay it by unperformed; but the composer was so hurt at this treatment that they managed to get other singers and put the piece in rehearsal. Contrary to all expectation, "The Lovers' Duel" turned out a brilliant success, though the worthy composer tells us that before its production he had grown quite dissatisfied with it. It has all the wealth of suave Mozartian melody, which is Spohr's principal characteristic, especially in his earlier works, and one or two numbers are real gems. The story is certainly not dramatic or exciting; it is a sort of *comedieta* of the eighteenth century style. The libretto is no longer extant, but the general gist of the action can be pretty well made out from the vocal score. A young Spanish cavalier, *Enrignes*, has quarrelled with his lady-love, *Isabella*, who thereupon disguises herself in male attire, pretends to be a young knight, and seeks service with the *Princess Mathilde*. This device of a lady disguising herself as a man is one of which the dramatists of the seventeenth and eighteenth centuries never seemed to tire. The result here is that the two quondam lovers become rivals; the princess having dropped her handkerchief, they both start to pick it up, and quarrel for the honour. This leads to a duel, when the sex of *Isabella* is discovered, a reconciliation takes place, and all ends happily. On this slight structure, and with the aid of three more characters—*Gaston*, another lover of the princess, and *Decio* and *Laurette*, two of the usual conventional comic servants of melodrama, who sing arch duets *à la* Papageno and Papagena—a tolerably lively little piece is built up.

The overture is bustling, but very short, and calls for no special notice, but with the first number, a scene opening with an air for *Enrignes*:—





begins an unceasing flow of Spohrish beauties. *Enrigues* is about to set off on a journey, to soothe his disturbed mind, when his frightened servant announces that robbers have stolen their horses. Presently four robbers enter to seek more plunder. It is certainly rather ludicrous than imposing to hear these ruffians always sing a four-part *fugato* on this phrase:—



This incident is only introduced in order to give an effective entrance for the disguised *Isabella*, who valiantly assists to scare away the thieves. She is accompanied by the princess; and, after some conversation, there ensues one of the most charming trios Spohr has ever written. The simple theme—



is taken up by each in turn, the others adding florid counterpoint in demisemi-quavers, forming a most difficult but effective canon, which could never fail to elicit an encore. Then there is a scene for the comic servants, with a pretty duet in waltz rhythm, very sportive and Mozartian. Then we have the necessary soprano *scena* for the princess, and this, in common with all Spohr's *scenas*, involves so many difficult roulades and chromatic scale-passages as to present serious obstacles to performance nowadays. It is well worth the trouble of singing, however, and we commend it to the notice of our few Sembrichs and Patis. The scene which follows this contains the handkerchief episode. The princess tries to reconcile the opponents, and, believing she has succeeded, invites all to return to the palace for her ball that evening, and the act accordingly ends with a gay *sestet* in dance style.

It would only be tedious to criticise each number of this opera in detail. There is a second aria for *Mathilde* of equal brilliancy with the first, while in the third act *Isabella* has a florid *scena* of exactly similar style. At the end of the second act the duel is about to come off, but is frustrated through the officiousness of the servants, who alarm the watch. This act ends with a finely-written septet, the chorus in this opera never making an appearance until the last scene. When the duel seems really on the point of taking place, *Isabella* of course declares herself, and all ends happily to a good vigorous chorus, of which the first eight bars run thus:—



Each eight bars is sung first *tutti* and then by the *soli*.

Spohr does not attempt in his operas any grand construction in the music, but where a scene of any length is set to music it is broken up into a series of short movements with quite distinct themes. There is no suggestion of a *Leitmotiv* anywhere.

It was at the beginning of the spring of 1813 that Spohr received an offer from Count Palfy, the proprietor of the Vienna Theatre, An der Wien, to become leader and director of the orchestra there. Besides a large salary, the tempting hint was given him that he would there find good opportunity of pushing himself as an operatic composer. But this promise was not destined to bear fruit. The poet Körner was to have been Spohr's next librettist, and had offered the subject of *Rübezahl*, but his joining the army was followed by his untimely death, and that hope failed. One Herr Bernhard offered a very strange libretto on the subject of "Faust," which Spohr accepted and set to music between May and September, 1813. It is surprising that he should not have preferred Goethe's poem to Bernhard's extravagant piece of nonsense, especially as he was by no means devoid of literary taste himself. He relates in his autobiography how he showed the opera to Meyerbeer, who played it from the score while the composer sang and whistled the voice parts. Meyerbeer liked the work so much that he afterwards produced it at Berlin. It has always been considered Spohr's most successful operatic effort, but is now rarely performed.

On finishing his work Spohr offered it to the An der Wien, but it was refused on account of the tenor Wild considering the part of *Hugo* too florid for him. Tenors were then, as now, the fruitful cause of trouble to composers. Not till 1818 was "Faust" produced first at Frankfort. We will give a short analysis of the work, as the only English edition of the vocal score (Boosey and Co.) has had but a small circulation.

The Opera of "Faust" is in two acts, but there are no less than ten changes of scene. In addition to the recitatives, there is a great deal of spoken dialogue, the English translation of which is, for the most part, exquisitely absurd. The original text, however, is sadly conventional and bombastic. The overture is a bustling affair, not particularly in character with the drama, and mainly founded on a phrase from *Faust's* second *scena*:—



It is far inferior to the overtures of "Jessonda," "Pietro von Abano," and "Alchemist." The opening of the opera is original and pretty. The scene represents an open square in Strasburg by night. The stage is empty, but from a lit-up mansion come sounds of revelry. The band behind the scenes plays what is called in the score a Minuet, though the accompaniment gives more the character of a Polonaise:—



during which *Faust*, richly dressed, emerges from the house, and in recitative, accompanied by the usual chords in the orchestra, expresses his disgust at his present "life of sensual leisure." It seems he has high aspirations, and has sold himself to the devil to gratify them; but the wily one turns all his virtuous strivings into sin. *Mephistopheles* now advances, and,

after a metaphysical conversation of some length with his victim, joins him in a duet of no particular interest save that both baritone and bass indulge in breakneck roudades and scale passages. Sending *Mephisto* in search of *Rosa* (the *Marguerite* of the opera), *Faust* has a very fine scena, consisting of a *Larghetto* with an *Allegro* in the middle. The concluding cadenza we must quote as a specimen of Spohr's florid vocal style, which, however, he abandoned in his later works:—



The scene then changes to a hall (presumably in *Faust's* abode), where four friends of the magician's are carousing. Their drinking song—



is one of Spohr's boldest melodies. These gentlemen kindly retire to make way for *Faust*, who brings on *Rosa*, apparently for the sole purpose of singing a duet. The proceeding is, however, justified by the extreme beauty of the piece in question, which ought to be more frequently introduced into the concert-room. It begins thus:—



and is, as regards form and construction, the exact counterpart of every other duet that Spohr has written. After a strain of eight bars for each voice, the two combine in phrases of imitation, ending with a cadence in thirds and sixths. It is this terrible squareness of design which makes the operas of this epoch seem so poor in comparison with the modern school. Spohr, especially in his earlier operas, adheres with slavish tenacity to strict form, and for this reason at least ought to command the unreserved admiration of the Wagner haters.

*Mephistopheles* enters at the conclusion of the duet, and we learn that an armed crowd is coming to seize *Faust*, in the belief that he has killed *Rosa's* mother in order to possess the girl. *Mephisto* is ordered to carry *Rosa* out of reach, and a concerted piece follows, during which the people, led by *Franz* (*Rosa's* rejected lover), enter and vainly search the house for her. On their attempting to arrest *Faust* he collects his four companions—who do not seem of any particular use—and, spreading out his mantle, the five rise through the air on it and fly away, while the chorus remark, according to the English poet:—

Flying from here,  
Upward they steer!  
Oh horror, oh fear!

We are next introduced to a lady named *Cunegunda*, whom a certain *Sir Gulf* has carried off and imprisoned in his castle. She has a long and elaborate scena in stereotyped form. This piece used to be

frequently sung in the concert-room, for no obvious reason. It is not nearly so interesting or showy as many others of Spohr's. An absurd melodramatic scene in dialogue then takes place between *Sir Gulf* and his scornful and virtuous captive, and the wicked knight being "foiled again" we have another scene and character presented to us. In a forest we find *Count Hugo*, *Cunegunda's* lover, with all his train of knights, preparing for an attack on *Sir Gulf's* castle. The *Count* has a very effective martial air with chorus, but it is written so high as to be exceedingly exhausting, without counting the difficulties of the *bravura* passages. After a meaningless scene following this, wherein *Rosa*, who is hastening to *Faust* in company with *Franz*, is again carried off by *Mephistopheles*, the fifth scene shows us the exterior of *Sir Gulf's* castle. There is a long dialogue between *Count Hugo* and *Faust*, who wishes to assist the cause of virtue. The chief part of this scene is then embodied in the form of a long concerted piece, a kind of thing which Spohr was very fond of writing, but in which he never showed to advantage. *Sir Gulf* threatens to hurl *Cunegunda* from the ramparts if the allies attack his castle. *Faust* orders *Mephisto* to save the lady, and deal a fitting punishment to *Sir Gulf*. Accordingly, a thunderstorm arises, and the castle is set on fire by lightning. The half-burnt drawbridge falls, *Cunegunda* and the inmates of the castle escape across it, while demons appear and drag *Sir Gulf* back into the blazing ruins. During these thrilling events, on which the curtain descends, *Faust* has had time to behold and fall in love with *Cunegunda*. He secretly resolves to win her for himself, at which the watchful *Mephistopheles* remarks:—

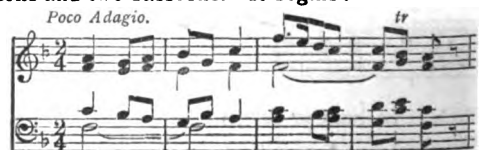
How a woman's charms kick over  
All his good and wondrous plan!  
Let the idiot soon discover  
Hell too much a match for man!

and the chorus, to whom the demons are supposed invisible, watch the fate of *Sir Gulf* and sing:—

Terrific! Oh horrible ending!  
He rushed through the fiery flood,  
Thus Heaven awards his offending  
Doom wrought by his o'erheated blood.

The second Act opens with a witches' revel in the Hartz mountains, very picturesquely imagined by the librettist, but rather weakly illustrated by the composer. Spohr had not Weber's genius for the weird and ghostly, though he delighted in trying his hand at such subjects. *Faust* and *Mephisto* break in upon the witches' sabbath, in order to conjure up the witch *Sycorax*, from whom they obtain a potion which is to confer upon *Faust* mighty but undefined powers. The witches crowd around *Faust*, seeking his love much as the Flower-maidens do to *Parsifal*, and are similarly repulsed by the wizard, who only now thinks of winning *Cunegunda*.

Next we are shown the square in front of the Cathedral of Aix-la-Chapelle. The marriage of *Hugo* and *Cunegunda* is taking place within, and a hymn is heard behind the scenes, accompanied by wind instruments. During this the deserted *Rosa* wanders on and sings a very pathetic little air in 3-bar rhythm, after which there is much uninteresting dialogue with *Franz*, who sticks faithfully to his love, and the four unnecessary friends of *Faust*. The wedding train emerges from the cathedral to a charming intermezzo written for two bass-horns and two bassoons. It begins:—



*Rosa* presents herself to *Faust*, but he is very cold to her and sends her off in charge of the four unnecessary, in order that he may have the whole street to himself while he sings a rather incoherent but very brilliant and difficult scena, to the effect that he could be happy with either were t'other dear charmer away, but the two are too much for him. One speech preceding this is really worth quoting:—

*Faust* (as he looks after the receding form of *Cunegunda*):—Ne'er hath the world beheld her compeer! The memory of her fills up all my nature!—were I the *Cæsar* over empires, they would prove but false coin wherewith to purchase her possession: Ha! in my soul there burns a fire she must quell; and shall I pit my copper penny 'gainst this gold? yon boy is he her match? it must not, shall not be!

Scene 3 shows us the banquetting-hall in the palace of *Count Hugo*. The wedding breakfast is on hand, and the guests sing a bold chorus of a martial character:—



while *Hugo* and *Cunegunda* have a little love-duet. Among the guests are *Faust* and his unnecessarys, besides *Mephisto*, *Franz*, and *Rosa*, for no obvious reason disguised as a boy, so the invitations must have been sent out rather recklessly. During the wedding dance which follows, a graceful Polonaise, *Faust* makes violent love to the bride, who, subdued by his magic powers, offers but faint resistance. The wizard becomes so demonstrative that *Hugo*, warned by *Mephisto*, sees what is going on, and *Rosa* too. There is a quarrel. *Hugo* and *Faust* fight, while the four minions keep in check all the guests who seek to interfere; *Cunegunda* runs away; *Faust* brutally repulses *Rosa*, who is in despair; and *Hugo* falls beneath his opponent's sword, during a wild chorus of dismay.

From this thrilling scene we are taken to the Hartz Mountains again, a scene apparently introduced for the sake of *Mephistopheles*, who has had but little, as yet, to do. He sings an Aria, gloating over *Faust's* ruin, in which the voice part is so persistently kept to the bass or middle of the harmony—according to the old custom—that it has little or no interest. The witches then come on, and renew their dance and chorus, which was not worth repeating.

The last scene is in *Faust's* house. *Cunegunda* is in despair, consequently she dresses in black, lets her hair down, and sings a most exhausting scena. To her enters *Rosa*, and the two quarrel. *Faust* now finds himself in difficulties. *Rosa* rushes off and commits suicide, *Cunegunda* tries to stab him, his minions inform him that justice is on his track for the murder of *Hugo*, and finally *Mephistopheles* declares that his time is up. On hearing of his true position, all flee in terror from him; the room becomes a yawning gulf of flame, into which the sinner is dragged by a chorus of demons, while *Mephisto* exults. The long concerted piece which composes this scene is of small musical interest, though the conclusion has some power.

It is really astonishing how Spohr can have accepted such a mass of absurdity as this libretto. It is a chaotic heap of totally unconnected melodramatic incidents, no part of which "yearns for musical expression"; on the contrary, the musical numbers seem, one and all, dragged in by the heels. If "*Euryanthe*" and "*Genoveva*" have failed because of their bad librettos, it is inconceivable that "*Faust*," however charming some of the music, should have survived its first performance. And we cannot consider it Spohr's best work either, his next effort, "*Zemire und Azor*" is far superior in merit, having really not a weak number in it, a thing which no one dare assert of "*Faust*."

(To be continued.)

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XV.—GLUCK.\*

All hail to thee, immortal Gluck! whose fame  
Admiring nations swell with one acclaim;  
Whose genius, mocking death, shall soar sublime,  
Till the last period of recording time.  
Matchless composer! whose sweet strains disclose  
Alceste's suffering—Iphigenia's woes—  
Fair Helen's sorrows—and the griefs that melt  
O'er the sad tale of all fond Orpheus felt:  
Whose wondrous genius, by all ranks adored,  
The golden age of music has restored.  
Oh! while the world shall harmony revere  
Thy name to music's votaries shall be dear;  
Long shall her sons thy bust with laurels crown,  
Adore thy memory, cherish thy renown;  
And while all low-born jealousies they spurn,  
Worship the myrtles that o'ershade thy urn.

YRIARTE.

THE time and place of Gluck's birth, and even his name, were for a long period as much a matter of dispute as the identity of the city which had the proud right of calling Homer son. Down to the year 1832 the master's biographers were nearly correct in their facts and figures. Forkel's *Lexicon* states that Gluck was born in 1714, in the Palatinate, on the frontiers of Bohemia; but Lipowsky, in his work on the musicians of Bavaria, while agreeing as to the Palatinate, gives the date as February 14, 1712. A Bohemian priest, Father Dlabacz, who published a book of statistics concerning his native country, came nearer the truth than either. He gives the place of birth as Weidenwang, in the Palatinate, and the year as 1714, adding that the father of Christoph Gluck was a head-keeper in the employ of Prince Lobkowitz. The same Dlabacz, who seems to have been a painstaking author, makes a fuller statement in his "*Allgemeines historisches Künstler-Lexikon für Böhmen*"; asserting that the famous musician had a second Christian name, Willibald; and that he was born on July 4, 1714; his father's name being Alexander and his mother's Walburga. With this the world was satisfied till, in 1832, the priest of Neustadt, a village on the Bohemian frontier, discovered in the parish register an entry relating to the baptism of Christoph Gluck under date 1700. The record ran thus:—

"25 martii anno 1700 baptizatus est a me M. Andrea Dozler, co-operator, Joannes Christophorus, Joannis Adami Gluck, venatorii aulici, et Annæ Catherinæ filius legitimus, tenante prænobili Domino Joanne Christophoro Pfreimbder de Bruckenthurn et Alstensteinreith."

The good father, jealous for the honour of his village, lost no time in making his discovery known. For a while it obtained credence, and, as late as 1836, Lewald, in his journal, *Euroopa*, referred to it in terms of perfect faith. The new date, however, involved some difficulties; amongst others that the master was eighty-two years old when he brought out his last opera. But it is useless to argue on such grounds against a parish register, and Neustadt might have gone on enjoying an honour due elsewhere had not Alois Fuchs, a singer in the Imperial Chapel at Vienna, collected some documents very germane to the issue, and had not Anton Schmid (in his "*Christoph Willibald Ritter von Gluck. Dessen Leben und tonkünstlerisches Werken*" Leipzig, 1854) proved the actual facts to demonstration. Schmid puts in evidence five documents: first, a baptismal register, discovered at Weidenwang in 1842, bearing date July 4, 1714; second, the certificate of Gluck's marriage with Marianne Pergin (September 15, 1750);

\* Under the original idea of this series the few extant letters of Gluck were considered in a single article (MUSICAL TIMES, December, 1880). The more extensive plan subsequently adopted enables us now to deal with the master's interesting career from beginning to end.—J. B.

third, a "certificate of existence" delivered to the master in 1785 by the Marquis de Noailles, French Ambassador at Vienna; fourth, the register of Gluck's death (November 15, 1787), and, last, his genealogical tree, compiled with infinite care and research. The "certificate of existence," which was required in order that Gluck might receive some money coming to him from the French King, ran as follows:—

"We, Emmanuel-Louis, Marquis de Noailles, . . . certify to all whom it may concern that Christophe Gluck, born July 2, 1714, composer and director of his Imperial Majesty's music, residing in this city, Carinthia Street, St. Stephen's parish, is actually living, for he has presented himself to-day before us, in order to obtain the present certificate of existence, which he has signed with us. In faith of which, &c. Done at Vienna, in our hotel, October 8, 1785."

The baptismal entry, now to be seen in the register of Weidenwang parish, runs thus:—

Baptizans, Simon Pabst, July 4, 1714. Baptizatus, Christophorus Willibaldus. Parentes, Alexander Glück, uxor Walburga venat. Levantes Christoph. Fleischmann hospes in Weidenwang."

Thus was the whole disputed matter cleared up, and taken out of the list in which the birthplace of Homer still remains.

Gluck's father, Alexander, had, as befitted his name, carried arms and served in the wars; fighting against the French under Prince Eugene of Savoy, and also, mayhap, under John Churchill, Duke of Marlborough. He was probably one of the "free lances" not even then quite extinct in Germany, and sold his sword to the highest bidder. In time Alexander Gluck, having had enough of fighting, retired from the army and married his Walburga, who bore him two sons—Christoph and Anton. Christoph was only three years old when the family settled at Neuschloss, in the north of Bohemia, Alexander Gluck there obtaining employment on the estate of Prince Kaunitz. The ex-soldier was a rough man. Inured to hardship himself, he brought up his boys with almost savage rigour, making the poor little fellows accompany him barefoot through the woods in the depth of winter. Scanty fare and hard treatment did no harm, as it chanced, and, perhaps, helped to bestow upon Christoph the robust health, indomitable energy, and independent spirit which afterwards carried him in so many a fashion through life. The lad soon showed that Music had marked him for her own. He had access to a violin and violoncello, though it does not appear that rough Alexander was accustomed to woo the muse upon those instruments. Probably they abounded in the village, as in all Bohemian places, but, be this as it may, Christoph Gluck spent all the time he could spare in learning to play upon them. Fortune favoured him. For some reason or other, Alexander left Neuschloss and took service under the Prince Lobkowitz at Eisenberg.

Near the new home of the Glucks stood the little town of Kommotau, where the Jesuits had a college, and thither Christoph was sent in 1726, being then twelve years of age. It does not appear that Prince Lobkowitz had any part in this arrangement, nor, indeed, that the boy had attracted particular attention for any reason of precocity. It may have struck his sturdy father that there was something in him more fitted for development at school than in the forests, and it would seem that the Glucks were by this time tolerably well to do, or they would hardly have kept their son at Kommotau till he had reached the age of eighteen. All that time there was no question of a musical career for Christoph. The lad's energies were chiefly devoted to the acquire-

ment of general knowledge, music being in some sort a relaxation, or, at most, a second study. He was taught the violin, clavier, and organ, and sang regularly in the choir at the church of St. Ignatius. Beyond this, little or nothing is known regarding the six years at Kommotau. Probably, if all could be ascertained, it would not amount to much, for the precocity of the "wonder-child" was withheld from young Gluck. Instead of exhausting his life ere he had hardly begun to live, he quietly gathered in a store of knowledge, and built up the strong and healthy frame which endured beyond the Psalmist's three-score years and ten.

From Kommotau, the youth Christoph went to Prague as a sort of "beggar student." His father could send him very little money, and it became necessary to do something besides study in order to keep body and soul together. The situation is perfectly well understood at German universities, and not unknown in those of Scotland. Public opinion regards it as no disgrace, nor does it demand from the person most interested a sacrifice of self-respect. Gluck, therefore, began to turn to account his musical knowledge. He gave lessons in singing and on the violoncello when he could find pupils, and himself both sang and played in the churches of the Bohemian capital when he could get an engagement. In this manner he came under the notice of Czernohorsky, Organist of St. James's Church, and a musician of some note at the period, both as instrumentalist and composer. Czernohorsky at once took an interest in young Gluck, and not only gave him lessons on the violoncello and organ, but helped him to procure such small engagements as he could command. Probably the friendship of this eminent professor determined Christoph to adopt music as a means of livelihood, but even if this were not the case, circumstances more and more proved to him his dependence upon the art. During the vacations the young man had to live literally from hand to mouth, and at such times, taking his violin, he would ramble from village to village, playing dance-music to the peasants, and sleeping where he could find a place to lay his head, if only under a hay-stack or in a barn. For his services at village revels no money was given. His patrons had little of the article in question, and it was much too precious to bestow upon itinerant fiddlers. But they had plenty of eggs, a fragile and perishable commodity provided by the domestic fowl without regard for the distance of the markets. In eggs, therefore, Gluck was paid, and these he exchanged, as opportunity offered, for various articles, or used them as food.

In time Gluck touched money. Greatly daring, he took his fiddle into the towns and began playing better things than dance tunes. He even organised little Concerts of his own, while his undoubted talent and happy disposition gave him favour in the eyes of many who could befriend him. After four years of this life, the young artist, then twenty-two, believed himself qualified to dare more than ever. Accordingly, he descended upon Vienna, then the rival of Paris as arbiter of all things musical. The imperial capital at that time contained one inhabitant who had a natural interest in his fortunes—none other than Prince Lobkowitz, his father's master. The Prince opened his house to the young musician, thus securing for him the *entrée* into society, and putting him on terms with many eminent artists who had made Vienna their home. Caldara, Fux, the Brothers Conti, and Porsile admitted Gluck to their society, with what advantage to a youth raw from the provinces it is easy to imagine. But more important than acquaintance with these personages was the interest he inspired in a certain Count Melzi, an

Italian nobleman who has immortalised himself by an act of discernment for which the whole world of music should be eternally grateful. Melzi was so struck by Gluck's natural ability that he attached him to his household, and took him to Italy for the purpose of placing him under Sammartini as a student of harmony and composition.

Sammartini was at that time still a young man, going through life in an easy fashion, writing prodigiously but carelessly, and pouring out the treasures of his imagination without much regard for the manner of their utterance. This would scarcely commend him as a teacher, but he was an immense favourite and had the ear of the public, which we can readily believe if it be true that his style in instrumental music curiously anticipated that of Haydn. Sammartini's fame extended to England, where six of his Trios were published in 1767, where also his elder brother, Joseph, flourished many years as first oboist at the opera, and died (1740) in the service of the Prince of Wales. Sammartini (or San Martini) was still living in 1770, when Dr. Burney visited Milan. "Signor Battista San Martini," writes the Doctor, "is Organist of two or three churches here: I had a letter to him from Signor Giardini, which procured me a very agreeable reception. He is brother to the famous Martini of London, who so long delighted us with his performance on the hautbois, as well as by his compositions. The music of Signor Battista San Martini, of Milan, is well known in England." In another place † Burney says: "The second Mass which I heard to-day was composed by Battista San Martini, and performed under his direction at the church of the Carmini; the symphonies were very ingenious, and full of the spirit and fire peculiar to that author. The instrumental parts in his compositions are well written; he lets none of the performers be long idle, and the violins, especially, are never suffered to sleep. It might, however, sometimes be wished that he would ride his Pegasus with a curb-bridle, for he seems absolutely to run away with him. Without metaphor, his music would please more if there were fewer notes and fewer Allegros in it; but the impetuosity of his genius impels him, in his vocal compositions, to run on in a succession of rapid movements, which in the end fatigue both the performers and the hearers."

Under Burney's impetuous musician, Gluck spent four years (1736-40) to such purpose that he was asked to write a one-act opera for the Court Theatre. In connection with this engagement, the remarkable independence of character which subsequently distinguished Gluck was foreshadowed. A pupil generally consults his master under the circumstances in question, but the young German did nothing of the kind. Selecting a poem from Metastasio, he wrote the music, distributed the parts, and began the rehearsals without taking the advice of anybody whatever. To all appearance no easy task lay before him. He was a German, and the very word had become an abomination throughout the length and breadth of the land. Moreover, those persons who attended the rehearsals made no secret of their hostility to the Tedesco. Gluck, however, remained calm. He trusted in the good faith of the public, and was not deceived. Italian passion for art overcame Italian national prejudice, and "Artaserce" proved a success—a fact the more remarkable because, though Gluck had written in the manner of the country, the qualities of German music were easily to be distinguished.

The good fortune of Gluck's premier essay put his foot on the lowest round of the ladder of fame,

and then the erst-while village fiddler began rapidly to climb. Opera followed opera in quick succession, after "Artaserce" (1741) coming "Ipermestre" (1742), "Demetrio" (1742), "Demofonte" (1742), "Artamene" (1743), "Siface" (1743), "Alessandro nel Indée" (1744), and "Fedra" (1744). Of these, two were written for Venice, three for Milan, one for Cremona, and one for Turin. It does not appear that any of the works just named were printed. Then, as in the early days of Rossini, Italian composers wrote for a special theatre and a special purpose. These served, the operas produced were laid aside as having had their day. We may add that the manuscripts of all the operas written by Gluck for Milan fell a prey to fire.

An immediate result of Gluck's Italian successes was to bring him within the scope of English enterprise. At that time the circumstances of Italian opera in London were, as, indeed, they have ever been, somewhat peculiar. Handel abandoned his Covent Garden enterprise in 1741, convinced, after a long and arduous struggle, that the English people did not care for the imported entertainment. But the nobility would not readily give up what they had made exclusive and fashionable, and Lord Middlesex, having installed himself as *impresario*, opened the opposition house in the Haymarket—October 31, 1741—in a somewhat aggressive manner. "The opera," says Horace Walpole, "begins the day after the King's birthday. The singers are not permitted to sing till on the stage, so no one has heard them. The opera is to be in the French system of dancers, scenes, and dresses. The directors have already laid out great sums. They talk of a mob to silence the operas as they did the French players; but it will be more difficult, for here half the young noblemen in town are engaged, and they will not be easily persuaded to humour the taste of the mobility. In short, they have already retained several eminent lawyers (boxers) from the Bear Gardens to plead their defence." Schœlcher declares\* that the enterprise of Lord Middlesex failed in 1744, but was resumed in 1747, and finally abandoned in 1748. On the other hand, Gluck's biographers agree that he became connected with the noble lord in 1745. This confusion as to facts and dates we cannot here attempt to set right, but, following the biographers aforesaid, it appears that, on hearing reports of the new composer's brilliant *début* in Italy, Lord Middlesex engaged him to come to London and produce two operas. Towards the close of 1745, Gluck, accompanied, according to some authorities, by Prince Lobkowitz, started for the English capital, traversing on his way the city (Paris) which, twenty-nine years later, he electrified with "Iphigénie in Aulide." The moment of his visit to London could not be called opportune. Handel was the popular hero, and no one cared to hear any music save his; owing to the just extinguished rebellion of Charles Edward, strangers and foreigners were regarded with suspicion, and the opera-house had been closed by order of the Lord Chamberlain. Happily, Gluck had brought over a new work, "La Caduta de' Giganti," which was capable of application to the events of the day, and, on the strength of this, Lord Middlesex obtained permission to re-open his doors, though the mob cried out against the place as a resort of foreigners and papists. The first performance of "La Caduta de' Giganti" took place, Jan. 7, 1746, in presence of "Butcher" Cumberland, who was then figuring largely about London in his cheaply earned capacity as a "hero." Burney describes the piece as irreproachable in all its parts,

\* "The Present State of Music in France and Italy." Vol. I., p. 9.  
† *Ibid.* Vol. I., p. 98.

• Life of Handel, p. 237.

but the public were so indifferent that after five representations "La Caduta" disappeared from the bills. Handel, as a matter of course, went to hear the music of his countryman, and, according to report, came away saying, "He knows no more of counterpoint than my cook!" Whether the two masters met in London may be considered doubtful, but Reichard narrates an anecdote to the effect that, after the cold reception of "La Caduta," Gluck took the score to Handel and laid it before him for an opinion. "You have taken too much pains with your opera," said the giant, "it is in the wrong place here. If you would write for the English you must produce something tumultuous, and imitate the noise of drums." The story is no doubt a fabrication, and, besides being contrary to Handel's own experience, rests on no authority whatever.

On better grounds, Gluck is said to have become acquainted with another eminent musician then resident in London—Thomas Augustus Arne. One of Arne's works was performed during the German master's stay in England, and we are told that Gluck was struck by the "truth, simplicity, and frank gaiety" of the music—qualities of another order than those he had observed in Handel. We may assume, therefore, that he was attracted to Arne by artistic sympathy. There exists, however, no record of their acquaintance, as far as we are aware, beyond the bare fact that the two men were brought into contact.

Gluck's second opera in London was "Artamene"—already noticed as having been first produced at Cremona in 1743. Handel heard this work also, and stigmatised it as "detestable." So, probably, it was, regarded from the point of view the great Saxon no doubt took up. He himself lies open to the charge of having written vocal music more with reference to musical effect than truth of expression. But whenever Handel was at liberty to consult his own tastes nothing of the charlatan attached to him. He composed as he was moved by the inlying genius that could only be true and great. Criticising the work of Gluck he, no doubt, did so as an artist, not as a purveyor of "pot-boiling" airs, and found in his young countryman one who had adopted all the vices of Italian opera, especially that of sacrificing dramatic considerations to the ear-tickling of pretty and showy melodies. The word "detestable," therefore, is only Handel's expression, *more suo*, of a sentiment which the really artistic critic could not help feeling. All the same, "Artamene" was played ten times, and one air in it, "Rasserena il mesto ciglio," became a great favourite. It was this air which Gluck sang to Dr. Burney when, many years later, that musical pilgrim "interviewed" him in Vienna. One other work was produced by the master during his residence in the British metropolis, and this, while of no value in itself, had momentous consequences alike for the composer and his art.

Fétis tells us that Gluck ran over to Paris in an interval of London labour for the purpose of hearing an opera by Rameau, who was just then doing a large share towards establishing the fine school of musical declamation that constitutes one of the glories of French art. The historian adds that the first ideas of the reform afterwards worked out by Gluck were thus suggested. It is certain, however, that the necessity for reform came home to the master through a better channel—that of his own practical experience. The work above referred to as coming after "Artamene" in London was a *pasticcio* on the subject of Pyramus and Thisbe. Few readers need to be informed that a *pasticcio* opera is one made up, as to its music, of extracts selected from other works.

Handel produced several on this eminently inartistic system, among them "Lucio Vero" and "Alessandra Severo"; while many living amateurs remember a *pasticcio* Oratorio, "Judah," compiled by the late Mr. Gardiner, of Leicester. In order to secure success for his concoction, Gluck adopted only pieces which had met with public favour. With these he felt safe, yet, strange to say, they utterly failed, and music that in its original place had received applause, was heard, in its new connection, with indifference or dislike. The phenomenon set Gluck a-thinking. "Did it arise," he queried, "from the association of music with words arbitrarily imposed?" That he reasoned out an affirmative reply his whole subsequent career went to prove. Gluck was ever after grateful for the lesson taught him by the people of London. He told Burney that he set himself to study the English taste, noticing carefully what moved them most, and found that naturalness and simplicity were always powerful. Thenceforth he sought less to please lovers of scientific combinations and admirers of showy vocal effects than to write for the voice in a manner naturally expressive of human feeling. Burney adds that most of the airs in "Orphée" are as simple and naïve as English ballads.

It is hardly too much to say that Gluck left England a new man. At any rate, he had a new artistic method and a fresh aim, judging that "operatic music ought to be the expression proper to a situation," and that if it have not this merit all others, however splendid, are vain.

(To be continued.)

#### ADDISON ON ITALIAN OPERA IN ENGLAND.

IN the article, "English Music in 1884," which appeared in our last number, it was truly remarked that at the death of Purcell what was left of English music "retired to the organ-loft, and the foreigner, with his ready adaptability and his elastic principles, swarmed in to take possession of the land." That the decadence of musical art in this country may be dated from this time can scarcely be doubted; but we propose to show in the present paper that, although these successful invaders were welcomed with open arms by those whose position and power should have been used to protect our native artists, one at least of the most accomplished writers of the day boldly and eloquently defended the good cause, not only as a champion of the inherent rights of his countrymen, but as an intelligent guide and counsellor for those who were too much swayed by the tyrant Fashion to think for themselves. It may perhaps appear strange to quote Addison as an authority upon the subject of music; but it must be remembered that his active mind prevented the possibility of his viewing with apathy any innovation upon the art forms which he had learned to reverence; and the introduction of Italian Opera into England urged him to put forward a few plain facts upon the subject which cannot but be read at the present time with the deepest interest; for, apart from the manner in which they forcibly set forth the abstract absurdity of displacing works of home growth written in the language of the country, by those of foreign origin, composed to words which were not understood by the majority, they are so decisively applicable to the views held by the advanced thinkers of the day that we can scarcely believe them to have been penned before the experience of years had fully demonstrated their truth. In the extracts which we shall now make from the "Spectator," we of course retain the language of Addison unaltered: "It is my Design," he says in an article dated March 21, 1711, "in this Paper to deliver down to Posterity a faithful account



of the Italian Opera, and of the gradual progress which it has made upon the English stage: For there is no Question but our great Grand-children will be very curious to know the Reason why their Forefathers used to sit together like an Audience of Foreigners in their own Country, and to hear whole Plays acted before them in a Tongue which they did not understand.

"*Arsinoe* was the first Opera that gave us a Taste of Italian Musick. The great Success this Opera met with produced some attempts of forming Pieces upon Italian Plans, which should give a more natural and reasonable Entertainment than what can be met with in the elaborate Trifles of that Nation. This alarm'd the Poetasters and Fidlers of the Town, who were used to deal in a more ordinary Kind of Ware; and therefore laid down an establish'd Rule, which is receiv'd as such to this Day, *That nothing is capable of being well set to Musick, that is not Nonsense.*

"This Maxim was no sooner receiv'd, but we immediately fell to translating the Italian Operas; and as there was no great Danger of hurting the Sense of those extraordinary Pieces, our Authors would often make Words of their own, which were entirely foreign to the Meaning of the Passages they pretended to translate; their chief Care being to make the Numbers of the English Verse answer to those of the Italian, that both of them might go to the same Tune. Thus the famous Song in *Camilla*—

Barbara si t'intendo, &c.

Barbarous Woman, yes, I know your Meaning.

which expresses the Resentments of an angry Lover, was translated into this English lamentation—

Frail are a Lover's Hopes, &c.

And it was pleasant enough to see the most refined Persons of the British Nation dying away and languishing to Notes that were filled with a Spirit of Rage and Indignation. It happen'd also very frequently, where the Sense was rightly translated, the necessary Transposition of Words which were drawn out of the Phrase of one Tongue into that of another, made the Musick appear very absurd in one Tongue that was very natural in the other. I remember an Italian verse that ran thus, Word for Word—

And turn'd my Rage into Pity;

which the English for Rhime sake translated—

And into Pity turn'd my Rage.

By this Means the soft Notes that were adapted to Pity in the Italian fell upon the word *Rage* in the English; and the angry Sounds that were turn'd to *Rage* in the Original, were made to express *Pity* in the Translation. It oftentimes happen'd likewise that the finest Notes in the Air fell upon the most insignificant Words in the Sentence. I have known the Word *And* pursu'd through the whole Gamut, have been entertained with many a melodious *The*, and have heard the most beautiful Graces, Quavers, and Divisions bestowed upon *Then*, *For*, and *From*; to the eternal Honour of our English Particles.

"The next Step to our Refinement was the introducing of Italian Actors into our Opera, who sang their parts in their own Language, at the same Time that our Countrymen perform'd theirs in our native Tongue. The King or Hero of the Play generally spoke in Italian, and his Slaves answered him in English: The Lover frequently made his Court and gained the Heart of his Princess in a Language which she did not understand. One would have thought it very difficult to have carry'd on Dialogues after this Manner, without an Interpreter between the Persons that convers'd together; but this was the State of the English Stage for about three Years.

"At length the Audience grew tir'd of understanding Half the Opera, and therefore to ease themselves Entirely of the Fatigue of Thinking, have so order'd it at present that the whole Opera is performed in an unknown Tongue. We no longer understand the Language of our own Stage, insomuch that I have often been afraid when I have seen our Italian Performers chattering in the Vehemence of Action, that they have been calling us Names, and abusing us among themselves; but I hope, since we do put such entire Confidence in them, they will not talk against us before our Faces, though they may do it with the same Safety as if it were behind our Backs. In the mean Time, I cannot forbear thinking how naturally an Historian, who writes Two or Three hundred Years hence, and does not know the Taste of his wise Fore-fathers, will make the following Reflection: *In the Beginning of the Eighteenth Century the Italian Tongue was so well understood in England that Operas were acted on the public Stage in that Language.*"

When Addison said that the Great-grandchildren of his own generation would be curious to know why their forefathers used to sit together "like an Audience of Foreigners in their own Country," there can be little doubt that he never imagined the possibility of so absurd a custom continuing more than a few years, and therefore confidently pictured to himself the speedy return of that wholesome patronage of native talent which had been temporarily suspended by the invasion of the foreigner. But when once a novelty becomes a "fashion" it is hopeless to attempt to weaken its power either by temperately discussing its worth or by casting ridicule upon those who adopt it. "Opera" in England speedily became "Italian Opera"; and no person was supposed to have any talent either for creating or executing music of the lyric stage whose name had not an Italian termination. In aristocratic Concert-rooms, even, the English artist was banished, the florid music of the Italian Opera, sung by the favourite vocalists, being all that the public cared to hear, and programmes were therefore almost exclusively composed of the most popular pieces of the suffering or revengeful heroine, the love-sick tenor, and the ponderous bass. The article from which we have already extracted is mainly confined to a history of the rise and progress of Italian Opera in England, and we now follow it by a quotation from another paper by Addison, in the same work, bearing date April 3, 1711, especially treating of the sympathy which should exist, in the composition of an Opera, between the poet and the musician.

"There is Nothing that has more startled our English Audience than the Italian *Recitativo* at its first entrance upon the stage. People were wonderfully surprised to hear Generals singing the Word of Command, and Ladies delivering Messages in Musick. Our Country-men could not forbear laughing when they heard a Lover chanting out a Billet-doux, and even the superscription of a Letter set to a Tune. The Famous Blunder in an old Play of *Enter a King and two Fiddlers, Solus*, was now no longer an Absurdity, when it was impossible for a Hero in a Desert, or a Princess in her Closet, to speak anything unaccompanied with musical instruments.

"But however this Italian method of acting in *Recitativo* might appear at first hearing, I cannot but think it much more just than that which prevailed in our English Opera before this innovation. The Transition from an Air to Recitative Musick being more natural than the passing from a Song to plain and ordinary Speaking, which was the common method in Purcell's Operas.

"The only Fault I find in our present Practice is the making use of *Italian Recitativo* with *English* Words.

"To go to the Bottom of this Matter, I must observe that the Tone, or (as the *French* call it) the Accent of every Nation in their ordinary Speech is altogether different from that of every other People, as we may see even in the *Welsh* and *Scotch*, who border so near upon us. By the Tone or Accent, I do not mean the Pronunciation of each particular Word, but the Sound of the whole Sentence. Thus it is very common for an *English* Gentleman, when he hears a *French* Tragedy, to complain that the Actors all of them speak in a Tone; and therefore he very wisely prefers his own Country-men, not considering that a Foreigner complains of the same Tone in an *English* Actor.

"For this Reason, the Recitative Musick in every Language should be as different as the Tone or Accent of each Language; for otherwise what may properly express a Passion in one Language, will not do it in another. Every one who has been long in *Italy* knows very well that the Cadences in the *Recitativo* bear a remote Affinity to the Tone of their Voices in ordinary Conversation, or to speak more properly, are only the Accents of their Language made more Musical and Tuneful.

"Thus the Notes of Interrogation, or Admiration, in the *Italian* Musick (if one may so call them) which resemble their Accents in Discourse on such Occasions, are not unlike the ordinary Tones of an *English* Voice when we are angry; insomuch that I have often seen our Audiences extremely mistaken as to what has been doing upon the Stage, and expecting to see the Hero knock down his Messenger, when he has been asking him a Question, or fancying that he quarrels with his Friend when he only bids him Good-morrow.

"For this Reason the *Italian* Artists cannot agree with our *English* Musicians in admiring *Purcell's* compositions, and thinking his Tunes so wonderfully adapted to his Words, because both Nations do not always express the same Passions by the same Sounds.

"I am therefore humbly of Opinion that an *English* Composer should not follow the *Italian* Recitative too servilely, but make use of many gentle Deviations from it, in Compliance with his own Native Language. He may Copy out of it all the lulling Softness and *Dying Falls* (as *Shakespear* calls them), but should still remember that he ought to accommodate himself to an *English* Audience, and by humouring the Tone of our Voices in ordinary Conversation, have the same Regard to the Accent of his own Language, as those Persons had to theirs whom he professes to imitate. It is observed that several of the singing Birds of our own Country learn to sweeten their Voices, and mellow the Harshness of their natural Notes, by practising under those that come from warmer Climates. In the same manner I would allow the *Italian* Opera to lend our *English* Musick as much as may grace and soften it, but never entirely to annihilate and destroy it. Let the Infusion be as strong as you please, but still let the Subject Matter of it be *English*.

"A Composer should fit his Musick to the Genius of the People, and consider that the Delicacy of Hearing, and Taste of Harmony, has been formed upon those Sounds which every Country abounds with: In short, that Musick is of a Relative Nature, and what is Harmony to one Ear, may be Dissonance to another.

"The same Observations which I have made upon the Recitative part of Musick may be applied to all our Songs and Airs in general."

Although written in the early part of the last century, these remarks express a truth which cannot be too much taken to heart by those who in the

present day are hopeful of founding a National School of Music. Doubtless the *Italian* fever which has prevailed in this country for so many years is now rapidly dying out; but it has taught us a lesson, and if in the models with which our operatic stage has been inundated we see but little to copy, we at least see what to avoid. Addison's assertion that "nothing is capable of being set to Musick that is not nonsense" has too much truth in it to be accepted as a mere piece of hyperbole, for very many of the *Italian* Operas were really only vehicles for the display of the vocalists; and as commonplaces uttered in a foreign tongue sounded sufficiently like poetry for the flimsy music to which they were set, audiences sat patiently to listen to words which they would scarcely have endured in their native language. The change which has latterly taken place in public opinion is known to all. Music—especially operatic music—is now in a transition state, for although we have discarded the old forms, we have not yet arrived at the new. There can be no doubt that the prospects of the art have brightened year by year, and that we are no longer either slaves to a foreign school which has been nursed into life by aristocratic patronage, or satisfied with those pretty and tuneful, but feeble, works which were esteemed beyond their real worth because they were composed by our countrymen for the people during the tyrannous reign of *Italian* Opera. In looking to the future we have no right to hope or expect that our native composers should take a higher place in public opinion than is fairly due to their talents, but they have unquestionably a right to a hearing; and the barriers which excluded them being once removed, a fair and impartial trial of their powers may triumphantly prove to the world that England can create, as well as patronise, musical art.

H. C. L.

STAR worship, in spite of the very wholesome precepts administered to the operatic world in general by Richard Wagner, still continues to flourish, even among the reformer's own countrymen. The tenor Wachtel, as our readers are aware, recently aroused the enthusiasm of a Berlin audience by singing for the nine hundredth time his favourite rôle in Adam's "Postillon de Lonjumeau." Wachtel, as every one knows to his credit, was in his younger days a hackney coachman at Hamburg. Herr Pollini, the Hamburg *impresario*, was fortunate enough to discover, some three years ago, a gentleman presiding over a conveyance of a similar description and endowed with similarly "phenomenal" vocal powers, the fact having been at the time duly announced in our "Foreign Notes." The present writer, who has repeatedly availed himself of a recent opportunity to hear the newly created operatic tenor, Herr Bötel, at the Hamburg Stadt-Theater, is constrained to describe the impression produced upon his mind on these occasions as one of profound wonder at the mysterious designs of nature in lavishing, with an apparently reckless hand, her vocal endowments upon an individual whose general "physique" and previous training would seem to point to any other calling rather than to the pursuit of musico-histrionic art. A truly magnificent voice, to be sure, is a most precious gift, but it is after all but a portion of the material out of which true artists are formed. Herr Bötel, with continued application, may in time become a second Wachtel, with half-a-dozen or so *chevaux de bataille* to make good his *raison d'être* upon the operatic stage, but we question whether he will ever become an artist. Meanwhile, in justification of our opening assertion, and as a reminder that our continental neighbours have still as much to learn or to unlearn

in the matter of star worship as ourselves, we would just record the "almost unparalleled enthusiasm, scarcely equalled by that aroused by Adelina Patti or Gerster," displayed by the audience of the Kroll'sche Theater, at Berlin, on the recent appearance there of Herr Bötzel, the new "phenomenal" German tenor, exhibited by Herr Pollini, the Hamburg impresario.

WE often hear it asserted that many of the wrongs men are compelled to endure are much mitigated by the fact of their being "used to it." A poor conductor of an omnibus, for example, sometimes gets soaked to the skin, and sometimes baked with the sun's rays; or an art-lover, in a higher class of life, is almost suffocated from the pressure of the crowd, and has his coat half torn from his back in attempting to gain an "unreserved seat" when a favourite opera is performed. Of course a cover could be placed over the conductor to protect him from the weather, and only numbered places might be issued at an Opera House, to prevent a crush at the doors; but then the victims are tacitly supposed not to think themselves much aggrieved because they are "used to it." So it may be said that authors and composers have been so long accustomed to see their works, published in one country, re-produced in another, without the slightest remuneration, that they can have but little right to complain. But as certain courtesies are usually observed when a man's ideas are thus appropriated, we cannot but think that we are justified in entering a protest against the editor of an American journal who recently extracted an entire article from a volume of Sketches published in England, without any indication of the source from which it was obtained. Certainly three letters are placed at the end of it, and these are the initials of the real author; but for fear any person might think that the article was not written by a contributor to the paper in question, an unmistakable American colour is given to it by speaking of "dollars" instead of "pounds" every time a sum of money is mentioned, and by some few other minor alterations. Now, as this system is entirely new, we call attention to it in case the example should be followed by other journals. We demur not to acknowledged quotations, even of entire articles; but when they are altered (as Sheridan says, in a similar case, that gipsies disfigure stolen children to make them pass for their own) some slight remonstrance from the authors may certainly be anticipated—at least until they get "used to it."

SOME time ago we commented upon the advertisements constantly appearing from musical professors, who offer, for a consideration, to look over, correct, and arrange for publication the crude manuscripts of any person who fancies that he has a "turn" for composition, so that he may delude his friends into the belief that he employs his leisure time in throwing off songs and pianoforte pieces by the dozen without the trouble of going through the usual process of studying. But, after all, like the tailor who issues the announcement "Ladies' and gentlemen's own materials made up," the real worker is provided with something to employ his talents upon; and however well the article may be cut and put together, the purchaser must of course expect that its quality will be precisely what he has himself supplied. But the following, cut from a daily London paper, proves that the reputation of a composer may be built upon much easier terms: "Composition of Music for Amateurs and Private Gentlemen. A well-known German Composer is willing to Compose Music. The buyer will have the right to publish them in his own name

and acquire all ownership. Strict discretion is assured, and must be mutual. Address, stating nature of music required, to——" If the German composer who issues this advertisement is, as he states, "well-known," it seems a pity that he should not attempt to become better known by publishing music in his own name; for, apart from the artistic falsehoods which will be perpetuated by the system he proposes, we much question whether a sufficient number of persons will lend themselves to such a deception to make it a very lucrative calling. As nothing is said about terms, we may reasonably conclude that there is a sliding scale of charges, especially as the "nature of music required" is to be stated. No doubt classical pieces will be somewhat dear; but to be a composer without composing should be an expensive luxury, and a man who engages in this "confidence trick" has no right to complain of being fleeced.

THE custom of singing what is understood to be a comic song "in character" has long been recognised by a certain section of the public, the kind of costumes worn on such occasions being displayed in coloured illustrations at music-shops devoted to compositions of the humorous class in our principal thoroughfares. We had always imagined, however, that this method of identifying yourself with a part was entirely confined to music halls; but there is a danger, it appears, of its intruding into classical Concert-rooms, if we can credit the following information: "A German Conductor," we are told, "in order that the public may be more deeply impressed with the feeling of grief intended to be produced by the Funeral March in Beethoven's 'Eroica Symphony,' wears black gloves while conducting this movement, after having worn white gloves during the preceding part of the Symphony." Presuming that the fashion set by this sympathetic Conductor were to be extensively followed, several difficulties should be foreseen and provided for. In the first place, as the programme of a Concert usually contains music representative of varied feelings, the costume must be constantly changed, and this would often necessitate long pauses between the pieces. Then, probably, the face would have occasionally to be "made up," unless indeed an artist can be procured who has the power of assuming any expression suited to the occasion. But the great obstacle to the satisfactory development of this idea would be that the dress must be altered not only for every composition, but often for each movement of a Symphony, and the time occupied in thus preparing might possibly detract from the effect of the work. No doubt, however, these slight objections to the general adoption of costumes for conductors will be shortly overcome, and we may expect to see one dressed as a Highlander for Mendelssohn's "Scotch Symphony," as a soldier for the "Military Symphony" of Haydn, and as a sailor for Beethoven's "Calm Sea and Prosperous Voyage."

A SOMEWHAT ludicrous instance of what we will describe as a misunderstanding between author and editor has been lately furnished by the Paris *Le Ménestrel*. That journal in two of its recent numbers, under the heading of "La Musique et Les Musiciens," has commenced the publication of a series of extracts from Wagner's writings concerning various composers, to which, with every appearance of seriousness of purpose, it appended the remark that they were being "translated for the first time into French by M. Camille Benoit." Nor were the selections injudiciously made or the translation ren-

dered in any other spirit than that of loyal adherence to the original. It so happened that in the number containing the second instalment of the intended series of tit-bits, introducing the author Wagner to French readers, the reformer's literary contributions to the art were incidentally referred to as "le pathos insupportable de Wagner" in another article. This expression M. Benoit, instead of simply ignoring, has forthwith protested against in a long and, indeed, very able letter to the editor, describing the treatment accorded to Wagner in France as unfair and unworthy of the nation, and re-opening thereby the whole question of anti-Wagnerism in a journal otherwise disposed to let it go by. The sequel to the incident supplies us with the humour of it. The journal referred to, while making due allowance for the "able defence of Wagner" made by its contributor, M. Benoit, professes itself to be utterly surprised at the translator's seeming seriousness in furnishing the extracts in question, since they were only suffered by the editor to find their way into the paper as a species of literary "curiosities" too utterly preposterous to be received in sober earnest by Frenchmen. We doubt whether M. Camille Benoit will continue to furnish the curiosity column of *Le Ménestrel* with his Wagner excerpts for some time to come.

THE rapid spread of Choral Societies, and the consequent performance of important standard works, has undoubtedly done much towards diminishing the number of miscellaneous Concerts, which used to form an important portion of the fashionable London season. Those who watch the changes which take place in the varied musical attractions of the metropolis will, however, see that they have within the last year or two much increased, but with a modification which, in the interest of healthy musical progress, we can scarcely regard with satisfaction. We see no diminution in the high character of the programmes—on the contrary, the classical nature of the vocal and instrumental selections is more marked than ever—but the new feature which has latterly grown up in our Concert-rooms is the admission of dramatic recitations, sometimes serious, and sometimes comic, by eminent actors, which, however excellent in themselves, scarcely fit in with the musical works by which they are surrounded. Regarded merely in a pecuniary sense, such interpolations may prove extremely profitable; but we speak on the subject artistically, and not commercially. Within our own experience we have found that intending purchasers of tickets have passed over an excellent Concert—limited, as a Concert should be, to music—in favour of a slightly inferior one in which a favourite actor was announced to take part. As it is possible that the success of this innovation may in time lead to the introduction of other attractions—even less in sympathy with musical art—it is well that at least the matter should be ventilated. Music has quite sufficient power in itself to draw an appreciative audience, and, in common with all true art-lovers, we should be extremely sorry to see a Concert degenerate into what is popularly known as a "Variety Entertainment."

#### ROYAL ITALIAN OPERA.

THE revival of Gounod's Opera "*Roméo et Juliette*," of course in the Italian version, gave Madame Albani an opportunity of adding one more to her many successes, both as a vocalist and an actress; for not only did she sing the whole of the music with exquisite refinement, but in the many opportunities afforded her for the exhibition of dramatic power she created a marked effect. Mlle. Reggiani, who sang the Page's song in the third act, must

also be mentioned as a highly promising mezzo-soprano; and although Signor Marconi by no means realised the ideal either of Shakespeare or Gounod as *Roméo*, he was throughout both earnest and careful. Signor De Reszke, however, was an admirable *Friar Laurence*, and Signor Cotogni a very fair *Mercutio*. The first appearance this season of Madame Adelina Patti drew an enormous audience; and as she chose the part of *Violetta*, in "*La Traviata*," it need scarcely be said that she excited an enthusiasm which we would wish to see reserved for a better cause. She has since appeared in "*Aida*," the exacting music of which she sang more finely than ever, and was rewarded with the usual number of bouquets, according to the long recognised custom of fashionable Italian Opera. We are glad to say that Mozart's "*Le Nozze di Figaro*," with the excellent cast mentioned in our last notice, has been one of the most powerful attractions; but the revivals have included "*Il Barbiere*," "*Lucrezia Borgia*," with that painstaking artist, Madame Durand, in the part of the heroine, and also Gounod's "*Faust*" for the *début* of Miss Griswold as *Marguerite*, an ill-advised essay, however, of a really clever vocalist, who sang well enough to make us wish to hear her in a character more suited to her capabilities. It is understood that she was to have appeared in Mr. Mackenzie's "*Colomba*," but that admirable work, although announced in the prospectus of the season, could not, unfortunately, be given. It is, however, again promised for next season.

#### RICHTER CONCERTS.

THE first Monday in June being Whit-Monday, the order of these Concerts was changed, and a performance took place on the Thursday following. It brought some disappointment to the audience, who expected to hear the music of the Supper Scene in Wagner's "*Parsifal*," and were regaled instead with the well-worn *Vorspiel* and *Liebestod* from "*Tristan und Isolde*." Indignation has been expressed in some quarters because no notice was given of the change. We cannot call the feeling unreasonable, since, if there was time to prepare the book of words according to the actual programme, there must also have been time to announce the withdrawal of the "*Parsifal*" music. It is always wise in concert-givers to keep perfect good faith with the public. Policy like that adopted on the occasion referred to may secure a few pounds more for the treasury, but gold may be bought too dear. The programme, even with the selection from Wagner's last work taken away, was not devoid of novelty; Liszt's third Hungarian Rhapsody (never before heard in this country, we are told) remaining to delight the lovers of characteristic national melodies, apart from which the work has simply no value at all. The Rhapsody contains four airs, embellished in the usual manner of the great virtuoso, who employs in his orchestra a dulcimer, or Hungarian "*czimbalon*." The instrument was, we believe, played by a member of one of the Hungarian bands now in this country. Berlioz's *Symphonic Fantastique*, "*Episode de la vie d'un Artist*," formed another conspicuous feature in the programme, and was heard with great attention, if not enthusiastic approval of every part. What music may eventually come to none of us can tell, but connoisseurs must devoutly hope that such painfully realistic work as is found in the closing sections of the Frenchman's Symphony will never pass as classic art, or as more than the just permissible freak of a gifted and erratic man. The earlier movements, on the other hand can always be heard with pleasure, quite apart from the "programme" they help to illustrate. Herr Richter seemed to have taken great pains with the preparation of the work, and its performance, though not free from mishap was one to be remembered by all present. With the important things above noticed were given the "*Leonora Overture*, an aria by Mozart and one by Weber, the vocalist being Frau Schuch-Proska.

At the Concert of the 11th ult. the attendance was not very good, owing, no doubt, to the absence from the programme of very special attractions other than Beethoven's "*Pastoral*" Symphony, which, perhaps, is too familiar not to serve of itself as a magnet. Méhul's interesting Overture to "*La Chasse du Jeune Henri*"—a bright, simple

and exhilarating piece, once very popular in this country—opened the Concert in the cheeriest manner. It had not been played in London, we believe, since Mr. Barnby produced it at the Albert Hall in 1873. Herr Richter should unearth more such buried treasures, unworthily neglected by the world because they do not bear some illustrious German name. Méhul is especially worth attention, some Symphonies from his pen being certain to repay the trouble of producing them. Mr. Hubert Parry's MS. Concerto in F sharp, for piano and orchestra, followed the Overture, Herr Dannreuther taking the solo instrument and acquitting himself therewith with his usual intelligence and skill. The Concerto has already engaged attention in our columns, and we do not mean to disturb the verdict given after the first hearing. Mr. Parry's music is of a sort adapted to provoke controversy, and in this case we leave it to the judgment of the future, which in every such instance has the final and decisive word. The vocal part in *Wotan's Abschied* from "Die Walküre" was taken by Herr Reichmann of the German Opera.

The season ended on the 16th ult. with a programme that certainly contained enough to satisfy the largest musical appetite. In it there was one new feature—an Overture to "Romeo and Juliet," by the late Joachim Raff. It is difficult to resist an idea that this owes its name to sportive chance, since not a phrase or bar has any obvious connection with the beautiful and passionate story of the Italian lovers. There is neither warmth of feeling nor beauty of utterance. The work is heavy, laboured, and lugubrious; smells terribly of the lamp, and forms altogether a musical enigma the key to which Raff has taken with him. We marvel why Herr Richter produced it, but still more why the composer's executors did not allow it to remain in harmless manuscript. The Overture received a painstaking performance, but the public condemned it out of hand, only a few timid applause sounds following the last bar. Brahms's "Schicksalslied" made amends for Raff's mistake. The noble music, capitably given, sank deep into the minds and hearts of the audience, and made the impression frequently before remarked in connection with a work fit to be associated with the composer's masterpiece, the "German Requiem." After this the "Tannhäuser" Overture certainly afforded variety. It was splendidly played and applauded to the echo. Then followed the usual finale of the Richter season—Beethoven's Choral Symphony. Accepting the Conductor's reading of the orchestral movements in this work, it is difficult to find fault with the manner of their performance, which, indeed, gave the highest pleasure. As soon as the voices entered another state of things prevailed. The chorus struggled bravely, but without avail, against the difficulties of their task, and the German artists—Frau Proska, Fräulein Schaernack, Herr Oberländer, and Herr Wiegand—engaged for the solo passages—were far inferior to the English singers usually employed on these occasions. As a matter of fact, their performance gave considerable umbrage to a large section of the audience, and threw a shadow over what might have been an event of uniform brightness. At the close, Herr Richter was enthusiastically applauded.

#### SIR JULIUS BENEDICT'S JUBILEE.

ALTHOUGH the public patronage accorded to the Jubilee Concerts given by Sir Julius Benedict at the Albert Hall, on the 6th and 7th ult., was less than might have been anticipated or than would have been bestowed in more favourable times, it was sufficient to mark the respect due to a musician who has laboured honourably in our midst for half a century. Not only is the length of service rendered by Sir Julius Benedict phenomenal, but the infinite variety of his labours and the success he has won in many diverse branches of our art entitle him to a foremost place among musicians of the present century. His compositions embrace examples of every style of writing, from the opera and the oratorio to the humble ballad and the drawing-room pianoforte piece. As a conductor, a teacher, and an executant, his name has ever been prominently before the public, and his services have been sought for with extraordinary avidity, as if the very mention of his name were considered beneficial in promoting the

success of divers enterprises. Such was the artist who, in the 80th year of his own age and the 50th from the date of his first appearance in a London Concert-room, stood up, on the first of the dates above mentioned, to conduct the most important sacred work that has proceeded from his pen; and we repeat that only the general dulness of the season—perhaps also the circumstance that the ordinary prices of admission were doubled—could account for the fact that so many seats were tenanted. "St. Peter," it will be remembered, was produced at the Birmingham Festival of 1870, and was not only then acclaimed as a work of genius, but was afterwards performed more than once in London with much applause. Our oratorio societies, however, did not take the work into their confidence and it fell into comparative neglect, for reasons easily to be understood though worthy of regret. "St. Peter" has, unfortunately, a somewhat unsatisfactory libretto, but little attempt being made to illustrate any of the incidents in the life of the apostle in a straightforward and dramatic style, the constant intrusion of reflective and didactic matter hampering the composer to such an extent that, with all his skill, he has been unable wholly to overcome the obstacles placed in his path. As first presented to him, the book was found to be impracticable, and some may remember the angry protests made by the compiler, Mr. H. F. Chorley, because it became absolutely necessary to make certain alterations with a view of increasing the chances of musical effect. Even as it is, the chief character is a shadowy personage, and the frequent sermonising may possibly give rise to a sense of weariness in a performance of the whole Oratorio. On the other hand, the beauty of individual numbers is so excessive that conductors of choral societies who might shrink from performing "St. Peter" in its entirety, would be certain to please their audiences by giving judicious selections from the work. Most of the airs are highly expressive and melodious, and some of them are veritable gems. Only a composer of rare natural ability could have penned "O thou afflicted" (contralto), "The Lord is very pitiful" (tenor), and "I mourn as a dove" (soprano); while "The Lord hath His way" and "Gird up thy loins" are amongst the most effective bravura pieces of modern times. The choruses are marked by consummate musicianship, and the contrast between the tender beauty of "The Lord be a lamp," the contrapuntal skill of "Praise ye the Lord" and "Sing unto the Lord," which conclude the first and second parts respectively, and the dramatic vigour of "Thou that destroyest the Temple," show that the composer only needed opportunity to prove himself a master of this form of art. It only remains to call attention to the orchestral skill exhibited in the overture, the prayer and rising of the storm, and the marches in the second part. We are sorry to be unable to speak favourably of the performance as a whole, though the rendering of the solos left absolutely nothing to desire. Madame Albani has rarely been heard to greater advantage than in the soprano music, and both Madame Patey and Mr. Santley sang their best, being doubtless animated by a desire to render the utmost honour to the occasion. Mr. Sims Reeves sang the first tenor air and then retired in favour of Mr. Winch, who interpreted the rest of the tenor music with singular artistic perception of its requirements. The *ensemble* in the beautiful quartet "O come let us sing" was perfect, and the hearty encore of the piece testified to the delight of the audience. Here, unfortunately, praise must end. The orchestra was obviously too small to secure the requisite breadth of effect, and the playing was generally coarse and not unfrequently slipshod. The positive defects may have been due to want of rehearsal, and the same cause probably led to the disgraceful singing of the choir. We have used a harsh expression, but it cannot be withheld, for the Albert Hall Choir occupies such a distinguished position among Choral Societies—thanks to its magnificent performances of the masterpieces of Oratorio—that its gross imperfections on the present occasion came as a painful surprise. If the choristers had been reading the music for the first time the mistakes could scarcely have been more numerous, nor the efforts of Dr. Stainer to maintain accuracy of time and intonation by means of the organ more necessary.

The miscellaneous Concert, on the following Saturday afternoon, was one of those monster entertainments occasionally given by public caterers to attract audiences by the mere mass of material provided. Concerts of this kind do not as a rule require more than formal notice, but the present instance was quite exceptional, and we shall be expected to refer, at any rate briefly, to what was done, though it is neither possible nor desirable to mention many of the thirty items in the programme. Sir Julius Benedict's name was attached to nine pieces, of which the most curious was an arrangement of the Tarantella from the Cantata "Graziella," for eight pianists and four harpists, and the most important his own solo piece, a familiar pianoforte transcription of Irish airs. There are obvious reasons why the Concert-giver did not attempt a standard pianoforte work, and the Irish fantasia answered the purpose for which it was selected, that of enabling the audience to pay an enthusiastic personal tribute to the veteran musician. In response, Sir Julius Benedict addressed the assemblage in a few well chosen words, thanking the English public for their hearty appreciation of his fifty years' labours in the field of musical art. Next to this significant and touching episode, the most interesting feature of the Concert was the appearance of the celebrated operatic *prima donna*, Madame Sembrich, as a violinist. We are informed that this lady is also an accomplished pianist, though of that we cannot speak from direct knowledge. Her skill on the most difficult of all instruments is considerable, the two movements from De Beriot's Concerto in D being no mean test of executive power, and the hearty applause that followed her performance was something more than a mere compliment. The rest of the Concert must needs be passed over in silence, a long list of eminent vocalists and instrumentalists appearing in selections calculated to display their various talents to the utmost advantage. There can be little doubt therefore that the audience left the hall thoroughly satisfied with the *menu* set before them.

#### SEÑOR SARASATE'S CONCERTS.

THE last of the four Concerts originally announced took place in St. James's Hall, on Saturday afternoon, May 31. On this occasion the Spanish *virtuoso* selected, as his principal executive display, a thoroughly appropriate work—namely, the so-called "Symphonie Espagnole" of Edward Lalo. Grove's "Dictionary" is silent as to this composer, but from M. Pougin's supplement to Fétis we gather that he has written a large number of instrumental works, among which is an earlier Violin Concerto, composed expressly for Señor Sarasate. The "Symphonie Espagnole" is an extremely clever and, on the whole, effective work. If not characterised by the highest order of genius it is far from commonplace, the ideas being generally fresh and unconventional. The solo part was superbly played, and another great success was won in Raff's Suite in G minor, a melodious and agreeable work. The violinist's other solos were mere claptrap, and need no criticism in this place. The orchestral works at this Concert were Mozart's Symphony in G minor, the Prelude to "Die Meistersinger," and the Overture to "Ruy Blas."

The public interest in these performances not being exhausted, an extra Concert was given on Monday afternoon, the 9th ult. The number of good modern violin concertos being few, and the classical school not being suited to Señor Sarasate's style, he may be excused for bringing forward Max Bruch's "Concerto Ecossois," which he performed last season at the Philharmonic Concerts. It was said at that time that the composer had originally styled his work a fantasia, and that the title of concerto was bestowed on it in order to bring it within the rules of the Philharmonic Society. However this may be, it is a very weak effusion, the Scotch tunes introduced being deprived of their distinctiveness, while there is nothing approaching musical development save in the final movement. Still, the work enabled Señor Sarasate to evince his marvellous technical skill, which was further exemplified in a Barcarole and Rondo Capriccioso, by Saint-Saëns, and the violinist's own Fantasia on Gounod's "Faust." Mr. Cusins's orchestra gave a perfunctory

rendering of Beethoven's Pastoral Symphony, two movements of Mendelssohn's "Midsummer Night's Dream" music, and the Conductor's overture, "Love's Labour Lost."

#### MUSIC IN OXFORD.

CHANGES in examinations are tending to change the centre of Oxford gaieties from Commemoration to the week of the boat-races, and the old city was never, perhaps, fuller than from May 15 to 26 this year. Musically, the chief Concert was that given in the Sheldonian Theatre by the Choral Society, on the 21st, for on that occasion "Prometheus Unbound" was performed, and the new Choragus of the University, Dr. C. H. H. Parry, made his first appearance as a public character in Oxford. The performance was exceedingly good all round—soloists, band, and chorus—and was listened to with earnest attention. The pieces that made most impression were the *finales* to each part, and the tenor and soprano *solis* in the second part. At the close, Dr. Parry was very warmly applauded. "The May Queen" formed the second part of the programme, but towards the end everybody perceptibly tired, and sundry mistakes occurred. The performance of "Prometheus" was really a grand instance of difficulties surmounted.

College Concerts gain in importance yearly, and four took place in the same week. Exeter and Queen's gave their Concerts on the same night, Friday, the 23rd. Not being able to be in two places at once, we must content ourselves with recording that Macfarren's "May Day" was given at Exeter. At Queen's the programme was of exceptional interest, having only one blot, a paltry drawing-room song in the second part, which seemed strangely out of keeping with its surroundings. The "Surprise" Symphony has not been heard here for so long that it was practically a novelty, and the same may be said of Schumann's "Luck of Edenhall." The rest of the programme was almost wholly new. Some of the Cologne Choir part-songs were given with a refinement and vigour which recalled that celebrated body of choristers. Two compositions had been written for the Concert, a Serenade for Strings, by Dr. Iliffe, and a Quartet for men's voices by Mr. Whishaw. The former struck us as over simple, and the latter as over elaborated. Both, however, had sterling merit and were well received. The interest of the evening centred in the rendering of Mrs. Meadows White's Cantata "The Little Baltung." Barring one slip, the performance was good, and the natural, genial music made a great impression. At the close Mrs. White was heartily cheered. Messrs. Tuckwell and Wonnacott deserve a word of praise for their excellent work as soloists, and band and chorus worked hard and successfully, for the music was of the kind that provokes and rewards enthusiasm in executants.

Only second in point of interest were the Concerts at Worcester (21st) and Merton (20th), at both of which, after a growing custom, ladies appeared in the chorus. At Merton, Barnett's "Paradise and the Peri" was well performed, except for some errors in the clarinets, and the omission of the opening of one chorus. At Worcester Gade's "Comala" was very fairly rendered, though the bass solos were entrusted to a gentleman whose want of compass compelled him to alter almost every other bar. If a competent singer is not at hand, it is surely better to engage a professional soloist, as at Merton, than to tamper with the music. In the second part the songs were of the feeblest character, and the slightest applause from a knot of undergraduates at the end of the Hall was the signal for an *encore*. Out of nine pieces in the second part five were *encored*! The wise musician will keep away from Worcester till things are better managed.

The College Concerts at Commemoration were, on the whole, of less musical importance. The well-worn "Ancient Mariner" was given at New College, on the 16th ult., and at Magdalen Madrigals again reigned supreme. Concerts were also given by Keble (on the 11th) and Pembroke (on the 13th). At the former Gade's "Psyche" was produced for the first time in Oxford. A sensible prudence was shown in securing a professional singer (Miss Amy Aylward) for the principal part. The band consisted only of string



and, therefore, many of the best effects in the score were lost. In the second part Miss Price sang well. Pembroke Concert proved better than the *cognoscenti* had predicted, but was not very strong after all. Mr. Lloyd's part-song "A wet sheet and a flowing sea" was the best item in the programme.

On June 16 the Philharmonic Society gave the chief Concert of the week in the Sheldonian Theatre. The programme consisted of "Athalie" and "Preciosa." It was, in our opinion, a very serious error in judgment to give two works that properly belong to the stage in the same Concert, nor were matters mended by the entire omission of the spoken melodrama, presumably from motives of economy. "Preciosa," in particular, was thus reduced to a farrago of nonsense. When we add that neither band nor chorus seemed to be quite sure of what they were doing, we have said enough to show that the general effect produced by the Concert was that it was very dull. To our thinking the pleasantest features of the whole were two pieces thrown in to make up the second part—"Che faro," sung by Madame Patey, and Eaton Fanning's "Daybreak," well rendered by the chorus.

### MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THERE have been no Concerts of importance in Bristol during the past month, and music seems to have come to an end for this season.

In Exeter things have been more lively. The Concert of the Exeter Oratorio Society was given at the Victoria Hall, on May 27, when an excellent rendering of "The Holy City," by Gaul, was the chief feature. The work was performed under the direction of the composer, who was invited by the Conductor of the Society, Mr. G. W. Lyon, and it was well received and much applauded. The second part of the Concert consisted of Sir Sterndale Bennett's "May Queen," and was conducted by Mr. Lyon. The Exeter Madrigal Society gave its first Concert for this year at the Public Rooms, on Wednesday, May 29. The programme was as follows:—"O who will o'er the downs," Pearsall; "In pride of May," Weelkes; "A Spring Song," Pinsuti; "Thyrsis, sleepest thou?" Benet; "The Shepherd's farewell," Smart; "Who is Sylvia?" Macfarren; "Stay, limpid stream," Marenzio; "Sir Knight, Sir Knight," Macrone; "Ye singers all," Waelrant; "The Three Fishers," Macfarren; "Dost thou idly ask to hear," Hake; "Oh, hush thee, my babe," Sullivan; "Pretty warbler," Webbe; "Great God of Love," Pearsall; "The wreath," Benedict; "Gentle as a Zephyr," Wass. The music was, on the whole, well performed, though a little want of precision was at times observable. This was the farewell Concert of the hon. Conductor, Mr. W. Bayly, R.A.M., whose resignation is much regretted, he having occupied the post with much ability and success for twenty-five years, during which time he has earned the esteem and respect of all connected with the Society. He is succeeded by Mr. R. B. Moore, F.C.O., Organist of St. Mary Major.

### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE inhabitants of the West Riding just now take their music *al fresco*, and with beautiful weather such as that with which we have been favoured, the change from the concert-room to the promenade is very pleasant. The Promenade Concerts at the Spa Grounds, Harrogate, have once more commenced. Mr. Burton is again the Conductor, and, as might be expected from so experienced a musician, the music provided is of a high-class, and produced on a somewhat elaborate scale. The orchestra is not quite so large as it might be, but its members are excellent musicians, and play confidently. At the opening Concert, Mr. Burton, with the aid of the Harrogate Choral Union and other ladies and gentlemen, produced the "Walpurgis Night." The performance was an admirable one, considering that the force of vocalists and instrumentalists was rather small. The miscellaneous portion of the Concert included violin solos by Mr. Edgar Haddock, who always plays

well and artistically. The Concert was followed, a few days later, by a performance of the "Lobgesang."

At the Choir anniversary of the Wesleyan Chapel, Greenside, Wortley, on the 15th ult., Gaul's Cantata "The Holy City" was performed, with the assistance of several local soloists—namely, Mrs. Kennedy, Miss Kennedy, Mrs. Ewing, Mr. Kennedy, and Mr. Pickard. Mr. H. H. Pickard presided at the organ.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE only music which one can hear in the Metropolis at the present time, and for the next two months, is that by the military and police bands, which play in the Waverley Market and West Princes Street Gardens in the afternoons and evenings during summer; a considerable number of performances having been arranged for through the public-spiritedness of the Town Council. The selections of music are of the usual type, and the execution is respectable. Edinburgh is splendidly situated, as many of your readers will know, for out-of-door entertainments of the kind, and during the months of July and August English visitors to the Metropolis of the North are generally very numerous.

On May 28 the annual Concert of Mr. Waddel's Choir took place in the Freemasons' Hall, before a crowded audience. The Choir numbered nearly seventy voices, and had the support of a small but select string band. The principal work produced was Cherubini's Mass in D minor, No. 2. The choral numbers in this noble work were rendered with great success, and the solos were not less effectively given. Brahms's "Song of Destiny," considering its difficulty, received very fair justice. One good point in regard to Mr. Waddel's Choir is that no music is ever brought forward in haste, or without every possible preparation, an example being set in this respect which other Societies would do well to follow. A common mistake with choirs is to produce some exacting work midway in the season, and another at the end of the season, neither being, as a rule, well rehearsed.

The Greyfriars Choral Society gave its forty-fifth annual Recital, on the 6th ult., the event being somehow associated with the yearly meeting of the General Assembly of the Established Church. Mr. P. Glencorse conducted on the present occasion, and Mr. A. Scott Jupp acted as Organist. A small instrumental party lent its services.

The annual Festival of the Edinburgh Diocesan Choral Union was held in St. Mary's Cathedral, on Saturday afternoon, the 21st ult. The choir, drawn from the various Episcopal churches in Edinburgh, Dalkeith, &c., numbered 300 voices, and was conducted by Mr. T. H. Collinson, Organist of St. Mary's, Mr. Garth presiding at the organ. The anthems were "Stand up and bless the Lord," by Sir John Goss, and the "Hallelujah" Chorus, from Handel's "Messiah," while the Processional and Retrospective Hymns were sung to tunes by Dykes and Oakeley. A sermon was preached by Dean Montgomery on the subject of praise. There was a very large attendance of the public.

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THERE were several musical meetings during the past month on the part of the School Board children of Glasgow. Generally speaking, the programmes were of a simple character, the pieces being in two and three part arrangements for equal voices, and, as a rule, the performances testified to the rapidly rising growth of musical taste and knowledge in the youthful portion of the community. One of the Concerts was much more ambitious than the rest. It consisted of a performance of the greater portion of Handel's "Messiah," the treble and alto parts of the choruses being taken by children from the Board Schools, selected voices, in all about 200, the tenors and basses being from the various local choral societies. The solos were undertaken by local singers. Mr. W. M. Miller conducted, and had much credit by the performance, as far, at least, as the children

were concerned, their singing being remarkably sweet, steady, and tuneful. The oratorio was accompanied on the organ by Mr. H. A. Lambeth.

Organ Recitals were given in the Cathedral on two or three Monday afternoons of June by Dr. A. L. Peace. The programme of the 23rd ult. may suffice for an example:—Organ Sonata, No. 5, Mendelssohn, with finale from the Sixth Sonata of the same composer; Rondo in A and March in D, Schubert; Prelude and Fugue in G, Bach; "Let the bright Seraphim" and "Let their celestial concerts all unite," Handel; Overture in D, Kuhlau. This was the last Recital of the season.

The Choral Union marked the close of its labours for the season by indulging in a trip, on the 14th ult., to Arrochar, at the head of Loch Long and near to Loch Lomond. A large party left the Broomielaw Quay at two o'clock in the afternoon, and after a very pleasant sail, with an hour or so on shore, got home again about eleven in the evening. A cleverly written poetical programme of the proceedings was distributed, containing imitations (the words, not the music) of lyrics and choruses in well known musical works—for example, "Acis and Galatea," "Walpurgis Nacht," "Ruins of Athens," "Cenerentola," "Moïse," "The Choral Fantasia," &c. There was not much singing on board—perhaps the members considered they had had enough of it during the past season—but dancing was lavishly indulged in, and, as the faintest possible reminiscence of the orchestral element in the season lately ended, a musical trifle, "The Sleigh Ride," was performed with considerable *éclat*.

On the afternoon of Saturday, the 7th ult., the Tannahill Choir gave a Concert on the "The Braes o' Gleniffer," a romantic hill-side two or three miles south from Paisley. The Choir was instituted for the purpose of aiding the funds for raising a monument to Robert Tannahill, the poet, and annual performances have been given in the same place for some eight or ten years past with the result of raising a very considerable sum for the object aimed at. The statue to Tannahill has been erected, but the Choir, determined still to be useful, has decided to devote its energies in the direction of a contemplated statue to Robert Burns in the same town, and so great was the response to their appeal on the present occasion that, though the price of admission to the grounds was almost nominal, it is quite expected a hundred pounds, at least, will be raised for the fund referred to. The musical performance was not by any means of the highest order, however, and for the credit of the place something better should be aimed at. Paisley is hardly in Glasgow, though it is very nearly within measurable distance of being so, and is humorously called "The Suburb" in anticipation of its ultimate absorption in our great city. This must be my excuse for incorporating a notice of the Tannahill Choir Concert in my letter.

#### MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, June 6.

IMMEDIATELY after the date of my last letter the second series of the Wagner Concerts for New York occurred, in the Metropolitan Opera House, according to the scheme which was fully reported to THE MUSICAL TIMES, and the performances realised every promise of artistic interest, value, and popular success. The appearance of Madame Nilsson, jointly with Madame Materna, certainly contributed a full share toward the accomplishment of these ends, for her personal friends in America are many and strongly attached, while rivalry with the Viennese singer compelled the fullest exertion of her powers. The audiences, though very large, were not overwhelming, especially on the first night.

The Wagner Concerts ended our season in town so far as serious and important musical events are concerned, and it is the Provinces which are now enjoying the succession of Festivals, the plan of which has already appeared in your columns. Madame Nilsson continues with Mr. Thomas. The Cincinnati (Sixth Biennial) and Chicago (Second Biennial) Festivals, the latter last week and the former a week earlier, are the most important of the series.

They were in every way most successful, and excited widespread attention, to the point of compelling the presence of critics from the metropolitan journals; but they are of little value to readers abroad, beyond the general consideration of the spread of musical taste and knowledge which makes them possible, and prompts shrewd managers like Mr. Locke to undertake such enterprises as those which he extends even over our "magnificent distances" as a sure means of mere money-making.

There is no definite news concerning the operatic management of the next season. Movements have been made toward a merging of the interests of the two operahouses, but nothing has been settled. Mr. Maurice Strakosch has gone abroad, and, it is rumoured, with operatic intent; but this is very unlikely. There are many signs to a close observer of a desire for English opera, and this without even a rumour of any present design. All that can be said is that things are tending that way—that the idea is "in the air."

A few days since occurred one of the most interesting musical events of our year, in the annual performances of the Church Choral Union of New York, an institution which has for its sole aim the sound instruction of the unlearned in music to a point which fits them for singing with accuracy and propriety, from notes, in the choirs and congregations of our churches. Perhaps the only qualification required in persons desiring to join the Union is need of instruction. The crudest material is not merely accepted, but chosen, and the progress which is made in the course of a single season is something extraordinary. The pupils are gathered into many different "centres" and are trained thus in different bodies by sub-conductors. In the late spring public performances are given, which, as I have remarked, are, to the thoughtful, among the most encouraging and inspiring of the year, though absolutely of course not of the finest quality, either in the music presented or in the manner of rendering. But to reflect that, as was said on the recent programmes, scarcely any of the singers "knew the A B C of music a few months before," and had learned nothing by rote, and to note the precision, and, in some cases, even the delicate beauty of the chorus-singing, some of it at sight from MS. copies of music, composed for the occasion, excites feelings compounded equally of surprise and satisfaction. Very interesting, too, is the "chord practice," when the chorus, starting from a given note, sings at word of command from the Conductor all imaginable intervals, above or below, and then chords founded on the intervals called promiscuously, here and there, as the Conductor's momentary fancy dictates.

This year the chorus of the Union is so large (more than 4,000) that a series of performances (instead of a single one) was given in the Academy of Music. There were five of the Concerts, each with a different chorus of about 800 voices. The chief director is Dr. H. R. Palmer, of whom I know nothing more than that he organised and carries on this most excellent work, giving a vast amount of innocent pleasure with useful knowledge to his pupils, doing much for the improvement of church music, and furnishing a training-school from which our great choral bodies may draw recruits fit to be employed in singing the masterpieces of music.

In the first week of July the Music Teachers' National Association of America will meet in annual convention in the City of Cleveland, Ohio. The Association is endeavouring to arrange a plan by which diplomas and degrees may be conferred upon such teachers and musicians as can pass a proper examination; forming a permanent organisation into a National College of Teachers. At these meetings there is always a good amount of essay-work and musical discussion, much of which is printed in the musical and other journals. Pianoforte and organ Recitals are also given. On this occasion the Recital of Mr. Calixa Lavallée, of Boston, will consist entirely of the compositions of American writers. Mr. Lavallée says he expects the Recital to do much toward removing the prejudice now existing against American composers.

There is nothing musical to note in New York at this moment, excepting the great success of "Falka" at the Casino.

# Lullaby, my sweet little baby.

A LULLABY FOR FIVE VOICES.

Arranged by THOS. OLIPHANT, Esq.

Composed by WILLIAM BYRD, A.D. 1588.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 60 & 61, Queen Street (E.C.)

*Slow.*

1st SOPRANO. Lul - la lul - la - by, lul - la - by, lul - la

2nd SOPRANO. Lul - la lul - la - by,

ALTO. Lul - la lul - la - by, lul - la - by, lul - la - by,

TENOR. Lul - la - by, la lul - la lul - la - by, lul - la lul -

BASS. Lul - la lul - la - by, lul - la - by, la lul - la - by, lul - la - by, la

PIANO. *Slow.*

lul-la - by, lul - la lul - la - by, my sweet lit-tle ba - by, my sweet lit-tle

lul - la lul - la - by, my sweet little ba - by,

lul - la lul - la lul - la - by, my sweet lit-tle ba-by, my sweet ba - by, my sweet little

- - la - by, la lul-la lul-la - by, my sweet lit - tle, lit - tle ba - - -

lul - la lul - la - by, my sweet lit tle ba - by, my sweet lit - tle ba -

ba - by, my sweet lit-tle ba - by, what meanest thou . . . to cry? Lul -  
 my sweet lit-tle ba - by, what mean - est thou to cry?  
 ba - by, lit - tle ba - by, what mean - est thou to cry? Lul - la -  
 - by, my sweet lit - tle ba - by, what mean - est thou to . . . cry?  
 - by, ba - by, what mean - - est thou, what mean - est thou to cry?  
 Lullaby accompaniment with piano (pp) markings.

- la lul-la - by, la lul - la lul - la lul-la - by, la lul-la lul-la - by,  
 Lul - la lul-la - by, lul - la lul-la-by, la  
 lul-la-by, la lul - la lul - la - by, la lul-la lul-la-by, la lul-la  
 Lul - la lul-la lul-la, la lul - la - by, la  
 Lul - la lul-la-by, . . la lul-la - by, la lul-la-by, la lul - la - by,  
 Lullaby accompaniment with piano (pp) markings.

la lul - la, la lul-la-by, la lul-la-by, lul - la -  
 lul-la lul-la-by, la lul - la, la lul-la-by, la lul-la-by,  
 lul-la lul-la-by, la lul - la lul - la lul-la-by, lul - la - by, lul - la -  
 lul - la - by, lul - la - - by, la . . lul - la lul-la-by, la lul -  
 la lul - la lul - la lul - la lul - la, la lul-la lul - la, la

by, la lul - la - by, My sweet lit - tle ba - - - by.  
 lul - la - by, My sweet lit - tle ba - - - by.  
 lul - la - by, la lul-la-by, la lul - la - by, lul - - la - by.  
 - - la-by, lul - la - by, My sweet lit - tle ba - by, lul - la - by.  
 lul - la - by, lul - la - by, My sweet lit - tle ba - - by.

# Lobe wakes and weeps.

Words by Sir WALTER SCOTT.

SERENADE FOR FOUR VOICES.

Composed by J. G. CALLCOTT.

*Andante con moto.*  
*pp* *leggiero.* *ten.* *leggiero.* *ten.* *legato.*

**SOPRANO.**  
Love wakes and weeps While Beau-ty sleeps! O . . . for

**ALTO.**  
Love . . . wakes and weeps While Beau-ty sleeps!

**TENOR.**  
Love . . . wakes and weeps While Beau-ty sleeps!

**BASS.**  
Love . . . wakes and weeps While Beau-ty sleeps!

**PIANO.**  
*pp* *legato.*  
♩ 120.

*leggiero.* *ten.* *leggiero. cres.*

Mu - sic's soft - est num - bers, To prompt a theme, For Beau-ty's

O for Mu - sic's soft - est num - bers, To prompt a theme, For Beau-ty's

O for Mu - sic's soft - est num - bers, To prompt a theme, For Beau-ty's

O for Mu - sic's soft - est num - bers, To prompt a theme, For

*fp* *dim.* *e* *rit.* *mf a tempo.*

dream, . . . Soft as the pil - low of her slum-bers! Thro'

dream, . . . Soft as the pil - low of her slum-bers! Thro'

dream, . . . Soft as the pil - low of her slum-bers! Thro'

Beau-ty's dream, Soft, . . . soft as the pil-low of her slum-bers! Thro' groves of



groves of palm Sigh gales of balm, Fire-flies on the air are  
 groves of palm . . . Sigh gales of balm, Fire-flies on the air are  
 groves of palm Sigh gales of balm, Fire-flies on the air are  
 palm Sigh gales of balm, Fire - flies on the air are

wheel - ing, While . . . through the gloom, comes soft per-fume, The dis - tant  
 wheel - ing, While . . . through the gloom comes soft per-fume, The dis - tant  
 wheel - ing, While . . . through the gloom comes soft per-fume, The dis - tant  
 wheel - ing, While thro' the gloom comes soft per - fume, The dis - tant

beds of flowers re - veal - ing. O wake and live! No dream can  
 beds of flowers re - veal - ing. O . . . wake and live!  
 beds of flowers re - veal - ing. O . . . wake and live!  
 beds of flowers re - veal - ing. O . . . wake and live!

*ten. legato. f p*

give a sha - dow'd bliss, . . the real . . ex - cel - ling; No long - er

No dream can give A shadow'd bliss, the real ex - cel - ling; No

No dream can give A shadow'd bliss, the real ex - cel - ling; No

No dream can give A shadow'd bliss, the real . . ex - cel - ling; No

*legato. f p*

*ten. cres. p dim.*

sleep, From lat - tice peep, And list, list, list

no long - er sleep, From lat - tice peep, And list, list, list

no long - er sleep, From lat - tice peep, And list, list, list

no long - er sleep, From lat - tice peep, And list, list, list

*ten. p dim. e rit.*

to the tale that love is tell - ing.

to the tale that love is tell - ing.

to the tale that love is tell - ing.

to the tale that love is tell - ing.

to the tale that love is tell - ing.

## THE RHENISH MUSICAL FESTIVAL OF 1884.

Düsseldorf, June 5.

THIS annual Whitsuntide Festival, triennially occurring, as in the case of our "Three Choir" meetings, at one of three towns, represented in the Lower Rhineland by Düsseldorf, Aix-la-Chapelle, or Cologne, was held this year at the first-mentioned city.

Here there is always special interest, both in the artistic place itself and in its associations with such lights as Spohr, Mendelssohn, Schumann, Rietz, Hiller, &c., who have been music directors or conductors at Düsseldorf. In 1836 Mendelssohn here produced his "St. Paul," and in 1842 conducted his "Lobgesang," and in 1853 Schumann's D minor Symphony and Pianoforte Concerto were here composed and performed. And for one of these Festivals in the district in which Beethoven was born—"In den mir ewig lieben schönen Rheingedenden"—he lent the MS. score of his Ninth Symphony, then only once heard in Vienna, sending it to Ries in 1825, with the interesting letter in which the above allusion to the Rhineland occurs.

The excellent programme and the presence for the first time of Brahms, together with perfect weather for celebrating "das liebliche Frühlingsfest" in all its freshness and brilliancy, attracted great interest not only in the town itself, where it was extremely difficult to find rooms, but in all its neighbourhood.

On this occasion the orchestra was for the most part professionally engaged, and comprised distinguished Kapellmeisters, Musik Directors, Hofmusiker, Kammer virtuosos, &c., from various parts of the Fatherland, thus classified:—22 first, 22 second violins, 18 violas, 16 cellos, 12 double-basses, and doubled wind—total 121. The chorus consisted of 237 sopranos, 211 altos, 111 tenors, and 145 basses—704. The local music director, Herr Tausch, was, according to usual custom, Conductor, excepting of the music by Brahms, which was directed by the composer. The soloists were—sopranos, Madame Bossenberger (Royal Opera, Hanover), and Mdlle. Schauseil (daughter of the Düsseldorf director and organist); contralto, Madame Joachim (Berlin); tenor, Herr L. Riese (Dresden), and bass, Herr Betz (Berlin Opera).

Thus the whole of the performers, with one exception, were natives, and the works performed were by national composers. The exception was the solo pianist, of English and French extraction—Eugene D'Albert, as he was known before carried off by Richter to Vienna, but who now desires to be known as "Herr Eugen D'Albert." The talent displayed by this youth before he left London to complete his musical education abroad, is well known to your readers; and that on the first occasion of his public appearance there, at the Concert given by the National Training College, he showed great promise as composer as well as pianist. It is not the place here to comment on his indiscreet letter, showing no gratitude to those who first put him in the right path, and disclaiming the somewhat narrow title of "English" pianist, but rather to attest to the extraordinary progress he has made at Vienna and at Weimar, and to describe his performance on the occasion under notice in referring to the third or "Artists' Concert on Whit-Tuesday.

On the first day, Whit-Sunday, Handel's "Messiah" was the selection, and was throughout admirably given, although the German translation of the original text, especially in the Recitatives, causes some modifications of the music which cannot fail to strike an English listener. In the Düsseldorf chorus the brightness of the sopranos and tenors and the rich sonority of altos and basses, added to smooth vocalisation, free of all shouting, and evincing thorough and systematic training—every member singing like a finished soloist, combine to produce an exceptional result. The difficult choruses "His yoke is easy" and "Let us break their bonds asunder" gained in accuracy and in clearness by being taken at a slower tempo than that to which we are now accustomed, the wonderfully close stretto in both subjects of the latter descriptive chorus being so much more effective by being less hurried as to justify an impression that here, as in other instances which might be mentioned, our time of some of Handel's choruses has been gradually accelerated. On the other hand, some of the

solos, especially by tenor, were quicker, and considerably less effective than in England, the only solo efforts beyond criticism being those by Madame Joachim, who in "O thou that tellest" and "He was despised," elicited a well-merited ovation. The composers represented on the second day, Whit-Monday, were Bach, Schumann, Brahms, and Rheinberger. The "Overture, Scherzo, and Finale," by Schumann, which headed the programme, and is one of that master's greater creations, was composed in the same year of productivity, 1841, as that of his B flat and D minor Symphonies, though, like the last-mentioned, the "Finale" of the work under notice was considerably improved some years later. Had a slow movement been added to this Opus it might have almost ranked as a fifth Symphony by Schumann. Rheinberger's fine Cantata "Christoforus," Op. 120, which followed, shows that the fount of pure melody is not yet exhausted, and that effective scoring is still compatible with beauty of thought and classical form. The latter at once asserts itself in the Overture in C minor, which (commencing with a family likeness to the opening of Mozart's G minor Symphony, and to Gounod's "Leitmotiv" in "Redemption"), contains an excellent fugue, a form which now-a-days is seldom attempted by our orchestral writers. The well written opening number, which is interwoven like a golden thread throughout the woof of the work, four times reappearing in the shape of a melodious choral—to different text and in different keys, is alone likely to make "Christoforus" popular. Other choral features are a fugal duet, or rather canon at the octave for tenors and basses, at "Brave Knight" (recalling something of the same kind in Meyerbeer's "Robert"), and especially the magnificent concluding chorus "Blessed of rivers." The solos, if less interesting, give scope for artistic and dramatic ability, of which full advantage was taken by Madame Joachim, and by Mdlle. Schauseil to whom was assigned the solo part in the exquisite "Liebeslied," "Who is the sovereign lord of the heart," with the very striking choral answer, "Love, but love," a study of vocal colouring and the gem of the work; and her *sotto voce*, in the call of the "Christkind" to be borne over the river, at "Bear over," earned much well-deserved applause. The part of *St. Christopher* or *Der Riese* (the Giant), fitting the name though not the voice of the Dresden tenor, Riese, was taken by the Berlin bass, Betz. This Cantata is recommended with confidence to the notice of our Choral Societies as both good and novel, and as containing an excellent English translation by Mr. Seymour Egerton.

After the "pause," of an hour, the second part of the programme commenced with Brahms's last Symphony, No. 3, conducted by the composer. As in London, the first and last movements commended themselves most to musicians, and the two intervening movements took most with the public. The designation of "Scherzo" for the third movement may be in itself a joke, as nothing in the composition justifies that title. As when first played by Richter, it was encored. But each movement was warmly received, and at the conclusion the composer was enthusiastically cheered. As he had very carefully superintended the rehearsals, the performance was consummate, and the perfection of the horn players, specially engaged from Meiningen, tended in no small degree to secure that result. The great "Magnificat" (D major version), by Bach, first given at these Festivals twenty years ago at Aix-la-Chapelle, and at Düsseldorf in 1869—on both occasions under the direction of Rietz—was placed at the wrong end of a long programme, and consequently suffered, although the sublimity of the choral portion towered above other selections on Whit-Monday. The Whitsuntide Cantata in which the popular solo "My heart ever faithful" occurs would be a suitable choice at these Festivals.

On Whit-Tuesday, Wagner's Prelude to "Parsifal," with the ecclesiastical *réfrains*, was splendidly played, but excited less attention than in London, and, as a composition, evoked some unfavourable comment. After a fair rendering, by Herr Betz, of Handel's bass air "Shall I in Mamre's fertile plain," the appearance at a Rhenish Festival of the youthful D'Albert, as exponent of the great Pianoforte Concerto of Beethoven, excited much curiosity. But it was at once apparent that neither the

reputation of the pianist had been exaggerated, nor that his engagement on so great an occasion was unjustified. Taking his seat at a very fine "Bechstein" Grand, which was so placed that the player could not see the conductor and only a very small section of the band, and had therefore to rely on his own accurate memory, D'Albert seemed to inspire and to lead band and conductor, playing with accuracy, brilliancy, and passion, and eliciting at the end of the first movement a storm of applause, which was renewed at the conclusion of the Concerto. Later in the programme he played the Berceuse in D flat and the great Polonaise in A flat, Chopin; a Capriccio in B minor by Brahms; and a marvellous Etude in C by Rubinstein (Op. 23), in which rapidity, *tour de force*, and suppleness of wrist, were displayed to the utmost advantage, and evoked the plaudits of the audience to such an extent as to make it scarcely a matter of wonder if the head of the young artist is a little "turned" by such early success.

The other soloists were Madame Joachim, who in three songs by Brahms, accompanied by the composer, obtained the vocal triumph of the evening; Mdlle. Schauseil, who sang an adaptation of a well-known *Notturmo*, by Chopin, in E major, transposed to A flat, and with Italian words, "La notte tranquilla," very effectively, but on so important an occasion scarcely legitimate, and songs by Brahms and Mendelssohn; Madame Bossenberger, whose brilliant execution in one of those difficult high soprano songs by Mozart, "No, no, che non sei capace," in which E in *alt* was taken *staccato*, earned its reward; and Herr L. Riese, who sang Haydn's "In native worth." Of more importance were the choral and orchestral selections, notably, the angelic motett "Ave verum," composed by Mozart at the Austrian Baden only six months before his early death in 1791, and Brahms's "Gesang der Parzen," conducted by the composer, was the least satisfactory performance, the chorus singing some of the difficult intervals out of tune; and, as one of the critics said, at "So sangen die Parzen," "So sanken die Parzen"—nearly a semitone. Last, but not least, must be recorded one of those performances of a Symphony by Beethoven, which on these occasions is never forgotten. No. 6, which was first given here under the direction of Mendelssohn in 1833, the ever-fresh *Pastorale*, and still the greatest of "Tone-pictures," was played as if the interpreters of their great countryman's work knew his music by heart. There was indeed a "run away" at starting, owing to the unusual speed taken by Tausch, which for a moment threatened a *houlversement*, and the time of the second movement was rather slow—conveying an idea of the Heiligenstadt "Brook" as it now is—nearly dried up—rather than as it was when Beethoven immortalised its murmurings and windings in his matchless score, "whilst," as he said to Schindler, "the birds composed with me." But the "Dance" and the "Storm" movements were played with unsurpassed, perhaps unequalled, effect, and, as in the Concerto, the composer was represented in all his might and majesty by the splendid orchestra assembled. An echo—not to die away—of the music given on the first day was heard, according to custom, in the final chorus—on this occasion Handel's "Hallelujah," to which inspiration chorus, band, and soloists lent all possible effect, and thus the sixty-first highly interesting Rhenish Musical Festival right worthily concluded.

HERBERT OAKELEY.

#### "THE REDEMPTION" AT PARIS.

As was to have been expected, the first production at the French capital (in April last) of M. Gounod's sacred *chef d'œuvre* has been quickly followed by a repetition of the noble work, which took place on the 6th ult., at the *salle des fêtes* of the Paris Trocadéro, in connection with a "Festival" in aid of the Society for the employment of the Indigent Blind. The profound impression again produced by the Trilogy on this occasion upon an audience, the vast majority of which consisted of the composer's own countrymen, leaves no room for a doubt that M. Gounod's Oratorio will ere long have made its tour throughout the French provinces, while it fully endorses the opinion expressed by *Le Ménestrel* in regard to the previous performance. "La Rédemption," the leading journal in

question predicted, "having thus scored a grand success, will certainly confirm it on a second hearing." Every effort, it is true, had been made to place this second hearing on a par with the standard achieved on the former occasion; M. Gounod himself wielding the *bâton de mesure* with his accustomed vigour, while M. Saint-Saëns, whose mastery over the organ is undisputed, presided at that instrument. The solo vocalists were the same as before—with the exception of Madame Albani, who was very efficiently replaced in the principal soprano part by Madame Fidès Devriès—viz., M. Ketten (tenor), Mdlle. Rosine Bloch (contralto), and M. Faure (bass). With respect to the performance itself, we may quote once more the independent contemporary journal already referred to. "Charles Gounod's Oratorio," *Le Ménestrel* remarks, "has again profoundly touched the sensibilities of an enormous audience. The austere ideality which pervades the work as a whole, as well as in its every detail, fascinates the listener by the simple beauty of its general outlines, and the intensity of its orchestral colouring. Once more a perfect ovation has been accorded to the master and his music. On the other hand, orchestra, organist, chorists, and soloists . . . one and all, combined to realise an *ensemble* of rare uniformity and general excellence. Amongst the solo performers the palm should be given to M. Faure, whose grand and powerful phrasing and unapproachable style frequently elicited most enthusiastic applause. All this no doubt contributed to the full measure of homage bestowed upon the composer on this occasion."

THE Norwich Musical Festival will commence on Tuesday evening, October 14, with Mendelssohn's "Elijah." On Wednesday morning Gounod's "Redemption" will be given; and in the evening an Elegiac Ode, composed expressly for the Festival, and conducted by Dr. Villiers Stanford. Thursday morning will be devoted to Mr. A. C. Mackenzie's dramatic Oratorio "The Rose of Sharon," also written for the Festival, and conducted by the composer. On Thursday evening Mendelssohn's "Walpurgis Nacht," and Cowen's Scandinavian Symphony, conducted by the composer, will be given; and on Friday morning the "Messiah." On Friday evening there will be a symphonic and operatic Concert, including an Overture by Mr. T. Wingham, a new March, and the Finale of "St. Cecilia," by Sir Julius Benedict (conducted by the composer); Mozart's "Jupiter" Symphony, and other works of interest. The artists engaged are Miss Emma Nevada, Miss Anna Williams, Miss Damian, Madame Patey, Mr. E. Lloyd, Mr. Maas, Mr. Herbert E. Thorndike, and Mr. Santley. Chorus Master, Dr. Horace Hill; Organist, Dr. Bunnett; Conductor, Signor Randegger.

THE Society of Arts' Practical Examinations in Music for London, just concluded, were conducted at the House of the Society by Mr. W. Alexander Barrett, Mus. Bac., Oxon., and occupied five days. The numbers showed a considerable increase over former years. 198 candidates presented themselves, many of them taking the vocal as well as the instrumental portion of the examination. Of these 179 passed, and 19 failed. The number of practical examinations was 226, resulting in the award of 41 first class and 160 second class certificates, with 25 failures. Of these entries 176 were for the piano, 10 for the organ, 2 for the violin, 1 for the harmonium, and 37 for singing. In addition to these, there were three examinations for Honour, two second class certificates being awarded in this division. Two provincial examinations were also held by the Society in May—one in Glasgow (75 candidates) and the other at Liverpool (29 candidates).

THE members of the St. Luke's Choral Society gave their first Concert on Wednesday, the 4th ult., in the Girls' Schoolroom, Nutford Place. The principal soloists were Madame Jarratt, Miss E. Thomas, Miss Winter, Miss Barratt, and Messrs. Horn, Weitzell, Beckett, and H. Winter, all of whom acquitted themselves admirably. Madame Jarratt and Miss Thomas receiving an encore for their songs. A special feature of the evening was the performance by Mr. Frank Lowden of a pianoforte and an oboe solo, the latter being encored. The part-songs were rendered with precision and expression under the conductorship of Mr. W. J. Winter, A.C.O.

THE voices now being raised from different quarters of Germany, in favour of modern English music, are evidently multiplying. In our last number we had occasion to refer to the favourable reception accorded to Mr. A. C. Mackenzie's opera "Colomba" at Darmstadt, and to the laudatory observations made by a leading local press organ in respect to that work. We now notice in two recent numbers of *Die Tonkunst* (published in Northern Germany) an article devoted to the same opera, from the pen of Herr Louis Schlösser, fully recognising the merits of the work itself, and warmly appreciating the talent of its composer. The article in question, too lengthy to be here quoted *in extenso*, contains the following interesting passages:—"Mr. Mackenzie," says the critic referred to, "has concentrated in 'Colomba' the noble and original ideas stirring within him; he has, moreover, fulfilled in a worthy manner the essential conditions for successfully undertaking a dramatic work of similar pretensions—viz., independence of procedure, appropriateness of utterance, and complete identification with the current of feeling pervading the drama. . . . 'Colomba' is eminently a very serious opera. In it the different characters, distinctly marked as they appear musically from the outset, retain their individual colouring throughout the progress of the drama by means of highly characteristic harmonic, and rhythmical progressions peculiar to each. There is evidence of creative power in the elaboration both of the expression of the melancholy reminiscences of a cloudlessly spent childhood, and of the blissful self-oblivion on the part of the lovers in the enjoyment of the hour; similar evidence, again, in the composer's masterly dealing with the solo and choral portions of the work, such as they had been placed before him by the author of the poem. . . . Mackenzie's individuality appears most pronounced in his lyrico-declamatory style, and in the national element pervading his art-perception, which at once establishes a rapport between the creative artist, and his unbiassed and receptive listener, as soon as the latter has become more closely acquainted with both poem and music. Whether Mr. Mackenzie's talent will enable him eventually to soar upon the ideal heights of his art, whether there is enough in him of the requisite fire of enthusiasm to make him a chosen interpreter of the varied and conflicting feelings which animate the human breast, is a question which only future works of the gifted young composer can finally decide." Let us hope that the sympathetic critic's apparently favourable anticipations in this direction will be verified.

MR. GEORGE WATTS must be numbered among those concert-givers whose policy is to offer quantity as well as quality in their programmes, so that by tempting all classes of music lovers they may, at all events, secure some. Thus, in the midst of an admittedly bad season, he managed to attract a considerable audience to the Albert Hall, on the 25th ult., when a lengthy *menu* was provided, and, judging by the applause, heartily enjoyed. A few items in the programme were rather above the average of what is usually done in entertainments of this description. M. Gounod's "Gallia" is not so often heard in London as its merits deserve, for it must certainly be numbered among its composer's finest efforts in the domain of sacred music. Conceived at the time when his country's fortunes were at their lowest ebb, M. Gounod evidently wrote "Gallia," so to speak, with his heart's blood, and those who were present at the Albert Hall at its first performance, in 1871, will remember the remarkable effect it created. Though given last Wednesday without orchestra, yet with an excellent organ accompaniment and with Madame Albani as the soloist, it made a profound impression. Another successful choral item was a bass solo and chorus, "Jerusalem," by Mr. H. Parker, with piano, harps, and organ accompaniment. The piece is extremely spirited and melodious, and it was loudly encored. Signor Foli rendered full justice to the solo. In these and other numbers of the programme the South London Choral Association of 400 voices, under the direction of Mr. L. C. Venables, appeared to great advantage. Among the artists who appeared in the course of the evening were Mdlle. Marimon, Madame Tremelli, Madame Sterling, Mr. Maas, Signor De Reszke, and M. Hollman, the admirable violoncellist.

THE members and friends of the London Branch of the United Richard Wagner Society of Germany met on the 9th ult., at the house of the President, the Earl of Dysart, to hear a lecture by Mr. Ferdinand Praeger, entitled "Personal Reminiscences of Richard Wagner." In well-chosen words this close and life-long friend of the master testified to his modesty, generosity, and solicitude for the feelings of others. Much was adduced to show that in the composition of his works Wagner was driven forward by an unconscious necessity rather than by a determination to put into practice any preconceived artistic theories. Indeed, with certain portions of his music-dramas he was never able afterwards to remember distinctly whether the poetry or the music had first evolved themselves from his inner consciousness. They would appear to have revealed themselves simultaneously. His friendship with Roedel was next touched upon. The extraordinary persuasive powers of this man in converting a political opponent into a coadjutor were the indirect cause of Wagner's enforced exile after the revolution in 1848. The relationship between the Bayreuth reformer and Berlioz, his high capabilities as an orchestral Conductor, his innocent love of rich surroundings, and his fondness for animals (which Mr. Praeger attributed to his study of Hindoo religions) were also referred to. Once, upon entering the room, Wagner was discovered standing upon his head on the sofa, and in answer to the astonished enquiries of his visitor, Wagner, with childlike glee, replied, "I am sixty-four years of age to-day, and I can stand upon my head!" With the great master's conclusion that Beethoven's Ninth Symphony had struck the last note of music in its separate condition, Mr. Praeger was unable to agree. The lecture was of a unique and very interesting nature.

THE annual Festival of the Army Guild of the Holy Standard took place on Thursday, the 5th ult., and consisted of two services—namely, a choral celebration of the Holy Eucharist in the forenoon, and Solemn Evensong, in St. Paul's Cathedral. At the former service, which was held in the Royal Military Chapel at the Wellington Barracks, the music, under the direction of Mr. R. Lemaire, consisted of Hoyte's well-known and deservedly popular Service in D, effectively scored for a wind band by the Rev. J. Baden Powell; and at the latter service, under the direction of Mr. C. Warwick Jordan, the Service Book published some few years since by the Guild was used in its integrity, an appropriate sermon being preached by the Rev. Prebendary Hole. The musical arrangements were in the hands of the London Gregorian Choral Association, the anthem being Farrant's "Lord, for Thy tender mercies' sake." In addition to the organ, a small band of sixteen wood and brass wind instruments and drums were employed with good effect.

THE competition for the "Brinsmead" prize of £10 10s. took place on Monday, the 23rd ult., at the Guildhall School of Music, when the prize was divided between Miss Kate Eadie and Mr. W. J. Barton. The work performed was Beethoven's Sonata in A major (Op. 101). The judges were Sir Julius Benedict, Messrs. E. Prout, Brinley Richards, Ridley Prentice, and the Principal. The "Lady Jenkinson" prize of £5 was competed for on Tuesday, the 24th ult., the prize being divided between the Misses Florence Morse and Lily von Kornatzki. The work performed was Beethoven's Concerto for Pianoforte, in E flat. The Judges were Messrs. J. Baptiste Calkin, Henry F. Frost, Thomas Pettit, Thomas Wingham, and the Principal. The Lady Mayoress has given a prize of £5 5s. for composition.

THE members of the Stratford Congregational Church Choral Society gave a very successful performance of Mendelssohn's "Athalie," with full band and chorus of 100 performers, on the 11th ult. Miss Lydia Lawrence, T.C.L., Miss Amy Rockliff, and Miss L. Brimson rendered the solo music in a very effective manner. Mr. James Blackney was an efficient reader. The second part of the programme was miscellaneous, and included a bassoon solo by Mr. Mendelssohn Hargreaves, and a cornet solo by Mr. F. Lancaster, both of which were admirably played and much appreciated. The Concert was ably conducted by Mr. J. W. Hale, Miss Harris presided at the pianoforte, and Mr. E. J. Scrine at the harmonium.



MRS. A. J. LAYTON, F.C.O., gave her third Annual Concert on Thursday, the 19th ult., at the Grosvenor Hall, Pimlico, assisted by several well-known artists, and a very efficient chorus and orchestra, numbering nearly a hundred. Among the most interesting items in the programme were Mendelssohn's unfinished Opera "Loreley" and "Serenade and Allegro Giojoso" for piano and orchestra; the "Ballet Music" ("Faust"—Gounod) and a March for Chorus and Orchestra "The Black Prince," by Churchill Sibley, written expressly for this Concert. Mrs. Layton was the solo pianist, and for her brilliant playing of the "Serenade" was twice recalled. Miss Beata Francis sang the soprano solos in "Loreley" with much dramatic power, and Mdlle. Alice Roselli, Miss Annie Layton, Messrs. Traherne, Ernest Cecil, Gilbert Campbell and Alfred J. Layton were very successful in their songs, duets, &c. Mr. H. Dacres Smith recited "The Diver" (Schiller), and Mr. Henry A. Evans, Mr. Charles E. Clemens, and Mr. Churchill Sibley acted as Conductors.

SIGNOR RIA gave a Morning Concert at Collard and Collard's Rooms, Grosvenor Street, on May 30, before a numerous audience. The *bénéficiaire* is well known as an excellent tenor, and on this occasion he was highly successful in all the songs selected, especially in the Romance "Alla Stella Confidente," in which he was assisted by M. De Munck, who played the violoncello obbligato with admirable effect. Madame Carlotta Patti sang with much success two solos, and the second being encored, she gave a Laughing Song, by Auber, which was most warmly applauded. The other vocalists were Madame Hirleman, Madame Sanderini, Messrs. Walter Clifford, Joseph Lynde, Traherne and Ernest Cecil, Signor Isidore de Lara, and Signor Zoboli. The instrumentalists were M. De Munck, who in a violoncello solo by Piatti displayed a good tone and cultivated style, and Signor Tito Mattei (pianoforte). The Conductors were Signor Li Calsi and Signor Romili.

Two Services in connection with the Annual Festival of the Girls' Friendly Society have been held during the past month, the one on Thursday morning, the 19th ult., and the other on Saturday afternoon, the 21st ult., both at St. Paul's Cathedral. At the former of these a fully choral celebration of the Holy Communion, the music, rendered by the choir of St. Peter's Church Eaton Square, included Dr. Stainer's Service in A; Wesley's anthem "Blessed be the God and Father"; and Attwood's "Come, Holy Ghost," all of which were creditably sung. Mr. W. de M. Sergison presided at the organ. The other Service, Evensong at six p.m., was rendered by the choir of the Lay Helpers' Association, under the direction of Dr. G. C. Martin; the anthem being "To Thee, Cherubin and Seraphin," from the Dettingen "Te Deum."

In aid of the Choir Fund of St. George's Church, Borough, a special Choral Service was given in the presence of a crowded congregation on Monday evening, the 9th ult. The music performed comprised the Magnificat to Turle in D, and a lengthy selection from Handel's "Messiah," the choir of the church being augmented for the occasion by the Special Service Choir of Westminster Abbey and the boys of Lincoln's Inn Chapel. The choruses were well sung throughout, and the solos efficiently rendered by Master Smith, Miss H. Heath, Mr. G. T. Carter, and Mr. E. J. Bell respectively. Mr. Theodore Distin conducted, and the organ was played by Mr. G. F. Smith in the selection, and by Mr. Duffield during the remainder of the service. The sermon was preached by the rector, the Rev. Burman Cassin, M.A., upon the "Music of the Bible."

A PEDAL keyboard has been invented by Mr. Fred. Rummel, of Antwerp, which can be adapted to all cottage pianofortes, and will be found most valuable to those who wish to play the compositions of the great masters written with an independent pedal part. Unlike most contrivances of this kind, which are only attached to the keys of the pianoforte keyboard, this invention has its own independent action, and takes up no room, as it can be turned up into the instrument and disappear entirely when the pianoforte is to be used alone. The pedalier may be seen at the Blüthner Depot, 7, Wigmore Street.

THE Association of Lay Helpers for the Diocese of London held its annual Festival Service in Westminster Abbey, on Tuesday, the 17th ult. The choir of the Association, under the able guidance of its Conductor, Dr. G. C. Martin, sang well throughout, and the anthem (Handel's well-known chorus "To Thee, Cherubin and Seraphin"), in which the voices had the assistance of two trumpets and two trombones, in addition to the organ accompaniment, was particularly commendable. For the Magnificat and Nunc Dimittis was sung the setting in D, composed some years ago for the Sion College Choral Union by Dr. Bridge, who presided at the organ throughout the Service, this being the first occasion on which the new organ has been used for a Festival in the nave of the Abbey.

MISS MEREDITH BROWN gave a Concert at the Prince's Hall, on the 13th ult., before a highly appreciative audience. The *bénéficiaire* sang Meyerbeer's "Nobil Signor," Cowen's "The reaper and the flowers" (for which she received an encore), Randegger's "Ben e ridicolo," and—in association with Miss Carlotta Elliot, Mr. W. H. Cummings, and Signor Foli—in Verdi's Quartet, "Un di se ben," from "Rigoletto." Solos were given with decided success by the vocalists already named and Miss Ella Lemmens; and the instrumentalists were Herr Oberthür (Harp) and Miss Agnes Zimmermann (Pianoforte). The Conductors were Miss Grace Sherrington, Mr. Wilfred Bendall, and Mr. Kube.

THE St. George's Glee Union, under the direction of Mr. Joseph Monday, gave a very successful miscellaneous Concert, at the Pimlico Rooms, on the 6th ult. The soloists were Madame Berta Foresta, Miss Clara Myers, Mr. Arthur Weston, Mr. W. H. Webb, and Mr. George Adams. The part-singing by the Choir was excellent, the most noteworthy items being: "Sir Knight" (Macirone), "Break on thy cold grey stones, O sea" (G. A. Macfarren), and "My true love hath my heart" (Henry Smart). The accompaniments were played by Mr. Edwin Shute and Mr. R. R. Arndell, who also contributed a pianoforte solo.

THE Monthly Organ Recital at St. John's, Waterloo Road, was given on Tuesday evening, the 10th ult., by Mr. C. E. Miller, Organist of St. Augustine and St. Faith, Watling Street. The programme included Prelude and Fugue in E major (Bach), Overture to the "Daughter of Jairus" (Stainer), Pastorale from "The Light of the World" (Sullivan), and the Andante and Finale from Schumann's 4th Symphony. Mr. Miller's playing was characterised by much point and neatness of phrasing especially in the adaptations from orchestral works. Miss Florentia Bernani contributed two vocal solos.

By papers forwarded to us from Brooklyn, New York we find that the services at Emanuel Church, under the direction of Mr. S. Lasar, the Choirmaster, have been for the last two years of the utmost interest. Amongst these may be mentioned Smart's Service in F, Calkin's in B flat and G, Barnby's Ascension Anthem, besides several compositions of Handel, Goss, Mendelssohn, Berthold Tours, &c. This work has been accomplished by a supplied choir of about thirty (twenty boys and ten men), who have laboured in the cause with much earnestness at enthusiasm.

DR. C. J. FROST gave an Organ Recital at the Rectory Place Congregational Church, Woolwich, on Thursday evening, May 29. The programme included pieces by Krebs, Freyer, Westbrook, Smart, Volckman, Wely, Sain Saëns, Guilman, Chauvet, and Morandi, the rendering of which was attentively listened to by a large congregation. Madame Adeline Paget and Mr. Alfred Rudla sang several solos from the oratorios during the course of the Recital.

THE members of the Grosvenor Choral Society held their 148th Monthly Concert, at the Grosvenor Hall, on 12th ult., when Prout's Cantata "Hereward" was successfully performed. The solo vocalists were Mada Worrell, Miss Louise Bond, Mr. Alfred Kenningham, Frederick Bevan, Mr. A. J. Reynolds, and Mr. A. Roa. Miss Florence Hartley presided at the pianoforte, and George Winny at the harmonium, and Mr. David Wo house conducted.



MISS AMY SARGENT gave a Concert at the Athenæum, Camden Road, on May 27, when she was assisted by Madame Grace Godolphin, Miss Edith Stow, Miss Amy Johnson, Mr. Arthur Thompson, and Mr. Frank May; Mrs. Stow and Mr. C. Lawrence (pianoforte), and Miss Kate Chaplin (violin). Miss Sargent—who possesses a well trained mezzo-soprano voice—was very successful in her selections, and the programme generally was much appreciated.

MISS MAUD VERNON gave an Evening Concert at the Lyric Hall, Ealing, on Saturday, May 31, assisted by Miss L. Bertie, Madame Liebe Konss-Baylis, Messrs. C. Chilley, B. Young, and M. Baylis (vocalists); Mr. Szczepanowski (violin), and Mr. A. L'Estrange (pianoforte). A miscellaneous programme was well rendered, and Miss Vernon was very successful in all her songs. The Conductors were Madame M. Young, Miss Champion, and Mr. Albert Visetti.

AN Organ Recital was given in the afternoon of the 25th ult., at St. John the Evangelist's, Waterloo Road, by Mr. Henry J. B. Dart, Organist of the Church. The programme included the Grand Prelude and Fugue in E flat (Bach), Choral Song and Fugue (Wesley), and other pieces selected from the works of Smart, Hopkins, Sterndale Bennett, and Salomé. Two songs—"Creation's Hymn" (Beethoven) and "I dreamt I was in Heaven" (Costa)—were very effectively sung by Miss Agnes Mary Everist.

MR. EDWARD HALL gave his annual Concert on Thursday, May 29, at the Holloway Hall. A miscellaneous programme was well rendered. Mr. Hall was assisted by Madame Florence Winn, Misses E. Winn, M. Hallam, N. McEwen, M. Kirton, Messrs. H. Pyatt and E. Grime (vocalists), Miss Alice Ivimy (solo violin), and Mr. H. W. Brown (solo pianoforte). The Conductors were Messrs. Fred. Walker, A. Dorey, and G. Sampson.

WE have much pleasure in announcing that the Grand Duke of Hesse has recently conferred the Gold Medal for Art and Science upon Mr. A. C. Mackenzie, the composer of the Opera "Colomba." Heartily as we congratulate the recipient of this honour, the recognition of an English artist's claim to such a distinction from the representative of a foreign country cannot but make us feel an additional sense of gratification at the event.

ON Thursday, the 5th ult., an Organ Recital was given at St. Matthew's, Brixton, by Mr. George Shinn, Mus. Bac., Organist of the church. The choir, which was augmented by the Brixton Vocal Union, sang selections from the Cantata "Judah's Captivity and Restoration," composed by Mr. Shinn. The solos were taken by Madame Jarratt, R.A.M., Miss Heath, and Mr. Gunston. Mr. Morell conducted.

A VERY successful Organ Recital was given in the Rev. Baldwin Brown's Church, Brixton, on Thursday, May 29, by Mr. Alfred Rhodes, the Organist of the church. The programme comprised works by Mendelssohn, Haydn, Spohr, Beethoven, &c., all being given with much ability and expression. The Brixton Vocal Union, Madame Worrell, and Miss K. A. James, R.A.M., added variety to the Recital by some excellent vocal selections.

AN excellent Concert, consisting of selections from Handel's "Messiah," was given in Devonshire Square Baptist Church, Stoke Newington, by the North-East London Choral Society, on Wednesday evening, the 18th ult. The solo vocalists were Madame Clara West, Miss Lottie West, and Mr. Charles Prickett; Organist, Mr. L. B. Prout, R.A.M.; Pianist, Mr. C. E. Smith; Conductor, Mr. John E. West, R.A.M., F.C.O.

AN Organ Recital was given by Mr. George F. Grover (Organist of St. Peter-le-Poer, E.C.) at St. John's, Cubitt Town, on Tuesday, the 10th ult. The programme contained selections from Mendelssohn, Rossini, Handel, and Mozart. Mr. George Coventry was the vocalist.

A FESTIVAL will be held at St. Peter's Church, Eaton Square, on Thursday afternoon, the 3rd inst., commencing at five o'clock, at which the greater part of Mendelssohn's "St. Paul" will be sung with full orchestral accompaniment.

THE annual Choral Festival of the Society for the Propagation of the Gospel took place in Westminster Abbey, on Thursday, the 19th ult. The music, which was entrusted to the choir of the Abbey, assisted by the Special Sunday Evening Choir, consisted of Dr. Bridge's Evening Service in G, Sir John Goss's anthem "Lift up thine eyes," and the Hallelujah Chorus.

THE Kyrie Choir, under the direction of Mr. Malcolm Lawson, have given performances of "St. Paul," in St. Clement's Church, Notting Hill, on May 28; and of Rossini's "Stabat Mater" and Mendelssohn's "Athalie" in the Church of St. John the Evangelist, Grove Street, E., on the 18th ult. The soloists were Miss Clara Hoschke, Miss Emily Lawson, Miss Dora Percival, Miss M. Thomas, Mr. John Probert, Mr. Reginald Groome, and Mr. Albert Orme. Mr. E. H. Turpin presided at the organ.

AN excellent selection of classical music was performed by Mr. Edwin Barnes, Organist of Holy Trinity Church, Paddington, on the new organ, built by August Gern, at St. Matthew's, Ealing Common, on the 14th ult. There was a large congregation, and the performance was highly appreciated.

A FESTIVAL Service was held at Christ Church, Woburn Square, on Friday evening, the 20th ult., in commemoration of the Queen's Accession. The music, under the direction of Dr. H. T. Pringuer, included Handel's "Zadok, the priest," and was well rendered. Mr. H. D. Wetton, Organist of the church, presided at the organ.

MR. CHARLES GARDNER gave a Matinée at the Prince's Hall, on the 9th ult. The chief items in the programme were Mendelssohn's Trio in D minor and Dvorák's Sonata (Op. 57), for piano and violin.

THE Promenade Concerts at Covent Garden Theatre are announced to commence on August 9.

## REVIEWS.

*Harmonics of Tones and Colours developed by Evolution.* By F. J. Hughes. [London: Marcus Ward and Co. 1883.]

EXTERNALLY this is a gorgeous folio bound in red with a border of blue and yellow, thus representing the three so-called primitive colours. The paper and type are of the best, and the astronomical-looking diagrams are neatly coloured and well executed. The author of the work is a cousin of the late Charles Darwin, who, we are told, in answer to the question, "Did you gain your views on evolution by your wonderfully acute observations, ignorant of your grandfather's ideas?" replied that "he had done so entirely from his own observations." The author of the "Harmonics of Tones and Colours," in endeavouring to show that the development of the musical gamut and the colours of the rainbow is regulated by the same laws, says: "I wish it to be clearly understood that I have gained the evolutions from the mysterious type of Life—a golden thread running through the Scriptures from the first chapter of Genesis to the last of Revelation. . . . It is my firm belief that if a powerful intellect takes up the radical idea contained in the following pages, it will be found to be the directing force or general key-note which will gradually disentangle intricacies in all the natural sciences, and link by the same mode of physical evolution the past, the present, and the future." The "radical idea" seems to be expressed in the following quotation from page 21: "As knowledge increases, may not the beginning of every physical science be traced first as a trinity springing from a trinity in unity, followed by a second partaking of the nature of the first, so as to unite with it in complementary pairs as here described in tones and colours, trinity in unity being the germ of never-ending developments? The inequality of the equinoctial points is a well-known fact. It will be seen how apparent this is in the development of harmonies. From the moment that trinities depart from unity the balance is unequal, and the repeated endeavours after closer union cause a perpetual restlessness. May not this want of equilibrium be the life or *motive power* of the entire universe with its continuous struggle after concord even to oneness?"

This law of imperfection as the condition of progress—perfection implying a stationary state—is a familiar subject of speculation. Our present business is to follow the author as well as we can and show how the law is illustrated in music. We say advisedly “in music,” because the colours are a question of the paint brush. There is no attempt in this book to add to our scientific knowledge on the subject; nor do the colours corresponding to the notes of the gamut differ materially from those already given by previous searchers after the fascinating analogies that certainly appear to exist between light and sound, and colours and musical tones.

What we have to attend to is firstly the *isolated sound*—F, for example—that rises we are told “from the fountain”; a mystical expression we take to be a periphrasis for an assumed sound; the only fountain we know of is one vibration. Secondly, we have to look for the *pair* represented by the interval known in music as a fifth—as F, C; and finally the *trinities*, or the triads proper to the second and third sounds of a tetrachord, that with the isolated sound makes a melodic trine—as, F, g, a, or C, d, e; and in the minor scale, D, e, f, or A, b, c.

Putting the trines or the complete tetrachords one under the other, and with their appropriate colours, we get an inkling of the author's design in this way:—

Major System.			Minor System.			
Red.	Orange.	Yellow.	Violet.	Ultra-Violet.	Red.	
C	d	e	A	b	c	
⋮	⋮	⋮	⋮	⋮	⋮	
F	g	a	D	e	f	(g)
Green.	Blue.	Violet.	Ultra-Violet.	Orange.	Yellow.	Green.
						Blue.

We must observe that this colorific scale differs from that usually given in respect to the sixth of the scale, which is here called violet instead of indigo or purple; and the seventh of the scale, generally christened violet, is here called *ultra-violet*; because the author does not wish to represent the historic *si* as a distinct colour. The scale is thus in some sense hexachordal; and were there anything in the theory, the fact itself would be a new feature in the historical development of the analogies sought.

It will be seen that each pair, or fifth, represents colours complementary to each other. In the author's diagrams, which we cannot conveniently reproduce, these colours appear in a series of concentric circles, as *opposites*, a term applied to them in optics. The diagrams resemble the well-known scheme dedicated to Sir Joshua Reynolds, and consisting of twenty concentric circles which, with radiating divisions, give 360 tints, varying from the prismatic colours to all shades of olives, browns, and slates. The diagrams in the work we are reviewing consist usually of five concentric circles, representing circular musical staves with their signatures; and contain a diatonic scale of seven sounds and a chromatic scale nominally of twelve sounds, the thirteenth being the octave which is attained in a series of fifths in the common way, by changing F sharp into G flat. So that C and C sharp are red, but C sharp is more orange than C; and D and D flat are orange, but D flat is redder than D. This is the method employed by Chevreul, but independently of the musical analogy. The author wisely quotes Professor Barrett to show that if there be a certain correspondence between the ratios of the diatonic scale and the ratios of luminous wave-lengths in the order of the colours given in the spectrum, there is no similar correspondence between the musical and colorific chromatic scales. Moreover, it must be carefully noted that although the *pairs* represent harmonic intervals as fifths, the system of the author is purely melodic; and although the fifths may represent complementary colours, we must remind the author that they do not in the least represent complementary sounds or intervals in music. This is the fundamental difficulty, not only in the system we are noticing, but in all systems we have seen of the kind. In colours, to obtain a complementary, we require at least three factors—white light, with the colour and the complementary, which together make up the numerical value of white light. In the pair, or fifth, there are only two factors—the colour and its opposite, or the sound and its fundamental; a third relation is wanting. In harmony, the prime in a complex

sound might supply the required relation, thus identifying colour with quality of tone. In melody the relation might be referred to a tonic—not necessarily the initial note of a scale. At present, however, the analogue of white light in music has not been ascertained. He who either discovers it or proves that it cannot exist will do much to solve the whole question.

In the diagram we have given, and for which the author is not responsible, although we think it faithfully represents the elements of the system, it will be seen that in the major system yellow and violet are complementaries—or, as they would usually be given, yellow and purple or indigo—and in the minor system, violet and orange and ultra-violet and yellow appear as complementaries. There is evidently a hitch here; but it would be of small importance did it not expose what to our minds is another fundamental difficulty, if not a fundamental error.

If the colorific scale is to be limited to one octave, and even to less, to an extreme seventh, there can be no strict analogy between colours and music, although certain analogies may still exist between light and sound. The modern musician specially rejoices in the expanded system of keys, as well as in ninths and elevenths and thirteenths. In tracing a doctrine of evolution as manifested either in the Scriptures or in facts of observation, it is not politic to follow, as our author seems to have done, the mere devices of musicians—such as absolute pitch, a fixed doh notation, and within a little, equal temperament; as the minute differences of shade in one colour cannot represent the striking effects in music of disintonation. Music, like the theory of complementary colours, is a question of proportion, but it is also a question of relationship. Where there is no distinct relativity there may be sound, but there is no music. Musicians themselves are absolute enough in their notions; but, although they speak of A flat, meaning a minor sixth of C, as a standard of pitch, they forget the key of C when they transpose their music to the key of A flat. In the first case, as a question of system of notation, the point is the relation of A flat to a normal standard of pitch, C. In the second case it is the relation of C, or any other note, to A flat as a tonic, in regard to which their chords are numbered or classified on the principle of the movable doh. There may be certain differences in quality of tone by mere change of pitch in the same instrument, but there is more difference by merely changing the instrument and retaining the same pitch or key. So that practically and theoretically a triad major or minor is the same fact wherever it may be in regard to absolute pitch. Hence, according to our own present impressions in regard to analogy with colour, any chord or any interval must be represented by the same colours in whatever key it may be employed; because all sounds, as representing colours, must be reduced to one octave; and the more important question occurs, must they not be all referred to one common fundamental? In harmonic analogies, at all events, we cannot well say that red and yellow or red and blue are intervals, because to compare them we have to refer all to their common origin. They are not like separate musical intervals, each of which can have its own origin. White and red, or white and blue, are intervals. Red and blue, or any two colours, have been called melodic contrasts; the term not necessarily meaning close or consecutive juxtapositions. The question, we may almost say the error, of adopting absolute pitch and the fixed doh notation in searching for analogies between colour and sound, is obvious in consulting the mere sentiment of colour or of sound; and it is the sentiment, not the sense of colour or sound, which determines the artistic use of either. A major or minor triad has a distinct æsthetical effect. How can one or the other be represented in such varied colorific contrasts as:—

Major.			Minor.			
f	a	c	Green.	Violet.	Red.	Yellow.
c	e	g	Red.	Yellow.	Blue.	Ultra-Violet.
g	b	d	Blue.	Ultra-Violet.	Orange.	Green + Blue.

Can anything be less like a minor third, for instance, than a brilliant and blatant red or a “noisy blue”?

The author's theologico-musical, or biologico-musical, idea is, that given a new-born tonic C from the root F, which has risen from the fountain of life, situated somewhere in the "chasm" between E and F in the scale, the component sounds of the emanating "trinities," d, a, f, and e, g, b, in moving "to and fro" in quest of union—and, we ought to say, concord—will seek their "pairs."

The trinities are shown in this way:—

MAJOR SYSTEM.

Red, green, violet, orange, blue, yellow, ultra-violet.

MINOR SYSTEM.

Violet, orange, green, ultra-violet, yellow, red, blue.

The key notes are here shown "developing their trinities from within themselves," and "veering round." The process of "veering round" can only be explained by reference to the circular staves in the diagrams.

The examples below the "trinities," that are distinguished by being written as quavers, show "the order in which the pairs meet, avoiding consecutive fifths." The key note and its trinities are, of course, transposable into all keys, and assuming their appropriate tints, modulate from one to the other. "How exquisite would they be," says the author, "if they could be represented in their natural coloured tones! as, for instance, the chord of the scale of C, in red, yellow, and blue, with the six coloured tones rising from each and harmoniously blended into each other."

We do not profess to thoroughly explain the author's theory, diagrams, or examples, although we have given them more than ordinary attention, accompanied by a special desire to understand and appreciate a work that is the result of "the leisure of fifty years." The subject is interesting, and as it is treated in the book we are reviewing with so much earnestness and reverence, there may easily be much more in the system than is dreamt of in the philosophy of any of us. The author has had the advantage of the late Dr. Gauntlett's advice, and an appendix is devoted to quotations from his letters and sayings. Amongst other things, the doctor says—"your theory of the illimitable nature of tones, the limits of six as a one complete and perfect view, and the simplicity of the three pairs, dwell much on my mind. I believe it to be quite new, and, in one way or the other, quite true."

The "three pairs," we presume, are practically f—c, g—d, and a—e; or theoretically to show the "fountain," e—b, f—c, and g—d. In either case we see the result in Diagrams v. and xii., where the major scale of C appears as the mode of F, and the relative minor as the mode of D. And in the key of A minor we have the scales of F and G, with the final of course A; that is to say, the Dorian and Phrygian modes of the key of A. The author has been led into this partial retrogression by the old land marks, the tritonic sounds F sharp and G flat, or D sharp and E flat, very properly called "poles." The "polarisation" of music has long since been made the subject of a treatise by a German writer. The "poles" being simply the resuscitated disjunct tetrachords direct or inverted. From other remarks quoted, Dr. Gauntlett seems to have had a suspicion that the author was drifting towards ancient methods. If so, the tendency has been lost in the colouring of the modern system of keys with their relative minors, which would perhaps have been better transposed in one octave as in the modern minor key. The author does not seem to be much versed in musical theories; and the phraseology employed is not always technical or even intelligible to the musician. Those matters are however poor trifles. The true and higher object of the "Har-

monies of Tones and Colours" is made manifest in the following quotation from Milton, and the author's added observations in the last chapter of the book:—

Speak ye who best can tell, ye sons of light,  
Angels, for ye behold Him, and with songs  
And choral symphonies day without night,  
Circle His throne rejoicing; ye in heaven,  
On earth, join all ye creatures to extol  
Him first, Him last, Him midst and without end.

"If we examine the line last quoted," says the author, "by the laws of life which regulate the foregoing scheme, we may compare it with the fundamental threefold chord of the scale of C and its relative colours.

C E G  
Red. Yellow. Blue.

C red rises from the fountain key note, which contains in itself all tones. 'Him the first,' the Son of God proceeding from the Almighty and yet in Himself the Trinity in Unity. E yellow or light. E is the root of B, ultra-indigo or black. 'Him midst,' the Almighty Father, the Fountain of life, light gradually rising and dispelling darkness. G blue, 'Him last,' the Holy Spirit proceeding from the Father and the Son, Trinity in Unity. The Son of God and the Holy Spirit are the complementary working pair throughout the universe; each containing the 'seven spirits of life.' Red and blue contain all colours in each. C and G are a complementary pair, C rising from the fountain key note which contains in itself all tones, and C and G contain all tones in each."

We acknowledge ourselves completely defeated, but have very great pleasure in drawing the notice of more fortunate readers to the author's attempted solution of an interesting problem, which in our limited space could not in any case receive full justice.

*Aus dem Böhmer-Walde. Charakter-stücke für Clavier zu vier Händen.* Von Anton Dvorák. [Berlin: Simrock.]

ANYTHING from the pen of Anton Dvorák, be it a "Stabat Mater" or a Sketch for the pianoforte, now receives the welcome which forms the highest testimony to public favour. Dvorák has gained the ear of the world, and has only to offer in order to find instant acceptance. How great the change from the weary forty years passed in constant and unnoticed struggle against an adverse fate! But the completeness of the transformation is not in excess of justice. This composer produces nothing that fails in illustrating his high merit, or in helping to show that his sudden elevation is no mere freak of fortune. To the rule just stated the pieces before us present no exception. They are welcome and valuable additions to the repertory of the most popular of instruments. "Aus dem Böhmer-Walde" consists of two books, each containing three works; those in the first book being entitled respectively, "In den Spinnstuben," "Am schwarzen See" and "Walpurgisnacht." Of these, No. 1—an Allegro molto in D—has little of the distinctiveness that generally marks Dvorák's music. A kind of Trio in G minor offers somewhat of the master's special flavour, but elsewhere the movement, though bright and pretty, reminds us of Dvorák only by an occasional clashing of simultaneous and not similar rhythms. No. 2—"Am schwarzen See," is another thing altogether, and aims at being as much a tone-picture as the simple "black and white" of the pianoforte will allow. It opens with a Lento in F sharp minor, of a very broken and rugged character, full of cross accents, and passing hither and thither amongst the tonalities with the freedom this composer generally allows himself. It is a powerful bit of writing, almost orchestral in its breadth of design and effect. The Lento leads to a "molto tranquillo," in F sharp major, which may fairly be described as fantastic. Some lovely themes of a vocal character present themselves in its course, accompanied richly and with striking ingenuity of "figure"; but amongst these are interspersed passages—several of them suggesting the Lento—as erratic as the greatest lover of that quality could wish. The movement is by no means easy, and will put amateurs on their mettle, while perhaps it excites their wonder. The "Walpurgis nacht" is a straightforward, bustling "Molto vivace," in B flat, which domestic pianists will take delight in playing. Some of its episodes show Dvorák in his most

engaging mood, while others are such as can hardly be mistaken for the work of any other man. It is as though the name Dvorák were "writ large" upon the page. We should add that the movement is developed at considerable length, and its descriptiveness well maintained. The three pieces in the second book begin with an "Allegro commodo," in F, entitled "Auf dem Anstand." Here again the character of a Fantasia is maintained, with frequent changes of time, key, and rhythm. The composer however, welds the whole together, as it were, by frequently recurring to his main theme. He thus avoids the effect of a mere string of episodes, and attains something of the unity of the Rondo. As usual, he modulates very freely, and is prodigal of rhythmic varieties. The movement cannot be called the most pleasing of the set. Many amateurs will regard the next movement—"Waldesruhe," a "Lento e molto cantabile," in D flat—as among the finest numbers of the set. It is in great part of a meditative character, somewhat discursive as to style, and marked occasionally by the polyphony in which Dvorák delights. Of actual descriptiveness there is none save a single *cor de chasse* passage, and of definite suggestiveness there is little. The music aims to be a reflection of feeling while delighting the ear with ingenious "figuration" and harmonic richness. The last number—"Aus stürmischen Zeiten," an Allegro con fuoco in A minor—is a most animated and vigorous piece, more simple in structure than usual and, therefore, not very strong in Dvorák's special characteristics. Largely developed, and carried out from beginning to end with sustained power, this movement cannot fail to find favour in the eyes of amateurs, quite apart from the question whether or no it justifies the name under which it stands. We end as we began by saying that the repertory of the pianoforte, à quatre mains, receives a valuable addition by the issue of these singularly fresh and unconventional pieces.

*Music and the Piano.* By Madame Viard-Louis. Translated from the French by Mrs. Warington Smyth. [Griffith and Farran.]

THE authoress of this work tells us in her Introduction that she places her observations before the musical public because she considers it the duty of all true artists to be as lamps to the traveller to point out the perils of his road. "I have long observed," she says, "among the greater number of those persons who occupy themselves with music, the astonishing indifference they manifest for what I may call the vital principle of this art. I mean for the thought by which the great composers were inspired. For my part I, who believe in music as a language, cannot understand this neglect; and yet it is too true, and we see it every day, that a vast number of people play upon some instrument or other absolutely as if the producing a noise which is accepted as a pleasant one were all that is desired—whilst probably they are following also a lucrative career." Now we can perfectly recollect the time when these observations would have embodied a truth which was painfully apparent to all lovers of real musical art; yet we cannot but think that Madame Louis must have been somewhat unfortunate in her experience of latter-day pianists if she still cling to this opinion, for assuredly the "pleasant noise" which was so generally accepted as music has long ago ceased to be cultivated, and the striving after the true "reading" of the works of classical composers has really become almost one of the evils of the day. What may be termed the "oratorical" part of music is unquestionably an important study, for certainly those whom Beethoven delighted to call "passage players" have in fact no right to be termed artists. In taking up a work, therefore, which professes to teach, we want to know whether the author has anything new to tell those who crave such information; for, to pursue the simile already referred to, we cannot be made to believe that the "lamps" which point out the road to the traveller can be of any service to those who do not travel the road at all. We can scarcely go so far as to say that the work contains many thoughts which have not often been expressed before; but the earnestness and intelligence of the writer amply compensate for this, and musical students will find much material for reflection in the observations upon the pianoforte works of the great

composers. The book is divided into three parts:—1. General History of the Art of Music; 2. Personal History of the Principal Composers for the Piano; and 3. Advice on Style and Execution. The first part, although necessarily somewhat sketchy, gives the mere tyro a very clear idea of the manner in which the art gradually emancipated itself from its early surroundings. A short extract from this portion of the work will show that the authoress cannot part with the friends of her childhood without a pang of regret. "There came always," she says, "a moment of prayer in all the aspirations of those who are already called the 'old masters,' but whom we should do better, I think, to call 'the immortals.' They remembered that around the altars of the ancients music's earliest strains were heard; now all is reversed. Modern music prays no longer. I do not know whether this is progress, but Art now has become sensualistic, and appeals particularly to the nerves." In the course of the chapters devoted to the history of music, some very good illustrations of the style of the various composers are given in music type. Full justice, as far as the limited space will allow, is done to those who have brought the art to its present state of perfection. Beethoven, as might be expected, receives much attention, and many extracts are made from his works; but we should like to know what is the authority for saying, in speaking of the so-called "Moonlight Sonata," that at one of the *ré-unions* of the Countess Guicciardi the composer, "oppressed by an unspeakable sorrow, went down into the garden, and upon a stone table there, and by the moonlight, he wrote down the 'Adagio Sostenuto,' which begins the work, and which breathes throughout so exactly the dejected calm of a complete despair." By many the title is said to have been derived from a remark made by Rellstab, the critic, that the first movement reminded him of a boat wandering by moonlight on the Lake of Lucerne, and the Countess herself says "Beethoven gave me the Rondo in G, but, wanting to dedicate something to the Princess Lichnowsky, he took the Rondo away and gave me the Sonata in C sharp minor instead." In the part on "Style" there are some excellent remarks upon the method of performing the works of the various composers, and especial stress is laid upon the absolute necessity of having a good teacher at first; but the observation that "to become the artist interpreter you should be endowed by heaven with special gifts," proves that the authoress agrees with us as to the impossibility of guiding those to the right path who, either from inclination or the want of natural talent, prefer the wrong one. Madame Louis is herself a well-known pianist; and coming, as she does, so prominently before the public it is well that we should conclude our notice with an extract which may be said at once to declare her artistic creed, especially as what we have already quoted seems to show that she has an instinctive aversion to what is now known as the "advanced school." After saying that her criticism upon this class of music may be deemed severe, she continues thus:—"I think it is now generally considered that the human mind is at present passing through a sort of crisis, in which all beliefs, all traditions, all laws, everything that has been believed in or accepted are called in question and give rise to active controversy. This century, whether it prove to be the setting of a decaying society or the dawn of a renewed society, this present century is deeply, even passionately, interesting to all minds. But, whatever may be the result, the cry of humanity, as it traverses the ages, is a mighty voice which thrills the heart, and I hear it reproduced so clearly, so unmistakably in music, that I apply all the powers of my soul to endeavour to comprehend it; and it is with a deep and sympathising respect that I greet it on its way, whether it reveals itself in a short leaflet, without any perceptible meaning, or whether it compresses all the marvels of the lyrical drama into three evenings of representation."

*Opfern-Handbuch.* Von Dr. Hugo Riemann. [Leipzig: C. A. Koch, 1884.]

THE compilation of a book of reference concerning the more important operas, operettas, ballets, and melodramas ever produced, is an undertaking the more meritorious since it involves an amount of patient labour, and even, in some cases at least, of original research, which raises it far above the level of ordinary book-making. It is partly

for these reasons, perhaps, that no work of a similar scope has hitherto been attempted in any language, and thus, in the publication of the above "Opfern-Handbuch," Dr. Riemann is rendering a real service to all interested, either professionally or otherwise, in musico-dramatic art. There exists, indeed, in our own language a somewhat analogous work, entitled, "The Companion to the Playhouse" (London, 1764), which teems with curious and interesting information respecting dramatic works (including operas and melodramas) produced in the United Kingdom; but apart from the fact of its sphere of utility being thus limited to a particular country, the work itself has been long since out of date. Hence our present author—who has already proved himself a most competent compiler in the issue of his "Musik Lexikon," commented on in these columns some time ago—cannot be charged with exaggeration in characterising his new handbook as "a necessary supplement to every musical dictionary." The existing musical dictionaries, in fact, either contain no alphabetical reference whatever to individual music-dramas or, like Grove's "Dictionary of Music and Musicians," necessarily confine themselves to the comparatively few which have obtained some special historical significance. It is, of course, obvious that a first attempt at supplying a long-felt want in this direction, however praiseworthy, cannot be otherwise than incomplete, and that, therefore, many an operatic production dear to the musical specialist of one epoch of the art or the other will be missing in the present "Handbuch." It will only be by the active co-operation on the part of all those specially interested in the subject that anything like completeness will be attained in future editions of the work thus courageously undertaken by Dr. Riemann, who, moreover, distinctly solicits the aid of his readers with that view. In the two parts of the entire volume which have so far appeared (and which will be succeeded by six further instalments in completion of the work) the author has already managed to convey a good deal of interesting information to the inquiring student. The final part is intended to comprise any additions or corrections which may have been suggested during the progress of the publication. Having regard to this, and to the general plan adopted by the compiler in his Handbook, we can see no reason why such works as "Arsace," an Italian opera by Paoli Rolli, successfully performed at the King's Theatre, in the Haymarket, in 1721, or the same composer's "Astartus," produced at the same theatre in 1720, should not be enumerated in Dr. Riemann's "Handbuch." Nor do we think that our own Thomas Clayton's opera "Arsinoe, Queen of Cyprus," performed at Drury Lane Theatre in 1707, should have been omitted from that register. We may also point out an anachronism on page 76, attributing a setting to music of Goethe's "Claudine von Villa Bella" to Gottfried Weber in 1783, when that renowned theorist and composer was only *four years of age*; and indeed we doubt whether such a composition has ever emanated from his pen at all. It is, however, with no spirit of fault-finding that we venture upon these few random suggestions, and we feel sure that, by the time it is completed, Dr. Riemann's "Handbuch" will be hailed by professional musicians and amateurs alike as a very valuable addition to the existing books of reference in matters musical.

*Magnificat and Nunc dimittis in E flat.* By Frederic G. Cole. [Novello, Ewer & Co.]

We have no hesitation in pronouncing this setting of the evening canticles one of the best of those recently published. The composer is not only an excellent musician, but he is evidently familiar with the sound English school of church music, the breadth and dignity and the earnest devotional feeling, which are its most precious attributes, being reproduced in his service with just the right proportion of modern feeling. If we may hazard a suggestion, Mr. Cole is a hearty admirer of Sir John Goss, the style of this composer being more distinctly reflected than that of any other of the first rank. One or two false accents may be noted, such as "And His mercy is *on* them," and, in the Gloria to the Nunc dimittis, "World *without* end." But these are trifling defects, and can easily be rectified in performance. The service is full throughout save one verse in the Magnificat, and is quite within the means of ordinary choirs.

*Soft Voluntaries for the Organ.* Book V. Composed by George Calkin. [Novello, Ewer and Co.]

THE present issue of this publication consists of six pieces in various styles though all fairly realising their description as soft voluntaries. There is some similarity of manner between the first, Larghetto in F, 12-8 time; the third, Lento in E flat, 12-8 time; the fourth, Andante in F, 6-8 time; and the fifth, Larghetto in F minor, 6-8 time. Mr. Calkin has an obvious fondness for what is generally known as compound common measure, and he writes therein with ease and a flow of genial and refined melody. The second piece in the book is a ballad-like and taking Allegretto in G, 3-4 time, and the last is a Moderato in B flat, common time, somewhat more bold and vigorous than his companions. The distinguishing quality of Mr. Calkin's pieces is tunefulness, but at the same time the dignity proper to music for the organ is kept in view and therefore no qualifying remark need be employed in recommending them to organists.

#### FOREIGN NOTES.

THE Jubilee meeting of the *Allgemeine Deutsche Musik Verein*, held from the 23rd to the 28th of May last at Weimar, to which we briefly referred in our last number, presented some features of more than ordinary interest to music lovers generally. The Association, as some of our readers may not be aware, was founded in 1859, at Leipzig, by a few zealous artists in opposition to the rest-and-be-thankful spirit then pervading the musical fraternity in Germany, who considered that with the death of Mendelssohn the chapter of progress in the art had been finally closed. The promoters of the new association, however, thought otherwise, foremost among them being Louis Köhler, the now veteran pianist-composer, and sterling critical author, and Franz Brendel, the editorial successor of Schumann at the *Neue Zeitschrift für Musik* and fiery exponent of the art principles represented by that composer and profound musical thinker during his all too brief earthly career. Soon the representatives of what was then "young Germany" in matters musical—Richard Wagner, Franz Liszt, Hans von Bülow, R. Pohl, H. von Bronsart, and many others—gathered round the nucleus of a compact party of progress thus formed, and assumed prominent positions in the management thereof. Such is the origin of a society which during the twenty-five years of its existence has assumed a truly representative character in Germany, and which, it must be added to its entire credit, has during that time upheld its progressive principles with a due and unprejudiced regard to the cosmopolitan claims of the art, admitting into its programmes, by the side of the latest productions of Wagner, Brahms, Volkmann, Raff, Liszt, and others, those of Berlioz, Saint-Saëns, Rimsky-Korsakoff, Tchaikowski, Grieg, and Svendsen, most of them new aspirants to musical fame, and some of them—Berlioz amongst their number—still all but ignored at the time in their own country. All honour, then, to an institution which, during its comparatively brief existence, has done so much in affording, if only once a year, a hearing before a critically qualified assembly to talented young artists, without regard to their nationality or artistic creed! In turning now to the programme of the Jubilee meeting itself, we may allude to the most prominent items the more briefly since our opening remarks have, we hope, in a great measure explained the interest attaching to them from the point of view of the chronicler of contemporary musical history. The meeting was inaugurated by a scenic representation, at the Weimar Hof-Theater, of Liszt's "St. Elizabeth," preceded by a poetic tribute to the composer delivered on the stage, and due to him as the oldest surviving promoter of the Association, irrespective of his numerous other claims of recognition at a gathering of this description. "St. Elizabeth" is admitted on all sides to have greatly gained upon the appreciation of the audience in its present dramatised form. Among other compositions of the veteran maestro, whose personal presence at the gathering considerably added to its representative character, we may mention the Fantasia-Sonata (played, on the second day, by Herr Friedheim) in B minor, dedicated to Schumann. The performance (likewise on the

second day) of a *Te Deum* by Hector Berlioz, originally written by the composer as forming part of a grand apotheosis of Napoleon the first, and only once performed at Paris, in 1855, under Berlioz's own direction, is a case in point in reference to our previous remarks. The work produced a profound impression upon the Weimar audience. The *Te Deum* was followed by Raff's Oratorio, "Weltende," which the competent critical reporter of the *Neue Zeitschrift für Musik* regards as, although one of the latest, by no means the ripest or most original of that gifted composer's works, and we regret our inability to quote in full his very able strictures in this respect. Mr. Eugene D'Albert's pianoforte playing, in one of the Concerts, was a distinct feature, and his Concerto in B minor, selected for the occasion, is described in one of the leading journals as "a most remarkable work; not merely on account of the youthfulness of its composer, but simply on its own merits." A symphony by a young Russian musician, Herr A. Glasunoff, also attracted considerable attention on account of its originality. Among numerous other works performed in connection with this memorable meeting, we may instance compositions by E. Lassen, F. Dräseke, Saint-Saëns, Bülow, &c.; the proceedings concluding with a performance at the Hof-Theater of Weingartner's Opera, "Sakuntala," the production of an artist who is only twenty-one years of age, and who is looked upon by some as the rising dramatic composer of Germany.

A more than ordinary interest attaches to the first performance of Wagner's "Tristan und Isolde," on May 21 last, at Dresden, the scene of the poet-composer's former artistic and official activity. It is nineteen years since this remarkable work—the most representative, perhaps, of Wagner's uncompromising later period—was first produced on any stage (at Munich), and since then it has been successively placed upon the *répertoire* of all the more important operatic establishments of Germany, that of Dresden alone excepted. In rendering tardy justice now to one of her most gifted *musik-directors*, the capital of Saxony seems, however, to have atoned for past neglect by a representation of the work in question which it is admitted on all hands has been irreproachable, and which elicited an almost unheard of enthusiasm on the part of a critically disposed audience. Contrary to the hitherto established custom, there had been no cuttings on this occasion. Fräulein Malten and Herr Gudehus are said to have admirably impersonated the respective *titel-rôles*. Herr Schuch conducted the orchestra; that gentleman, in his capacity of first Capellmeister at the Dresden opera, having been most untiring in his efforts to "organise the victory" thus achieved by a music-drama peculiarly liable to failure in case of the slightest disregard of apparently minor details. Repeated performances have taken place at Dresden since the occasion above recorded.

One thousand tickets for the forthcoming annual performances of "Parsifal," at Bayreuth, have been subscribed for by an anonymous admirer of Wagner, to be distributed by the "Wagner Verein" among friends and adherents of the reformer who would otherwise be unable to attend the representation of the "Festspiel." The performances in question will commence this year on the 21st inst., and will be continued, with one day intervening between every performance, until August 8. Special arrangements at reduced fares have been made with the railway companies for intending visitors to Bayreuth, starting from Berlin, Munich, Vienna, Mannheim, Carlsruhe, &c.

Herr Pollini, the director of the Hamburg Stadt-Theater, according to the positive statement of the *Allgemeine Deutsche Musik Zeitung*, has acquired the right for Germany of producing the entire music of "Parsifal" as a concert performance. The active *impresario* will, it is thought, commence these performances in the coming autumn; first at Hamburg, and afterwards at Berlin and other German musical centres, unless a dispute pending between him and the representative of the heirs of Wagner should interfere with these arrangements.

Nessler's new opera, "Der Trompeter von Säkkingen," the success of which, at Leipzig, we recently reported, has been accepted for performance during next season at Berlin.

Herr Adolf Henselt, the well-known composer and one of the foremost living interpreters of Weber's pianoforte works, residing at St. Petersburg, has contributed the handsome sum of one thousand marks to the projected monument to be erected to Carl Maria von Weber, at his native town, in 1886.

Herr Felix Weingartner, the young poet-composer of the remarkable new opera, "Sakuntala," has been appointed second Capellmeister of the opera, at Königsberg.

A "Method of Singing," which we are informed will shortly be published in the Peters' Edition, from the pen of that most eminent of German baritones, Herr Julius Stockhausen, cannot prove otherwise than a most valuable addition to the existing treatises on the subject, and will be looked forward to with eager interest by all students of vocal art.

The programme of this year's Middle Rhenish Music Festival, to be held at Mayence from the 6th to the 8th of this month, includes performances of the "Messiah," Brahms's "Song of Triumph," and a Cantata, "Coriolan," by Herr Lux.

Herr Philipp Spitta, the author of the valuable Bach-Biography, is engaged upon writing a life of Marschner, to which a number of hitherto unpublished letters of that composer have furnished part of the material.

The Town Library of Hamburg has lately acquired an interesting portrait of Handel, painted in London by Hudson, in 1745, and presented by the composer to a relative in his native Halle.

Among the novelties announced for performance during the coming season at the Vienna Opera are the following works:—Berlioz's "Benvenuto Cellini," Rubinstein's "Nero," Léo Délibes's "Lakmé," Grammann's "Andreas-fest," and Mackenzie's "Colomba."

The executive committee for the erection of a monument to Mozart, at Vienna, has opened a competition for the projected undertaking, the actual cost of which has been liberally estimated at £9,000. More than one-half of this sum has already been raised by private subscription, and the remainder will, it is thought, be obtained without difficulty by an appeal to the public generally.

M. Padeloup's benefit Concert at the Paris Trocadéro has been a splendid success. Musical Paris, as we ventured to predict in our last number, crowded into every available space in the hall, and the amount realised has been close upon 100,000 francs. Among the artists personally engaged in carrying out the miscellaneous programme may be instanced MM. Gounod, Saint-Saëns, Massenet, Délibes, and Reyer, all of whom conducted compositions of their own. M. Gounod, towards the close of the proceedings, presented a wreath of honour to the *beneficiaire*, whose retirement from his post as Conductor of the Concerts Populaires is universally regretted.

M. Charles Lefebvre has just completed the score of a new opera in four acts, entitled "Zaire," the libretto of which, from the pen of M. Paul Collin, is founded upon Voltaire's tragedy of the same name.

M. Ernest David, the author of a biographical volume on Johann Sebastian Bach, has added a pendant to this work, under the title of "G. F. Händel, sa vie, ses travaux, et son temps," published by Calmann Levy, of Paris. Our contemporary, *Le Ménestrel*, in announcing the publication of the present work adds: "We have not, up till now, had in France, even in the form of an abridgment, a work which would have made us acquainted with the life of the great Saxon master." If this be so, the fact only furnishes one more instance of the indifference prevailing in France concerning the productions of sacred art, from Bach and Handel down to Mendelssohn, an indifference which, however, a native masterpiece like M. Gounod's "Redemption" is likely to convert into an active interest to be taken by French amateurs in the works of the standard masters of oratorio generally.

A French translation has just been published, at Paris, of Richard Wagner's autobiography, entitled "Meines Lebens Wirken und Beruf" (My life's work and calling).

A sale took place last month, in Paris, of a very interesting collection of autographs, exclusively of musicians, including letters by Berlioz, Paganini, Grétry, Meyerbeer, and many others; also musical specimens by Bach, Beet-



hoven, Mozart, and Gluck. The prices realised did not exceed those established by previous retail sales.

M. Ernest Reyer, the well-known French composer, has been nominated Government Inspector of Musical Instruction in France.

The idea of holding a Music-festival this year at Lausanne having been abandoned, it has been decided to give instead two separate performances there of Liszt's "Saint Elizabeth," during the present month, under the direction of Herr Herfurth.

By way of reaction against the ultra-conservative tendencies of M. Verhulst, the director of the leading musical institution of Amsterdam, a series of twenty Philharmonic Concerts will be inaugurated at the Dutch capital in the coming autumn, under the direction of M. W. Kes, the chief object of which will be the introduction to Amsterdam audiences of what is still called, in some quarters, "the music of the future." M. Verhulst, although the musical leader of the Society, "tot Bevordering (progress) der Toonkunst," is said to shudder at the very name of Wagner being mentioned in his presence.

Wagner's "Die Meistersinger" is to be produced in the French language at Brussels, during the coming autumn. M. Victor Wilder, of Paris, has been entrusted with the difficult task of translating the book.

The new Verdi-Theatre was opened at Padua, on the 7th ult., the veteran Maëstro whose name it bears, in a letter addressed to the managing director of the young institution, declining, however, to grace the inauguration ceremonies with his presence on the plea of his advancing age, and general disinclination to make an exhibition of himself.

The Town Council of Rome has again granted a subvention of 100,000 francs to the Apollo-Theatre of that capital in recognition of its claims as a representative institution of Italy.

Signor Tamberlik's "farewell" Concerts at St. Petersburg, alluded to in our last number, having yielded such substantial results in silver roubles, the veteran tenor has repented him of his leave-taking attitude, and his receding figure will shortly re-appear in the Russian capital at the head of a Vocal Academy to be established there under his auspices.

Herr Wilhelm Gericke has been engaged in the room of Herr Henschel as director of the Boston Philharmonic Concerts, for a period of five years.

The death is announced at Berlin of F. Grabau, for many years an esteemed member of the staff of professors at the Berlin Hochschule. Herr Grabau was only forty-three years of age.

At Madrid died, at the early age of thirty-six, Theobaldo Power, an excellent pianoforte player, and professor of that instrument at the Madrid Conservatorio. He was born at Santa Cruz, of English parents, in 1848.

The death is announced, at Westerwick, of Carl Fröberg, a composer and theoretical author, much esteemed by Scandinavian musicians. He was born in 1812, at Stockholm.

We have also to record the death at the mature age of eighty-one, at Liegnitz, of Leberecht Jacob, the worthy Cantor of Conradsdorf, in Silesia, distinguished by his valuable researches in connection with the German "Volkslied," and by the issue, jointly with E. Richter, of the justly-esteemed work entitled "Reformatorisches Choralbuch."

## CORRESPONDENCE.

### THE LATE JOHN ALCOCK, MUS. DOC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you, or any one of your numerous readers and correspondents, be so kind as to answer whether the late Dr. Alcock composed an Anthem on Psalm cxxxiii.—"Behold, how good and joyful a thing it is," &c.—and where the same can be had or seen?

O. D.

### EFFECT OF GAS ON CHURCH ORGANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—There are general complaints of Church organs being put out of tune with the change of temperature

caused by the gas during evensong. Can any of your correspondents inform me if wire gauze covering the whole front of the instrument would prevent the hot air getting into the pipes? Or, if not, perhaps some one may suggest a remedy.—Yours truly,

J. M. F.

## TO CORRESPONDENTS.

\* \* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ADDISCOMBE.—The fifth Concert of the season, of the Philharmonic Society, was given at the Addiscombe Hall, on Friday evening, May 30. The first part of the programme consisted of Sir W. S. Bennett's *May Queen*, the solos being sung by Miss A. Wood, Mrs. Moore, and Mr. A. Wilmot. The second part was miscellaneous, and included a flute solo, by Mr. H. D. Hibberdine. The programme was well rendered, orchestra, choir, and soloists being very efficient. Mr. L. Declercq conducted.

AYSGARTH.—The annual Festival of the Wensleydale Choral Union took place on the afternoon of Thursday, the 12th ult. The service was Tours in F, and the anthem, Calkin's "I will always give thanks." The choir, numbering about 200 voices, sang admirably throughout, the chanting being especially good. Mr. C. Harris conducted, and Mr. Maurice J. Davies, of Aysgarth School, accompanied throughout the service, and in the evening gave an Organ Recital, selected from the works of Bach, Handel, Mendelssohn, Smart, Wély, Scotsman Clark and A. E. Dyer. Mr. Davies was assisted in the vocal department by A. M. Wilkinson, Esq., Mrs. Moore and Miss Pollock.

BANBURY.—The twentieth Festival of the Deanery of Deddington Choral Association was held in the Parish Church, on May 27. The choir marched in procession to the church, singing the hymn "Blessed City, heavenly Salem," as they walked up the aisle. Mr. Harper (of Adderbury) ably officiated as Conductor, and Mr. Monk presided at the organ. So eloquent a sermon was preached on the occasion by the Rev. E. Husband, of Folkestone, that we are tempted to extract that portion relating to the power of music. Quoting the text "Chains of pure gold," he said:—"And in this development of the chain of pure gold, science and art have their place. We pulpit preachers are not the only preachers for God in the world. The art of the sculptor preaches for God. Many a beautiful canvas picture preaches sometimes far more eloquently than the pulpit. Many a church or cathedral, by its grand, sublime architecture, preaches for God in the world; so does many a stately window, with its rich and solemn painted glass. And in a pre-eminent degree, dear brethren, does music declare God in the world. If you ask me to name some of the greatest preachers of God's truth which the world has seen, I would lay my finger, amongst many other names, upon such men as Handel, and Beethoven, and Mendelssohn. What commentator has given us a richer, fuller, or more sublime history of the life of our Saviour than Handel has done in his *Messiah*? What preacher has ever excelled Mendelssohn in his description of Elijah or of St. Paul? What preacher has ever written for you meditations more helpful, more soul inspiring, than Beethoven in his Sonatas or Mozart in his Symphonies? Yet music, like other developments of the great, one Truth, is as a chain, progressing by degrees, adding link to link, till the chain becomes perfect in the divine harmony of Heaven. There was the crude, rough, untutored music of early times, when Jubal played upon his lyre and David played upon his harp. There was the Gregorian era—no very great advance, perhaps, upon the music of David's day. Then came the rapid stride when the world gave birth to Handel, and Beethoven, and Mendelssohn, and other giants in musical lore. So the chain is being added to, link by link. Little by little, step by step, the progress is being marked, not without its failures and its eccentricities, its imperfections and abuses, but still moving on in the right direction, preparing itself, robbed of its extravagancies, for the eternal minstrelsy of Heaven, and for the song that never tires and the harmony that is for ever perfect. May I add one last word, in all humility, to you who have so ably, so zealously, so carefully rendered the beautiful Service of to-day. You have, if I may so express it, taken your part in the refiner's work, for by your study and performance of this music you are helping to spread the love of pure music and to develop this most noble art. I am sure, by the pure tone of your voices, and the ability you have displayed, that you have well rehearsed this afternoon's Service before coming here. If you had lacked good voices, and had known very little about music, you would not have asked for much practice beforehand of the music. I think that the experience of most choirmasters has been this, that the less proficient a man is in the art of music, or the less ability he has to sing, the less does he think that he requires much practice. I have

always noticed that the more a man knows of music, and the better singer he is, the more eager is he for practice, without which the best choir, so far as voices are concerned, will be useless and inefficient. I think there is no art in which the old saying is more strikingly exemplified than in music, 'A little knowledge is a dangerous thing.'

**BIRMINGHAM.**—The members of the South Birmingham Choral Society gave their inaugural Concert at the Moseley and Balsall Heath Institute on Wednesday, May 28. The Society has been very recently started, under the conductorship of Mr. Douglas Redman, R.A.M., Organist of the Church of St. Alban the Martyr. The programme consisted of Spohr's Cantata *God, Thou art great*, the noticeable features being the duet "Children pray," beautifully given by Miss Atkins and Mr. Gervas Cooper, and the concluding fugal chorus; Mendelssohn's *My prayer*, the solo in which was well sung by Mrs. Hemming, and Van Bree's *St. Cecilia's Day*, Mrs. Hemming winning an encore in "Give way now to pleasure." The choir gave evidence of the careful preparation which the choral music had undergone, and Mr. J. Redman, in the small part allotted him, sang effectively. Mr. F. N. Cook presided at the pianoforte, and Mr. R. Shore at the American organ.

**BOSTON.**—The members of the Choral Society gave their last musical evening of the season in Shodfriars Hall on Wednesday evening, the 4th ult. An interesting programme was well rendered, the members being materially assisted by Mrs. Daglish and Miss R. Elvidge as solo vocalists. Miss Simonds presided at the pianoforte, and Mr. Gregory conducted. At the end of the Concert the Rev. Canon Blenkins, M.A., vicar of Boston, presented Mr. Gregory, in the name of the members of the Choral Society, with a handsome gold watch and chain and an illuminated list of subscribers.

**BROXBURN.**—The members of Mr. A. Greenslade's Choir gave a performance of some choruses on Monday evening, the 16th ult. The solo vocalists were Miss M. Hay, Miss J. Hogg, and Mr. H. Scott. Miss Hay was highly successful in her rendering of the solo, "As pants the hart" (Spohr). Mr. Greenslade conducted and accompanied.

**CAMBRIDGE.**—Mr. R. Hayne Ingram gave his 120th Subscription Concert of Classical Music in the Guildhall, on Tuesday evening, the 3rd ult., before a large and appreciative audience. The programme was well selected, and included songs well sung by Miss C. Poock. Mr. Ingram's violin solos were features of the evening, and Mr. Farmer was very successful in his pianoforte solo.

**CANTERBURY.**—An International Fête took place on Monday, May 26, when the Société Philharmonique and the Société Orphéon, of St. Pierre-les-Calais, and the Musical Societies of Canterbury united in a Festival for the benefit of the Medical Charities of the city. A cordial welcome was given to the visitors on their arrival; and at the Concert in the evening, at the Pavilion, an enormous audience assembled. The programme was of the highest interest, and the brilliancy of tone and admirable execution of the French orchestra were exhibited to the utmost advantage in Weber's Overture to *Der Freischütz*, and other instrumental selections; the St. Lawrence Band, under the direction of Mr. Tench White, also performing with decided success. The choral music, sung by the Société Orphéon, produced a marked effect, and instrumental solos were excellently rendered both by French and English executants. The only solo vocalist was Mdlle. Austin, who elicited the most enthusiastic applause. Dr. Longhurst conducted the part-music given by the Canterbury Philharmonic Society and the Cathedral and Auxiliary Choir. In every respect the Concert was highly successful.

**CHELMSFORD.**—The annual Festival of the Choral Association was held on the 18th ult., at the Parish Church. Seventeen choirs in the neighbourhood are connected with the Association, the total number of voices being 370. The visiting Choirmaster—Mr. Richard Lemaire, of Erith—has by his energetic teaching produced most satisfactory results, the service this year being very good. The music consisted of well-known hymns and chants, Dr. Stainer's arrangements of the Parisian tones for the Magnificat and Nunc dimittis, the same composer's anthem "What are these arrayed in white," and Offertory Sentences by Dr. Martin. Two cornets and a trombone supported the voices in the processional and recessional hymns and at other portions of the service. The Rev. T. J. Hearne, of Roxwell, was the Precentor. Mr. F. R. Frye, F.C.O., Organist of the Parish Church, accompanied at the organ, and before and after the service performed a selection of pieces.

**CHORLEY.**—On Sunday, the 1st ult., Mr. W. Greenhalgh, of Bolton presided at the re-opening of the large and handsome organ in St. Peter's Church. In the morning the musical portion of the Service consisted of selections from the works of Haydn and Mozart; in the afternoon from Handel, Meyerbeer, and Sterndale Bennett; and in the evening the special voluntaries were Andante, by Silas, and Grand March in D, by Boyton Smith.

**COLNBROOK, NEAR WINDSOR.**—On Wednesday evening, the 11th ult., the members of the Colnbrook Eisteddfod Choir presented to their Conductor, Mr. Richard Ratcliffe, a brass music stand and case, and an ebony *bâton* bearing his name.

**CORNWOOD.**—The ninth annual meeting of the Plympton Deaneory Choral Union was held in the Church of St. Michael and All Angels, on Wednesday, the 18th ult. The choirs present were Avonwick, Cornwood, Modbury, Newton Ferrars, Plympton, Plympton St. Mary, Sparkwell, Salcombe, and Ugborough, numbering in all about 200 voices. At the Choral Celebration Garrett's Service in F was sung. At Evensong the Magnificat and Nunc dimittis were sung to tones arranged by the Conductor, Mr. T. Roylands-Smith. The anthem "It came even to pass," by Ouseley, was very creditably rendered. The organ, being a small one, was assisted by a string band. An eloquent sermon was preached by the Rev. G. Mercer Cox, Vicar of Plympton St. Mary, and Mr. Davis, of Modbury, presided at the organ. Great praise is due to Mr. Roylands-Smith for the admirable manner in which the choirs had been trained.

**DARLINGTON.**—On Sunday afternoon, the 22nd ult., at North Road Chapel, the choir, assisted by friends, under the leadership of their Organist, Mr. J. W. Lockety, gave a performance of a Cantata entitled

*Jesus of Nazareth*, arranged by Hopkins. Mr. C. Stephenson (Organist of St. John's Church) presided at the organ.

**DUNHAM MASSEY, CHESHIRE.**—On Saturday, May 24, the members of the choir and the Churchwardens of St. Mark's met at the Vicarage for the purpose of making a presentation to Mr. D. Colley, the Organist and Choirmaster, upon the occasion of his marriage. The Vicar, the Rev. A. Anderson, in making the presentation, spoke in very warm terms of Mr. Colley's merits and attainments, and in the course of his remarks commented upon the excellence of the musical arrangements in the church, and on the very harmonious manner in which all connected had worked together during the three and a half years Mr. Colley had been with them. Mr. Colley returned thanks in a few well-chosen remarks.

**DURHAM.**—The members of Mr. T. Albion Alderson's Choir gave their first Concert on Thursday evening, the 12th ult., in the Town Hall, the programme consisting of Cherubini's Requiem Mass in C minor and *The Fairy Ring* (Cummings). The solos in the Cantata were taken by Mrs. S. E. Clark, Miss E. Ridley, Mr. T. H. Armstrong and Mr. Goodhead. Both works were well rendered. The Rev. Dr. Rogers, president of the choir, conducted, and Mr. Alderson presided at the pianoforte.

**EASTBOURNE.**—On Wednesday evening, the 4th ult., Dr. Sangster gave an Organ Recital on the fine instrument in St. Saviour's Church. The programme was highly interesting, and was listened to by a large audience with the utmost attention.—The second Organ Recital of the season was given at All Souls' Church, on the 18th ult., by Mr. Henry Bailie, Organist and Choirmaster. The programme included "The Storm" (Lemmens) and selections from the works of Bach, Beethoven, Collins, Batiaste, and Thorne.—Mr. H. W. Hardy's Choir gave a successful Concert at the Pavilion, Devonshire Park, on the 5th ult. The first part consisted of Cowen's *Rose Maiden*, the solos in which were sustained by Miss Carlisle, Miss Covell, Mr. T. P. Tomes, and Mr. John Easter. The choir and band were both satisfactory. The second part was miscellaneous.

**FOLKESTONE.**—A Sacred Concert was given in the Wesleyan Chapel, on Tuesday evening, the 10th ult., by the Amateur Orchestra, assisted by Miss Phillips and Mr. H. Clements, vocalists, and Mr. H. S. Roberts, Organist. Mr. J. R. C. Roberts led the band, and also contributed a violin solo. The various items were well rendered, and the Concert was in every respect successful.

**GLOUCESTER.**—The Annual Musical Festival in connection with the Gloucester and Bristol Choral Union took place in the Cathedral on the 10th ult. The immense congregation which filled all available space, and numbered over three thousand persons, is the best answer for the success of the undertaking, and the eloquent rector of *Upton Magna*, who did not hesitate to point out that it was possible to go to church for other motives than prayer and praise, must have felt that the charge had no application to the people he was addressing. While the choirs were forming into procession, Mr. C. L. Williams, Mus. Bac., Organist of the Cathedral, played with much artistic finish an Andante in F, from one of Beethoven's Symphonies, and shortly after Master Mills, Mr. Williams's deputy, gave out the tune of the processional hymn, which is taken from the "Children's Hymn Book," as composed by Mr. C. Harford Lloyd, the air being sustained throughout by four cornets, Messrs. Austin, Gaze, Hinton, and Callaghan. The choirs were conducted by Mr. Williams, Mr. Cooke, and Mr. Hunt. The Rev. C. H. Murphy intoned the first part of the service, the Rev. Precentor Foster read the prayers, and the Choirs gave an effective rendering of Tallis's responses. Psalm cvii. was sung to a bright setting of Mr. C. L. Williams, and the last psalm ("The Lord is my Shepherd") was given to a tune by Battishill, the trumpets breaking into melody on the final words of the Gloria Patri. A setting of the Magnificat and Nunc dimittis by Langdon Colborne, Organist of Hereford Cathedral, was capably rendered by the choristers, the cornets piping in all the passages marked *forte*. The first anthem was by Barbauld, "The Grace of God that bringeth salvation." The soprano solo given by two or three trebles with clearness, precision, and expression, and the more difficult chorus "Hosannah in the Highest" was attained with vigour, and sung throughout most effectively. The anthem before the sermon was, "Thou shalt keep him in perfect peace," a written composition by Mr. Williams, sung unaccompanied after opening bar. It was exceedingly well rendered, and formed the feature of the Festival. During the collection in aid of the funds of the Festival, which amounted to £21, or some £7 less than that collected last year, two hymns were sung, "Christ is our corner-stone" by Rev. J. B. Dykes, and the slow and stately German and congregational tune set to the hymn "Rejoice to-day with one accord." The Choirs left the Cathedral singing Sir G. Elvey's tune to favourite hymn "At the name of Jesus." At the conclusion of the service the congregation was played out by Master Mills to the brated "St. Anne's Fugue" of John Sebastian Bach.

**LEE.**—The annual Choir Festival in connection with St. Mildred's Church was held on Monday evening, May 26, the Choir being conducted by that of St. Philip's, Battersea, with Master Creighton, Mr. H. Schartau, Mr. Edmund Dalzell, Mr. Robert Hilton, and members of the Westminster Abbey Choir. Mr. Howard E. Morgan, Organist of St. Mildred's, presided at the organ, Mr. George V. at the pianoforte, and Mr. Edwin Lister, precentor of St. Mildred's, conducted. The congregation was very large. An appropriate service was preached by the Hon. and Rev. Canon Legge, Vicar of Lewin. Dr. Stainer's *Daughter of Jairus* was finely rendered, showing care with which the Choirs had been trained.

**LEEDS.**—Dr. Spark's Organ Recital at the Town Hall on Saturday evening, the 21st ult., consisted of arrangements from the operas of Rossini, the principal items being Overture (*La Gazza Ladra*), selection from *Guillaume Tell*, "Non piu mesta" (*Cenerentola*), and "Dal tuo stelo" (*Mosè in Egitto*).

**LLANDUDNO.**—The Musical Festival was held in the new Pavilion, on the 12th ult., and was completely successful. Morning Concert Haydn's *Creation* was finely given, the soloists being Miss Mary Davies, Mr. Seymour Jackson, and Mr. Whitaker. Evening a crowded audience listened with the greatest delight

capital rendering of the *May Queen* (Bennett), when the above-named vocalists, together with Madame Patey, took part in the performance. The second part was miscellaneous. Madame Patey was vociferously encoired in "Oh rest in the Lord" (*Elijah*), and Miss Mary Davies received warm applause for her refined rendering of the solo "With a laugh as we go round" and the song "Swinging" (Watson). Mr. Seymour Jackson fully sustained the favourable impression he has made at former Concerts. The Band and Chorus numbered 120 performers. Mr. G. H. Pugh conducted. In consequence of the unqualified success attending the Festival it will now become annual, and it is intended to increase the choir.

**MANCHESTER.**—The Concert given by Mr. Seymour Jackson in the Free Trade Hall, on the 14th ult., drew together an audience numerous enough to prove that the *bénéficiaire* has a large body of friends who take a real interest in his career. Mr. Jackson's exceptionally fine tenor voice has long placed him in the foremost rank of our local vocalists; and now that he has resolved to pursue his studies in Italy, every good wish for his ultimate success will attend him on his journey, and his re-appearance will be anxiously awaited by his many admirers. On the occasion of this, his farewell, Concert he was in excellent voice, and all his solos were warmly and most deservedly applauded. The violinist, Mons. S. Spielman, made a good impression; and Mr. A. Avison was highly successful in his violoncello solos, songs being contributed with much effect by Miss Fanny Bristowe, Miss Howard Dutton, and Mr. Fred. Gordon. Mr. Herbert Walker accompanied the vocal music, and played two pianoforte pieces.

**MELBOURNE.**—The Philharmonic Society gave its second performance of the most famous Oratorio of modern times, *The Redemption* by Charles Gounod, in the Town Hall, on April 11, before a crowded audience. Very little variation was made in distributing the principal vocal parts, the only difference in this respect from the first performance being that Mr. Gordon Gooch was substituted for Herr Eimblad, and Mr. Armes Beaumont for Mr. Walshe. On a second hearing the music, having no longer the attraction of absolute novelty, can be listened to with more attention to its method of construction, and a better appreciation of its artistic value than could be attained on a first acquaintance. The same general impression of the composer's earnest religious feeling in musically illustrating his text makes itself felt, and also the variety and fulness of his treatment of the orchestra in contrast-distinction to the vocal portion, which is frequently simple to a degree. The Oratorio abounds with beautiful melodic phrases, is in places intensely dramatic, contains some massive choral writing, and, above all, the masterly and exquisite use made of the orchestra compels the warmest admiration. Among the most impressive numbers were the dramatically conceived "March to Calvary," with its touching solo for the Saviour, "Ye daughters of Israel," and its chorus of holy women singing the *Vexilla Regis*; the beautiful soprano air "From Thy love as a Father;" the quartet, "O, come to me," and the grand chorus, "Unfold ye portals everlasting." Madame Simonsen sang the soprano music with much artistic finish, but Miss Holland was only fairly successful. Mr. Beaumont has evidently made a careful study of the tenor narrator's music, which he sang with much dramatic power and expression. As the bass narrator, Mr. Gordon Gooch was careful and correct, and Mr. Bergin's sympathetic voice was heard to advantage in the baritone music. The choral singing was, generally speaking, good, and showed considerable improvement, both in accuracy and attention to detail. Mr. Plaisted presided at the organ, and Mr. David Lee conducted with his usual ability.—Sir Arthur Sullivan's sacred musical drama, *The Martyr of Antioch*, was produced by the Australian Musical Union, at the Exhibition Building, on April 11. The orchestral and choral parts were scarcely so ably rendered as those for the solo vocalists. Too much praise cannot be bestowed upon Miss Alice Rees, who sang the soprano music. Her appearance on the platform was the signal for a burst of long-continued and hearty applause. This was Miss Rees's first appearance since her recent severe illness, and the power of her rich fresh voice has not been detracted from in any way, excepting perhaps in the upper register, where weakness is apparent. Her farewell of Olybius, short though it is, conveyed a word of passion; and as she replied to the question of Olybius, "Now, whither goest thou," her answer, "To my prison, sir," so completely electrified the audience from its great dramatic effect that the succeeding vivace movement was lost, and the house rang with applause. Mrs. Cutter, Mr. J. Kendal, Mr. S. Lamble, and Mr. H. Rofe were fairly efficient in the contralto, tenor, bass, and baritone solos. Mr. Julius Herz conducted, Mrs. Lupton presided at the harp, Miss King at the pianoforte, and Mr. Otto Vogt at the grand organ, the orchestra being led by Mr. G. Weston.

**RAMSGATE.**—A performance of Mendelssohn's *Elijah* was given at the Granville Hall, on Wednesday, the 11th ult., before a large and appreciative audience. The choruses were sung with precision and power. Mr. George N. Prior, Organist of the Parish Church, conducted. The solos were well rendered by Miss C. Penna, Mrs. Cope, Mr. W. H. Cummings, and Mr. Frank May, ably assisted in the double quartet by Mrs. Lord, Mrs. Abram, Dr. Prior, and the Rev. G. Bruce Rhind. There was a very efficient orchestra, led by Mr. S. Dean Grimson; Dr. Prior presided at the harmonium, and Mr. H. Rose and Miss S. Rose at the pianoforte.

**ST. ASAPH.**—On Tuesday, the 3rd ult., Mr. R. A. Atkins, Organist of the Cathedral, was presented with an illuminated address by the Succentor, the Assistant Organists, and the Lay Clerks of St. Asaph Cathedral, on the attainment of the fiftieth anniversary of his appointment as Organist. The address has been beautifully and tastefully written in red, black, and gold by Mr. Henry Jones, National Schoolmaster. At the top are placed three Chants composed by Mr. Atkins, under which appear excellent photographs of himself and St. Asaph Cathedral. The address reads as follows:—"St. Asaph, March 1st, 1834.—To R. A. Atkins, Esq.—Dear Sir, This being the fiftieth anniversary of your appointment as Organist of this Cathedral, we cannot let the opportunity pass without offering to you our united best wishes and congratulations on the occasion. It is not given to every man to occupy such an important position as you have done for half a century, and to have retained during the whole of that time the respect and esteem of all those with whom you have associated. In conclusion, we, your friends, still pray that each succeeding year

which may be added to your life will bring with it a large portion of health, comfort, and happiness."

**SURBITON.**—An excellent Concert was given in the Lecture Hall, on Tuesday, May 27, by Mdlle. Luzeau-Coudrais, an artist of Parisian celebrity. Her selections included two songs by Signor Denza "Si tu' m'aimais" and "Serenata" (both encoired) in which she was accompanied by the composer. The other artists were Mdlle. Spontini, Miss Rose Carleton, Mdlle. de Bono, Miss Cécile Hartog, Signori Riva, Vallence and Curozzi (vocalists), Herr Henke (Zither), and Mr. F. Rivenhall ("Connoisseur" Orchestral Organ).

**TOOTING.**—A Sacred Concert of much interest was given at the Lower Tooting and Merton Congregational Baptist Church, on May 29, the programme containing selections from some of the principal oratorios and sacred compositions, under the direction of Mr. James H. Weager. The choir included some voices from Mr. Prout's Borough of Hackney Choral Association, and the solo vocalists were Miss Clara Marni, Miss Rose Dafforne (both from the Royal Academy of Music), Mr. James H. Weager and Mr. David Clarke. The Concert was highly successful, Miss Marni eliciting enthusiastic applause for her rendering of "Hear ye, Israel" (*Elijah*), and Miss Dafforne displaying a fine voice and highly cultivated style in Gounod's "There is a green hill." The choral music was also extremely well rendered.

**TOTTENHAM.**—A good performance of Farmer's *Christ and His Soldiers* was given in the High Cross Congregational Church, on May 29, by the Choral Class and friends. The soloists were Madame Clara West, Miss Alice Woodruffe, Mr. Arthur Weston, and Mr. Fred S. Oram. Mr. H. J. Harrison conducted. Mr. C. J. Wood presided at the pianoforte, and Mr. E. Wood at the organ.

**WELLINGTON, N.Z.**—Mendelssohn's *Lobgesang* was given for the first time in this city, on April 24, at a Concert in aid of the General Church Fund of the Diocese. The performers, numbering 100, included the Wellington Orchestral Society, the Harmonic Club, and members of local choirs. The work had been carefully prepared under the direction of Mr. Robert Parker, and went admirably throughout, some of the choruses (particularly "The night is departing") being given with much effect. The band was very complete, and performed the symphony movements with a precision and delicacy not often excelled by amateurs. The tenor song "The sorrows of death" was well sung and admirably accompanied. So successful was the performance that it was repeated on the following evening with even better results. Mendelssohn's work was preceded by a short and interesting selection from the compositions of Handel, in which the "Occasional Overture," finely played by the band, was a prominent feature.

**ORGAN APPOINTMENTS.**—Mr. G. F. H. Parnum, Organist and Choirmaster to Langton Green Church.—Mr. J. F. M. Collins, Organist and Choirmaster to St. Anne's Church, Birkenhead.—Mr. Edward Bromell, Organist and Choirmaster to St. Mark's, Victoria Park, E.—Mr. Walter J. Fry, Organist and Choirmaster to St. John's (Parish Church) and Christ Church, Perry Barr, Birmingham.—Mr. William L. R. McCluer, to St. Paul's, Canonbury, N.—Mr. Ernest Wood, to St. John the Evangelist, Wilton Road.—Mr. J. E. Deacon, Organist and Choirmaster to St. Augustine's, Penarth.—Mr. W. G. Wood, Organist and Director of the Choir to St. Mary's, Hornsey Rise.—Mr. Arthur Pearson, to St. Paul's Church, Huddersfield.—Mr. Frederick W. Minns, Organist and Choirmaster to the Parish Church, Elgin.

**CHOIR APPOINTMENTS.**—Mr. W. Bell Kempton (Bass), to St. Peter's, Eaton Square.—Mr. J. Miller (Tenor), to Wells Cathedral.—Mr. Walter Clinch (Tenor), to St. George's Chapel, Windsor.—Mr. T. Curry, Choirmaster to All Saints', South Acton.—Mr. George Banks (Tenor), to Hereford Cathedral.

## DEATHS.

On the 7th ult., at Huddersfield, in his 58th year, JOE WOOD, of the firm of Wood and Marshall.

On the 10th ult., at his residence, 75, Bradford Place, Bolton, THOMAS JOSEPH PARVIN, of the firm of Parvin and Son, aged 46 years.

On the 13th ult., BERNARD FREDERICK, son of H. KETTON, Mus. Doc., Oxon.

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22 Silvery Christmas bells .. .. . A. Randegger  
23 Like as a damask rose .. .. . Mrs. Bartholomew  
24 Man is but as Summer grass .. .. . M. W. Balfe

## BOOK V.

- 25 Corin for Cleora dying .. .. . W. V. Wallace  
26 Give peace in our time, O Lord .. .. . W. H. Callcott  
27 The halt of the caravan .. .. . Sir H. R. Bishop  
28 The Curfew .. .. . Alfred Gilbert  
29 The Minstrelles song .. .. . F. T. Piggott  
30 The mermaid's cave .. .. . Edward Land

## BOOK VI.

- 31 The sea hath its pearls .. .. . C. Pinsuti  
32 Out among the Summer meadows .. .. . G. B. Allen  
33 By Babylon's wave .. .. . Ch. Gounod  
34 A garland for our fairest .. .. . J. L. Hatton  
35 Rise, fair goddess of the dawn .. .. . Henry Smart  
36 Fair land, we greet thee .. .. . C. Pinsuti

## BOOK VII.

- 37 Maiden fair, O deign to tell (4 voices) .. .. . J. Haydn  
38 The hunt is up .. .. . J. L. Hatton  
39 When golden Autumn smiling .. .. . Marschner  
40 Into the silent land .. .. . A. J. Sutton  
41 O'er the meadows tripp'd sweet Kitty .. .. . Boyton Smith  
42 'Midst grove and dell .. .. . J. F. Barnett

## BOOK VIII.

- 43 Tell me not in mournful numbers .. .. . C. Pinsuti  
44 The four jolly smiths .. .. . H. T. Leslie  
45 Farewell to love .. .. . H. Weist Hill  
46 There is music by the river .. .. . C. Pinsuti  
47 Hark now the music swelling (6 voices) .. .. . M. W. Balfe  
48 Where are you going to my pretty maid? .. .. . F. Romer

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- 49 Sweet evening hour .. .. . Samuel Reay  
50 The Norse Queen's gift .. .. . W. Hay  
51 The lass of Richmond Hill .. .. . Henry Leslie  
52 John Peel .. .. . F. Romer  
53 The troubadour .. .. . Henry Leslie  
54 May balmy sleep attend thee .. .. . Sir Michael Costa

## BOOK X.

- 55 Airs of Summer .. .. . J. L. Roeckel  
56 Madeleine .. .. .  
57 The three lays .. .. .  
58 The fountain .. .. . F. Schira  
59 Where Claribel low lieth .. .. . W. Borrow  
60 Merrily sound the bells .. .. . J. L. Hatton

## BOOK XI.

- 61 Alone on India's burning strand .. .. . F. Romer  
62 There is a garden in her face .. .. . J. G. Callcott  
63 Love wakes and weeps .. .. .  
64 Sunrise .. .. . John Barnett  
65 Good-morrow .. .. . C. Lawrence  
66 In time of war .. .. . P. Mazzoni

## BOOK XII.

- 67 If I had but two little wings .. .. . J. F. Barnett  
68 From whence come wars .. .. . W. H. Callcott  
69 The bloom is on the rye .. .. . Sir H. R. Bishop  
70 What ho! are all on board asleep .. .. . Henry Leslie  
71 Night .. .. . C. Oberthür  
72 Bells across the snow .. .. . Ch. Gounod

- 73 Dirge .. .. . E. Agular  
74 Cavalry song .. .. . C. A. Maciroone  
75 Spring .. .. . F. Campana  
76 Summer .. .. .  
77 Autumn .. .. .  
78 Winter .. .. .  
79 Father, whate'er of earthly bliss .. .. . Odoardo Barri  
80 To my love .. .. .  
81 Beware .. .. .  
82 The Emigrant's song .. .. . C. A. Maciroone  
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92 Good-bye, sweetheart .. .. . J. L. Hatton  
93 When hunter's horn .. .. . Sir J. Benedict  
94 Row, boatman, row .. .. . L. Arditi  
95 Years and years ago .. .. . C. Oberthür  
96 The moment comes .. .. . W. V. Wallace  
97 Sing a song of sixpence .. .. . Sir G. A. Macfarren  
98 Girls and boys, come out to play .. .. .  
99 There was a man of Edmonton .. .. .  
100 Phillis is my only joy .. .. . W. Hay  
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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1884.

## THE LONDON MUSICAL SEASON.

BY HENRY C. LUNN.

It must be freely admitted that although the power of Italian opera in this country is now fast declining, it has had a long and glorious reign. But a few years ago the commencement of the musical season was dated from the opening of the "Opera," as it was termed; and when the vocalists engaged at this establishment had arrived in the metropolis the only musical questions which agitated the fashionable world were what parts the favourite *prime donne* would be likely to appear in, and what would be the "off" evenings upon which, as no petted vocalist would sing, the holders of boxes and stalls might absent themselves from their usual after-dinner lounge. The change has certainly been very gradual; but assuredly it is utterly wrong to assert that the large sums paid to the principal vocalists is the reason why Italian opera is no longer remunerative. The fact is that the taste for the feeble music of this school of writing began to decline when better music became more generally known, and the power of the *prima donna* only became despotic when the composer had ceased to retain his hold upon public sympathy. How long the institution may exist supported by so slender a prop it is difficult to say. Conscious of her importance to the cause, we can scarcely wonder at the enormous terms demanded by a first soprano, although we may wonder that a lessee can be found to pay them; but signs are not wanting that a system so destructive of true art must come to an end, and few real music-lovers will, we believe, regret it. Meanwhile, however, English and German opera, at first timidly submitted to a British audience, have so grown in public estimation as to be anticipated yearly with the keenest interest, and Italian opera must now be content to take its place as one only of the many musical attractions of the London season.

This year Mr. Gye has done but little at the Royal Italian Opera to attract any save those who are still abject subjects of the "Queens of Song." Mesdames Albani, Adelina Patti, Pauline Lucca, Sembrich, Durand, and Fursch-Madi, however, have proved a tower of strength, and had they been adequately supported by tenors the season might have been thoroughly worthy of this time-honoured establishment. The only novelty presented has been Reyer's "Sigurd," the production of Mr. A. C. Mackenzie's "Colomba" being, we understand, deferred until next season. The new-comers have been noticed in THE MUSICAL TIMES as they appeared; but although most of them were favourably received, we doubt whether any one—with the exception of M. Jourdain, the tenor, and perhaps of Madame Laterner—will be included in the company next year.

The German opera has been a friendly rival during the season, Madame Albani having materially added to the strength of some of the Wagner operas by singing in German the music of the principal character. Now that vocalists of all nations are engaged in the rendering of Italian opera, there can be no possible reason why companies should not amalgamate, and we may eventually have works performed in the language they were composed in, by singers whose principal claim to public recognition is that they can sing. Mr. Villiers Stanford's Opera "Savonarola," produced for one night almost at the

conclusion of the season, certainly redeems a promise in the prospectus; but we could wish that a work which has received the stamp of approval in Germany had been treated with more respect. There has been much earnestness displayed by every member of the company, under Herr Richter's direction; but as mere vocalists we cannot by any means award them unqualified praise. "Tristan und Isolde" was perhaps better rendered than any other opera during the season; but, on the whole, the artists engaged could scarcely be said to have sustained the *prestige* of a country to which we are now taught to look for the highest development of operatic art.

Mr. Carl Rosa's season of English opera at Drury Lane Theatre, although of short duration, decisively proved how much he had strengthened his hold upon the British public since, many years ago, he commenced his enterprise. Perseverance in the cause he had at heart—the establishment of a home for the works of native artists, and for those of foreign composers translated into the language of the country—has been at last amply rewarded, crowded houses, and a warm response to the announcement on the closing night that he would prolong his stay next season, fully attesting his decisive success. Mr. Villiers Stanford's new Opera, "The Canterbury Pilgrims," has, artistically, fully realised all that was expected from this rising young composer; but this work (with the two successes of last season, Mr. Mackenzie's "Colomba" and Mr. Goring Thomas's "Esmeralda") has been strangely mixed up with those old-world specimens of English workmanship which still attract paying audiences. It is no doubt an expensive luxury to educate the people to an appreciation of higher works in art than they have been accustomed to; and we must not blame Mr. Carl Rosa if he pursues this labour of love somewhat cautiously; but there can be no question of the reaction that has commenced, and we look forward with much hopefulness to next season, when, with more time at his command, the lessee may be enabled to plan his programmes so that he can lead, as well as be led by, the public taste.

The "Royal English Opera Company" also gave a few weeks' season, at Covent Garden Theatre, in the early part of the year, when Nessler's "Piper of Hamelin," and "Victorian," by Mr. Julian Edwards, were produced, neither, however, creating much effect. Many late members of Mr. Carl Rosa's company took part in this enterprise, which was only moderately successful.

One more has been this year added to the list of comic operas by Messrs. Gilbert and Sullivan; and although it can scarcely perhaps be said that "Princess Ida" is fully equal to some of its predecessors, it may be recorded as a distinct success. Unless the public become weary of this form of entertainment, there can be no reason why the specimens, which are now accumulating to a somewhat formidable extent, should not be multiplied as long as these two artists remain in partnership. Whatever may be said as to their effect upon art, both in a literary and musical point of view, there can be no question that they have hit the popular taste; and although the types of almost all the characters in the "Sorcerer" have been reproduced in the many operas which have followed it, so large an amount of skill and cleverness has been exercised in disguising this fact that few persons have ever thought of identifying their old friends under new names, or even cared to do more than laugh at the good-humoured satire of the author and the quaint music of the composer. We have indeed a right to treat with respect works which can draw nightly such large and intelligent audiences, and have little doubt that next year

"Princess Ida" will be replaced by a production equally creditable, in an artistic sense, to its authors, and equally satisfactory, in a pecuniary sense, to the management.

The Philharmonic Society has been enabled not only to give its annual series of Concerts without any call upon its Guarantee Fund, but to recover that position in public estimation which had become endangered by too conservative a management. During the past season much activity has been shown; and we may mention, in proof of a desire to follow in the footsteps of those who directed the Society in its best days, that Herr Dvorák was invited to produce and conduct a work of his own composition entirely new to this country. Other interesting novelties have also been occasionally included in the programmes, all of which have been commented upon by us at the time; and although, perhaps, too many of the Concerts have comprised none but familiar works, they have always been such as must ever be cordially welcomed. But we cannot too forcibly express our regret that when the resignation of Mr. Cousins left the Directors free to seek for the best Conductor they could find they should throw away the chance, and divide the office amongst a number of artists, so that the members of the band, in the absence of a permanent ruling mind, should occasionally be tempted to rule themselves. It is true that all the Conductors chosen had special qualifications for the task; but orchestral performers will not implicitly obey directions at one Concert which may be contradicted at the next; and we earnestly hope that the experience of the season will cause the Directors to reconsider their resolution, and appoint one thoroughly competent Conductor for the next series of Concerts.

The Richter Concerts, which now seem to be firmly established in this country, have been at least artistically successful during the season, although the audiences have not always been as numerous as could be desired. The truth is that Herr Richter is associated in our minds with the music of the modern German school, and at first some disappointment was felt when it was found that too few of such compositions were contained in his programmes. As a ruling power over the rendering of the great standard orchestral pieces Herr Richter is thoroughly appreciated, although we may not always agree with his readings; but he directs best the works with which he sympathises most; and true art-lovers, therefore, attend his Concerts not so much to enjoy the compositions they already know as to learn something of those which represent what should only be termed music of the "future," as long as no Conductor of the "present" possesses the faculty of realising their beauties. Much of Wagner's music, however, was given at the later Concerts; and we have to thank Herr Richter for including Brahms's new Symphony in his selections, and also for recognising the worth of English composers by a performance of Mr. Mackenzie's orchestral ballad "La Belle Dame sans Merci."

The Directors of the Sacred Harmonic Society, in addition to engaging Mr. Charles Hallé as Conductor, very wisely secured the services of Mr. W. H. Cummings as Director of the choruses and occasional Conductor; and the Concerts of the season have been thoroughly satisfactory. Gounod's "Redemption," one of the great successes of the Society's Concerts last year, again proved a powerful attraction; and Bach's "Christmas Oratorio" (conducted by Mr. Cummings) and Sir G. A. Macfarren's Oratorio "King David" (under the conductorship of Sir Arthur Sullivan) were also highly interesting performances. We have every hope that the Society is now fairly established, and that it will continue

to maintain the fame which it so legitimately earned at a time when sacred music of the highest class was but little known to the general public.

We are sorry to find that in spite of the most praiseworthy efforts of Signor Randegger to carry on the Association so long known as "Mr. Henry Leslie's Choir," it has been resolved to abandon the undertaking after the present season and dissolve the Choir. We care not to enquire into the reasons which led to this resolution, but it is asserted that the attendance at the practices was by no means regular, and that consequently the *prestige* so long attached to this body of vocalists could not be worthily maintained. During the season the usual Concerts have been given, and with a fair amount of success; but we all know how much more difficult it is to keep life in a resuscitated Society than to found a new one, and have therefore only to express our regret at parting with an old friend, and to thank Mr. Leslie for giving that spur to the practice of delicate choral singing in this country the good effect of which will never be effaced.

The Bach Choir has given two Concerts, under the direction of the founder, Mr. Otto Goldschmidt, the programmes of which were interesting, although perhaps somewhat severely classical. The singing has scarcely been beyond reproach, especially at the second Concert; and it would be unkind to pass over this fact in recording the work of a Society which should be as earnest in retaining its high reputation as it was in earning it.

The Monday and Saturday Popular Concerts have continued their successful career during the season, an especial feature being the performances of Madame Schumann, who was welcomed with a warmth which must have convinced her how highly her exceptional gifts are appreciated by all true art-lovers in this country. Apart from her exquisite rendering of all the great classical pianoforte works, Madame Schumann as an exponent of the compositions of her late husband stands quite alone; and at each visit she reads us a lesson which will not be forgotten. It says much for the concert-going English public that whenever she has played the room has been crowded in every part; and it may with confidence be asserted that as long as she holds the power to exercise the art her attraction will in no respect diminish.

Although the Crystal Palace Concerts have been thoroughly satisfactory to those who journey to Sydenham for the purpose of listening to good compositions well played, but little interesting novelty has been given, except the two orchestral works of our great artistic visitor, Herr Dvorák, which, conducted by the composer, created a marked effect, his two "Gipsy songs," admirably sung by Mr. Winch, the American tenor (who has in a few months legitimately earned the highest place as a vocalist), also eliciting a storm of applause. Mr. Manns still rules over the admirable band he has so long directed, and which we sincerely hope will remain intact.

The prominent position taken by the Royal Albert Hall Choral Society, under the able direction of Mr. Barnby, has been fully maintained, if not increased, during the past season, the performance of Beethoven's Mass in D, indeed, reflecting the highest credit both upon the Conductor and the members of the choir. We may also mention the magnificent rendering of Berlioz's "Faust," which, although previously given in London, made so great an effect when first performed by this Society that it seems annually looked for with unabated interest. This admirably trained choir, too, enabled Herr Dvorák during his stay in England to present us with a finished rendering of his "Stabat Mater," the per-

formance of which, at the Royal Albert Hall, was one of the most prominent events of the season.

The London Musical Society, as performing compositions entirely new or but little known in England, claims the attention of all interested in musical progress; and, indeed, had it done nothing more than present for the first time in this country a work so remarkable as Dvorák's "Stabat Mater," it would have earned the most cordial acknowledgments of all musicians. The production, this season, of Schumann's Cantata "The King's Son," and of Astorga's "Stabat Mater," fully sustained its character for the selection of novelty in its programmes, although Schumann's work by no means represented the composer at his best. The choir, under the direction of Mr. Barnby, if not very powerful, is remarkable for accuracy and precision of attack.

The testimonial presented to Sir Julius Benedict was a thoroughly spontaneous expression of the national feeling towards one who has spent the best years of his life in this country, and given his valuable services whenever and wherever they could be of benefit to the cause of music. His Oratorio "St. Peter" was fittingly chosen for the first of the two Concerts in his honour at the Royal Albert Hall; and the numerous offers of assistance by the most eminent members of the profession enabled him not only to place his own work before the public with a strong array of solo vocalists, but to give a miscellaneous performance on the next day, with a combination of talent unexampled, even at the well-known annual Concerts of which this was the fiftieth anniversary.

Amongst the many high-class Concerts given during the season may be mentioned those of M. de Pachmann, Señor Sarasate, Dr. Hans von Bülow, Mr. Charles Hallé, Madame Essipoff, Miss Agnes Zimmermann, Madame Sophie Menter, and Mr. Walter Bache, the attendances at which have decisively shown that classical music has now most powerful attractions for the general public; the last-mentioned artist, however, by almost limiting his programmes to the works of Liszt, somewhat narrowing the sympathy of those who would be glad to support the Concert-giver's undoubted claims as a pianist.

Concerts furnishing evidence of good teaching in our educational establishments have been given during the season by the Royal Academy of Music, the Guildhall School of Music, the London Academy of Music, the Normal College for the Blind, and numerous other institutions, several of the pupils developing remarkable powers in the various branches of the art. All these performances have attracted large audiences, including not only the friends of the students, but many amateurs and others interested in musical progress.

The numerous Choral Societies of the metropolis show ample signs of a desire to move with the times, the Borough of Hackney Choral Association (under Mr. Ebenezer Prout), for example, having given an excellent rendering of Mr. Mackenzie's Cantata "Jason," and the Bow and Bromley Institute performing Dr. Stainer's Cantata "St. Mary Magdalen" (under the conductorship of the composer), both for the first time in London. Praise must also be given to the Highbury Philharmonic Society (under Dr. Bridge), to the Hampstead Choral Society (under Mr. Willem Coenen), to the Tufnell Park Choral Society (under Mr. W. H. Thomas), and to many others which, did our space permit, we should be glad to do ample justice to. Mr. Willing's Choir, and the Kyrle Choir (under Mr. Malcolm Lawson), must however not be omitted from special mention, as they have much advanced in public estimation during the season.

The growing popularity of the bands in the parks, and at the Health Exhibition, sufficiently attests the love of the people for music in the open air. These *al fresco* entertainments, indeed—the only true "Promenade Concerts"—have now become a national institution; and it rests with the promoters of the movement, by rigid attention to the preservation of order during the music, and the selection of good and suitable compositions for performance, to make these meetings not only pecuniarily successful, but artistically interesting.

The Royal Victoria Coffee Hall, in an appeal in favour of the "People's Concerts" issued by the managers, says that "it is no longer an experiment, but a proved success, as shown by the attendance of upwards of 200,000 people last year." The immense outlay, however, necessitated by providing excellent entertainment at a very moderate rate of admission, can only be repaid by a large increase in the subscription list. Ordinary Music Halls, of course, pay their way by the sale of drink; but as this Association aims at a higher method of re-imbursing itself, we sincerely hope that support will be freely given by all who desire that good music shall be placed within the reach of the masses.

The performance of Oratorios and other musical works as a portion of the service of the Church has grown up, as we anticipated, into so important an element of devotion that many of the standard sacred compositions are now to be heard amidst the surroundings with which they are so sympathetically associated. Bach's "Passion Music," Spohr's "Last Judgment," and Mendelssohn's "St. Paul" have for some time been given on the days sanctified by the events which they musically glorify, and often with full orchestral accompaniments. In Gounod's "Redemption"—the latest addition to these musical sermons—we have a work now universally admitted as one of the most appropriate, as well as one of the most eloquent, contributions to the cause; and in many churches selections from it have constantly been given. But the rendering of the composition in its entirety at Westminster Abbey, on Ascension Day, produced an effect which will long live in the memory of all who were present; and there can be no doubt that it will henceforth occupy a permanent place amongst the recognised musical aids to religious worship.

Our obituary this year unfortunately includes a distinguished musician, whose labours in the cause of art in this country will long be remembered. Sir Michael Costa was so identified with music in England, if not with English music, that it is difficult to avoid associating his name with the Institutions over which he so long presided; the Italian Opera, the Sacred Harmonic Society, and the Handel and Birmingham Festivals, indeed, having been for so many years under his powerful guidance that for some time, however great may be the artists engaged to direct these performances, we shall feel that there is a stranger at the Conductor's desk. Although naturalised as an Englishman, Sir Michael Costa's sympathies were scarcely with the works of our native composers; but it must be recollected that his early connection with the Italian Opera coloured the whole of his after career, a fact sufficiently evidenced by even his best compositions; and we firmly believe that, in spite of his constantly conducting works of other schools, he died in the faith of his youth.

Another able and industrious worker in the cause, Mr. J. P. Hullah, has passed away during the year. In the latter part of his life his name came prominently before us as an Inspector of Music in Training Colleges, under the Committee of Council on Education; but it must not be forgotten that, in addition to

the establishing of classes for singing based on the system of Wilhem, he was the means of introducing several vocalists to the London public during his Concerts at St. Martin's Hall, amongst whom may be mentioned Madame Lemmens-Sherrington and Mr. Santley. His "History of Modern Music," and "Transitional Period of Musical History," contain much information which will prove extremely useful to musical students, and some few compositions of his have also become popular.

We have likewise to record the decease of Signor Francesco Schira, an artist well known in this country as a composer, conductor, and teacher; of Signor Mario, the once justly celebrated tenor; of Dr. Corfe, for many years Choragus of the University at Oxford; of Mr. Edwin Aspa, a composer of several Cantatas; of Miss Orridge, a young and highly promising contralto vocalist, and, at New York, Madame Anna Bishop, for many years a popular singer, both in England and America.

The season has certainly not been remarkable for the production of novelty; but indications of a more cultivated taste are apparent, even in those very circles where only a few years ago frivolity reigned supreme. Music is no longer regarded either as a mere amusement or a showy accomplishment; and works of art are beginning to be judged upon their own merits, apart from the nationality of their composers. Native artists, therefore, have no right to complain of a want of recognition of their claims; and in our next *resumé* of the season we trust to be able to speak even more hopefully of the healthy increase of works of English growth. Meantime it must be a matter of congratulation that the best compositions of modern writers of all countries are now as much before us as those of a past generation; and, with a full conviction that no national school of art can be formed by imitating that of another nation, we may confidently hope that the future of English music shall be distinctly the growth of the requirements of the English people.

### SPOHR'S OPERAS.

By F. CORDER.

(Continued from page 389).

In 1818 Spohr had the original legend of "Der Freischütz" submitted to him, but fortunately for us he relinquished it to Weber. It was after the famous tour in Italy, where he had heard for the first time a great deal of Rossini's music, which he amusingly criticises in his autobiography. Poor Spohr's critical powers were not by any means of the first rank. It is curious that he should have now been influenced to imitate in some measure the very style which he so strongly condemns, though to this he was certainly urged by his friends. He took up the libretto of an old opera of Grétry's, which Ihlée had modernized and made into a pretty but naïve piece. It is simply the old fairy tale of "Beauty and the Beast" dramatised in detail, so the description of the plot need not detain us. The music is, in our opinion, Spohr's very best effort; but, though at one time generally so esteemed, it was afterwards, strange to say, deemed inferior to "Faust." It contains a large number of unusually good melodies, although Spohr's mannerisms are as prominent here as elsewhere.

The orchestral introduction begins with a placid 6-8 *Larghetto*, followed by a tempestuous *Allegro* which forms part of the opening chorus of invisible spirits of the tempest. The merchant *Sander* and his comic servant *Ali* are driven by the storm to take refuge in the *Beast's* garden where invisible spirits, taking up the first 6-8, bid them welcome. *Sander*

sings a fine Aria describing his manful struggles against misfortune, and, on the invisible spirits supplying them with refreshments, *Ali* sings a lively little ditty of so Mozartian a style that it seems like an echo of *Papageno* :—



When *Sander* plucks the fatal rose a terrible denunciatory chorus of spirits follows, in which a fugue on this subject—



produces excellent effect. As this dies away *Prince Azor* enters, and after some semi-recitative there comes a really splendid Trio and Chorus, in which the difficult task of contrasting the three men's voices with a full choir is admirably solved. Another Trio, without chorus, is the next number, and this is even more interesting, having this fine melody treated in canon: unfortunately it lies rather low for the two tenors—



After sending home the merchant and his servant, *Azor* has a *Scena*, consisting of Recitative and a Rondo, which is singularly exacting, even for Spohr, though it nowhere goes above G.

The scene then changes to *Sander's* house, where his three daughters, awaiting his return, sing a delicious Trio, containing an almost unaccompanied *Adagio*—



and an *Allegro*, in which the three voices are equally well displayed—



This charming piece is not altogether unknown to English concert-goers and the reason of its rare performance is probably also the reason of the Opera's abandonment, the difficulty of finding three florid sopranos of equal powers, without which it can hardly be attempted. *Zemira's* famous song "Rose, softly blooming" is the next number, Spohr's brightest inspiration, and the only one which has achieved general and lasting popularity. This is too well known to need comment and we may pass to the next number, really a gem of almost equal value in its way. It is a quintet, or, rather, scene for five voices, finishing the act, and contains a duet between *Zemira* and *Ali* on this theme—





then, after some concerted matter containing *Sander's* narration and *Zemira's* resolution to save her father, there is a short Adagio for the five voices without accompaniment, and a final brilliant Allegro, beginning—



during which *Zemira* indulges in running passages over the melody sung by the others, and all have scales in contrary motion to add to the general brilliancy. The coda of this is in long notes, appearing like an Adagio, as *Zemira* takes a pathetic farewell of her father and sister, and so ends the first Act.

The prelude to the second Act is of no particular interest in itself, but serves to usher in the opening chorus of spirits welcoming *Zemira* to *Azor's* palace. The *Beast* introduces himself and has the inevitable love-duet with *Beauty*. This is another pearl which Spohr has rarely excelled. The melody is too extended for quotation, but the general style is somewhat like the first duet in "*Faust*." Then there is a concerted piece, where *Zemira* looks in the magic mirror and sees her father mourning for her. She coaxes *Azor* to let her return on a visit, and we again have *Sander's* house. *Ali* relates a dream he has had concerning *Zemira* in a song of rather peculiar character, and the next number is a duet for the two sisters, who steal *Zemira's* magic ring without which she cannot return to her lover. This duet, consisting almost entirely of bravura passages in thirds, is extremely brilliant and difficult. Returning to *Azor's* palace we find the *Prince* in despair at *Zemira* having apparently forsaken him. He naturally seeks comfort in a long Aria of even greater difficulty than his first. He goes off with the intention of dying, and *Zemira*, transported hither by some unknown power, despite the loss of her ring, in her turn sings a scena, admirably effective but bristling with difficulties. One cadenza we feel bound to quote, recommending it as a study to ambitious sopranos—



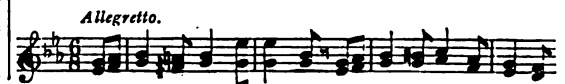
This is unquestionably a climax and therefore the proper time for a fairy to step in and set things right. *Azor* and his people are disenchanted, the lovers united, and so, with a bright and lively concluding Sestet and Chorus, ends this delightful work, in which there has really not been a dull page from beginning to end. If it were not for the certain fact that there is not a single English singer capable of doing justice to any one of the parts we should earnestly recommend

it to Mr. Carl Rosa when he is in want of a really lively novelty, but its demands upon the vocalizing powers of the artists are so great that we fear it will never again be adequately rendered. We have noticed it occasionally, but rarely of late years, in the programmes of one or two German houses, but, as a singing master once remarked, "We don't make that kind of voice now."

We now have to examine Spohr's most satisfactory operatic effort, that is to say, the opera which presents the fewest drawbacks of any kind. The "*Lover's Duel*" is too slight, "*Faust*" too ridiculous, and "*Zemire und Azor*" too difficult for general popularity; but "*Jessonda*," written during Spohr's best time, has a very fair libretto, and, though difficult to sing, is not too exacting. It is still played now and then in the principal German cities.

Towards the close of 1821, while living in Dresden, Spohr felt the spirit move him to write another opera. Being kept in the house one wet day he asked his landlady to lend him a book to read; she routed out an old romance, "*La veuve de Malabar*," in which Spohr found story enough for his purpose. He sketched out a skeleton of the libretto, and found among his friends one Edmund Gehe, who consented to write it. The affair, however, stood over owing to Spohr's appointment as Conductor to the new Court Theatre of Cassel. The first new work performed at this theatre was "*Zemire und Azor*," which had decided success and so pleased the composer, who, hearing it after an interval, deemed himself better able to criticise it, that he declared it to be his very best work. In December, 1822, "*Jessonda*" was finished, the good libretto having inspired the composer to do his very best with it. It was produced on July 28, 1823, the Elector's birthday, and was received with general acclamation; but a still greater success attended its subsequent performance at Leipzig in 1824, when the composer was invited to superintend the production in person. Every separate number was vehemently applauded, the overture and four other pieces being redemanded. After the charming duet between *Nador* and *Amazili*, in the second Act, an excited enthusiast in the boxes rose and made a speech, demanding three times three cheers for the true "master of German art," which were duly given, with deafening flourishes of drums and trumpets, forming a scene which has only once since (at Bayreuth in 1876) seen its parallel. After this the Opera ran all over Germany with unabated success. In the days of English opera at Covent Garden it was produced, as well as its two predecessors, with the usual lack of success which attended all new works at that time in London.

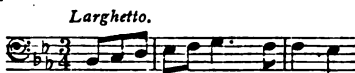
"*Jessonda*," "*Der Berggeist*," and "*Die Kreuzfahrer*" are the only operas in which Spohr abandoned the use of spoken dialogue; in the former he used the old-fashioned, wearisome style of recitative, accompanied by simple chords from the strings, as in oratorio, but in the other two he pursued a more enlightened course. The overture to "*Jessonda*" is so well-known that we need hardly describe it. The opening slow movement, so effectively scored, is the first theme of the long and elaborate chorus (or rather series of choruses) of Brahmins with which the Opera commences. A certain Rajah—name not given—is just dead, and the priests make a great to-do over his body and propose to make a suttee of his widow to appease the restless spirit. There are seven separate movements in this opening chorus, of which the second, a Chorus of Bayaderes—



and the last, a pompous *tutti*, rather unlike Spohr, for a wonder—



are the most striking. The high priest *Dandau* then summons a young man named *Nadori*, who, against his will, has been brought up in entire seclusion to be trained for some branch of the priesthood, which demands, above all, absolute purity. He is commanded to mix, for the first time, with human beings, and to go and bear the death tidings to the widow *Jessonda*. *Dandau* and *Nadori* have a very long duet, in which Spohr's absurd love of "strict form" proves a decided mistake, as both the *Larghetto* and *Allegro* are thus practically sung twice over. It may be noticed, as a curious musical coincidence, that the opening phrase—



is all but identical with *Pogner's* first line in Wagner's "Meistersinger." The phrase in Wagner is a mere passing one, so it is not likely that he has committed even an unconscious plagiarism, but the coincidence of thought is worth noting.

An officer now brings *Dandau* the information that an army of strangers (Portuguese) which has been encamped near is now in threatening commotion, on account of the arrival of a great warrior (*Tristan d'Acunha*), its leader. *Dandau* then sings a very fine prayer to Brahma, with a unison chorus. The scene then apparently (for there are no stage directions in the scores of any of these operas) changes to the house where the fair widow, who, by the way, never wastes a thought on her dead husband, is awaiting the tidings of doom and comforting her weeping sister *Amazili*. *Jessonda*, it appears, was in love with some young man from whom her father cruelly separated her, and took her with him to India, where he married her to an aged Rajah, for gold. She is now free, therefore, and indulges in regrets for the lover she can never wed. The scena which naturally occurs here is one of Spohr's mild attempts at innovation, the *Allegro* coming first and the *Larghetto* (a beautiful melody) last. *Jessonda's* attendants announce—fancy your servant opening the door and announcing—"The messenger of death!" The widow says, "Ask him to step this way," and further tells the servants that "according to old custom" he should be ushered in by wildly dancing groups of *Bayaderes*. She probably means the old operatic custom of dragging in a dance wherever possible. Accordingly we have a short and rather melancholy dance, and *Nadori* enters. The Trio which follows is decidedly the best number in the Opera. *Nadori* of course falls wildly in love with *Amazili* and is in a great state of mind on realizing his condition. *Amazili* implores him to save her sister and he resolves to try. With this not particularly dramatic situation ends the first Act.

The second Act opens in the Portuguese camp with a soldiers' chorus of rather peculiar character, being

like a polonaise or bolero, perhaps with the intention of conveying a Portuguese flavour. A Recitative for *Tristan* and his officer *Lopes* informs us that war is declared between the Indians and Portuguese and also that the arrival of *Tristan* is to be celebrated by festivities. Some kind of ballet with choruses then takes place, the music to which is very pretty, especially the *Waffentanz*—



with its well-contrasted Trio. Further conversation between *Lopes* and *Tristan* informs us that the latter is inconsolable for the loss of a lady whom he loves and who has been suddenly taken away from him. He bewails his sorrows in a lively Aria alla polacca, which, being in strict rondo form, has its interest considerably spoilt by excessive length, like most old-fashioned Arias. The two heroines are then introduced by a rather clumsy device. *Tristan* explains that some Indian ladies are coming to perform religious rites at the sacred stream, just where the Portuguese are encamped, and that he has promised them safe conduct. The gentlemen therefore retire and leave the stage clear for *Jessonda* and *Amazili*, who sing a duet about nothing in particular, though it is very melodious, and after this *Jessonda* would seem to retire (as we before remarked, there are no stage directions) in order to give *Amazili* an opportunity. *Nadori* now enters and explains to the audience that, failing all other means of rescue, he has determined to seek the Portuguese general, whom he has heard to be a worthy man, and beg his assistance for *Jessonda*. He then proceeds to sing an extremely difficult Rondo beginning thus—



*Amazili* judiciously waits till he has done practising sol-feggi, and then advances; whereupon, as a matter of course, follows a love-duet. This is the piece which so excited the enthusiasm of the Leipzig audience in 1824, but, though it is undeniably charming, we venture to think that Spohr has written many as good, and one or two decidedly more beautiful. After this *Nadori* retires, to allow *Amazili* to have her turn. She sings an Aria, which is perhaps the least interesting thing in the opera, consisting as it does of little more than Spohr's most hackneyed phrases and modulations. Now comes a long finale. *Jessonda* returns from the bath with her attendants, and the same time *Nadori* brings *Tristan* to the spot. *Jessonda* at once recognises him as her long-lost lover. Despite the warnings of the *Bayaderes*, the lovers embrace and indulge in the usual raptures, which are cut short by the unaccountable appearance of *Dandau* with his Brahmins. Both Portuguese and Indians are eager for a fight, but *Dandau* reminds them that the armistice is not yet expired, and claims from *Tristan* fulfilment of his promise to let the ladies return unmolested. This is an effective situation, and the music, in which the solo quartet and the two choruses are made to effectively alternate, is



thoroughly worthy of it, bringing the Act to an impressive conclusion.

At the opening of the third Act, *Tristan* and *Lopes* are found wandering about in despair, beholding in the distant Indian citadel the funeral pyre erected for *Jessonda*. *Nadori* steals out to them, and divulges that *Dandau* himself has broken the armistice by sending two slaves to set fire to the Portuguese ships. He further offers to lead *Tristan* and his men by a secret subway into the Indian fortress. The three men sing a warlike measure—



which afterwards forms the finale, and go off to arrange the attack.

The scene then changes to the inside of the Indian citadel, where the Brahmins and Bayaderes are praying and chorusing to a great extent. Spohr even attempts to make two different choruses go together here, but abandons the idea after a few bars only. On questioning the oracle as to the issue of the impending conflict, the response is unfavourable—with a thunder peal the sacred image falls down. *Dandau* considers that the best way to gain the goodwill of the god is to sacrifice *Jessonda* without delay—indeed, there seems no clear reason why they have not done so long ago. They bring her on, and being so weak as to allow her to sing a very long scena before she goes to the stake, find themselves attacked by the enemy before they can complete the sacrifice. The Portuguese attack in front and also in the rear, by means of the secret passage. Finding all lost, *Dandau* furiously tries to stab *Jessonda*, but of course is prevented by *Tristan*, who arrives in the nick of time. The lovers being all united, there is no use in making a long finale which would be inaudible through the bustle of a departing audience and the banging of box doors, so Spohr sensibly gives us a bright quick finish formed from the Trio mentioned above.

There is one curious feature about the music of "*Jessonda*," and that is the preponderance of triple measure. Just the reverse is the case with Wagner's "*Lohengrin*," nearly the entire Opera being in common time. There is only one piece, the prayer in Act I., which is in triple time. But it takes more than this to make music monotonous.

Great as is the sameness, and equal as is the technical merit of Spohr's works, there is one decided difference between his earlier and later efforts. Most composers produce their most striking melodies in the earlier part of their career, and as advancing years bring riper development of style, pure inspiration is apt to become rarer. All Spohr's best ideas are to be found in his first four operas and his other contemporary compositions. In his last four dramatic works the melodies are decidedly lacking in freshness; on the other hand, there is more freedom of form, there is even a striving towards that more intimate blending of drama and music which the modern school aims at, but Spohr could not be an innovator, often though he tried. "*Der Berggeist*;" or, "*The Mountain Spirit*" is an excellent piece of work, though the musical ideas are not so striking as in its predecessors. Perhaps we might admire it more had we not first made the acquaintance of these others. Yet only a couple of years elapsed between the production of "*Jessonda*" and the new work. It was in 1824 that the composer was invited to write

an opera, to be performed on the occasion of the wedding of the Elector's daughter Marie with the Duke of Saxe Meiningen, in 1825. Perhaps the sense of writing to order exercised its usual influence upon him. He applied to Edmund Gehe, and suggested the subject of "*Rübezahl*," but as Spohr did not supply a clear sketch of his design the poet produced a libretto which was considered unsatisfactory. In this strait the composer suddenly bethought him of one Georg Döring, who played the kettledrums in the opera at Frankfort; he had written several successful novels, perhaps he would do. To make the task easier Spohr suggested that, "*being a grand opera* there was no absolute necessity for the libretto being written in rhymed verse!" Accordingly the libretto of "*The Mountain Spirit*" was written in prose, a proceeding which was not universally approved, nor indeed is it wholly satisfactory, as the want of measure in the lines breaks up that smooth rhythmical flow which is an almost vital characteristic of Spohr's music. The production of this opera was very brilliant and apparently successful, but the general opinion afterwards, in which the composer concurred, was that it was by no means equal to "*Jessonda*." It has now fallen quite out of the repertory of German opera-houses.

The overture is not very striking. It begins with a *Maestoso* introduction, a sort of Spohrish march, followed by an *Allegro*, the theme of which is merely a series of chromatic scales. The opera itself opens, like that very similar work of Marschner's, "*Hans Heiling*," under ground among the earth gnomes, who are seen digging for treasure, this being popularly supposed to be their perpetual employment; though what good they get by it no one knows. The principal gnome, who is called *Troll* (as if this were a proper name), deprecates their lot, and remarks that "*Ein Geisterleben bleibt immer nur ein geistig Leben*," a feeble and untranslatable pun which might be paralleled in English if he said that "even the highest of spirits were subject to low spirits." He sings a short solo in praise of mortal life. The gnomes enquire wherein the superior merits of that life consist, to which he replies that mortals have one supreme gift, which is denied to spirits—the gift of love. This idea has been a good deal used by poets and dramatists of all periods, Mr. Gilbert's "*Wicked World*" being a prominent example. "Ha! what magic word rouses me from gloomy dreams?" says the *Berggeist*, starting up. A recitative dialogue on the subject between him and *Troll* ends in their determining to ascend to earth and try the experiment of kidnapping a mortal woman.

The scene then changes, presumably to the exterior of a castle amid the mountains. There is a wedding on hand, and the servants have a pretty chorus in waltz rhythm—



*Ludmilla*, the bride's attendant, warns her fellow servants not to go near a certain spot, where, according to tradition, the mountain gnomes are said to have power, but the others only laugh at her superstitious fears. The bride, *Alma*, comes out and tells us that she is expecting her lover, *Oscar*, who, sure enough, presently appears, and the orthodox love duet takes place, the chorus judiciously retiring

meanwhile to "talk about the weather," like the young ladies in "The Pirates of Penzance." *Alma's* father, who rejoices in the peculiar name of *Demoslav*, then enters, and instead of rebuking the young people for their breach of propriety, joins them in a Trio, for the most part unaccompanied. This is a kind of thing in which Spohr is always successful, owing to his custom of harmonising every note of his melodies, and consequently making always good part-writing. It being necessary for the plot that *Alma* should be left alone, she now begs that the rest will proceed to the church, whither she will follow after she has taken a last farewell of the spot where she has spent such a happy childhood! Her father and lover appear to think this quite natural and proper, and comply with her request. She accordingly begins her necessary scena. The *Larghetto* of this is not particularly good, the melody being too much broken up, the *Allegro*, in E flat minor and major, is better, and works up with some power as the chorus of approaching gnomes joins in with increasing force from below. Presently the *Berggeist* himself appears. He is dragging off the terrified young lady when *Oscar*, alarmed at the non-appearance of his bride, returns and flies to her rescue. In vain! The *Berggeist* fixes him where he stands, frightens all the people with a storm (which is seemingly only dragged in to increase the confusion and terror of the scene), and disappears with his prize. The music here is the same as the *Allegro* of the overture.

Act II. takes place in the bowels of the earth again. The captured bride is disconsolate, and refuses to be comforted. To gratify her the *Berggeist* sends up to earth for some flowers, which he gives her, telling her that if she throws one into the mist, which hides the back of the scene, she may summon the ghost of any of her former friends. She is pleased at this, but on consideration deems it desecration to play such tricks with either her father or lover, so summons first *Ludmilla*, and then all her female chorus of attendants, who are commanded to frolic and raise their mistress's spirits. In order to supply the light comedy, which is necessary by way of contrast, *Troll* flirts with the ghost of *Ludmilla*, who, however, behaves very oddly, declaring that she is only a flower and has no heart; she cannot love, only dance. Their duet begins thus, in three-bar rhythm—



The enamoured *Troll* determines to make an expedition to earth on his own account and capture the real *Ludmilla*.

Scene 2. *Oscar* is roaming about in the mountains, seeking a road to *Alma*. He has a rather poor Aria. *Demoslav* comes to tell him that *Ludmilla* has now also been carried off, and implores him to leave this dangerous place. Duet. This scene is dramatically and musically weak and unnecessary.

Scene 3. Again down below. The *Berggeist* summons all the spirits of the four elements to do him homage and dance at his wedding, and good use is made of the sopranos, altos, tenors, and basses as four separate choirs. The ballet music is graceful, but does not call for especial notice. It comes to an unexpected end; the flower-ghosts raised by *Alma* fade and die, causing her great alarm, and breaking up the party in confusion. This is the scarcely satisfactory end of the second Act.

The third Act opens with a grand scena for *Alma*. *Troll* brings the real *Ludmilla* to her, and the waiting-maid, with the shrewdness of her kind, plots a way of escape for herself and mistress. The *Berggeist* is kept out of harm's way by being requested to raise a crop of real earthly flowers, to which he devotes his energies. *Ludmilla* then promises *Troll* to be his if he will conduct herself and her mistress above ground. The weak-minded gnome consents. They set the *Berggeist* to the hopeless task of counting the flowers he has just raised and take flight. The scene then changes to the exterior of the castle, as in Act I., and just as the fugitives deem themselves in safety, they are pursued and overtaken by the *Berggeist*. A long parley ensues, and finally the spirit recognises the fact—which he knew all along and told us at the beginning—that love is not for the likes of him. He unites the lovers, blesses them, and returns to his native soil with *Troll*, bringing the Opera, which has many strong scenes, to a rather feeble conclusion. Treated in a less commonplace fashion this story might have been made really interesting, but in those days, even if any one ever looked for poetry in an opera libretto, they never found it.

(To be continued.)

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XV.—GLUCK (continued from page 392).

ON leaving London, towards the close of the year 1746, Gluck went to Germany and entered upon a period of his career which has for us comparatively little interest. We shall pass over it lightly.

The master appears first to have settled at Dresden in some capacity connected with the Electoral Chapel, but he remained there only a little while. His father, the old soldier-forester on the borders of Bohemia, died at this period, leaving Gluck a small patrimony, by the aid of which he was enabled to establish himself in Vienna, after an absence of eleven years. There he soon found work to do. He composed an opera, "*Semiramide riconosciuta*," to the words of Metastasio, for the fête of Maria Teresa, obtained a marked success, and found himself at once a favourite in the "great world." According to the best authorities Gluck was at this time a presentable man, and not as afterwards described by Dr. Burney. He had expressive features, while his manner was full of vivacity and frank gaiety. It naturally followed that he became entangled in an affair of the heart, but his love ran at first in a troubled current, owing to the obduracy of a father, who, though he liked Gluck very much as an artist, rejected him as a son-in-law. Herr Josef Pergin, having made money by trade, entertained the usual contempt for people who possessed none and were followers of art to boot. His wife, on the other hand, favoured Gluck's claim to the hand of their elder daughter, Marianne. She possessed a woman's sympathy with true affection, but unfortunately the power of deciding its fate was in the hands of her unsentimental husband, and he said "No" in a tone so positive that Gluck fled despairing from the Imperial city, scarcely permitting himself to halt till he reached Copenhagen. The little Danish capital was at this time *en fêta*, consequent upon the birth of a Crown Prince, and the royal family were glad to welcome a distinguished musician into their midst. Gluck even had apartments in the Palace. On March 12 (1749) he gave an evening Concert of Italian music; on April 9 took place a gala performance of his two-act piece "*Tetide*," and ten days later he finished up with a "benefit," at which the master performed a solo upon musical glasses. There can be no doubt concerning

this fact, since extant copies of the *Pest-Rytter* contain the following advertisement: "Saturday, April 19, the Chapellmaster Gluck will give a Concert at the Italian Theatre, Charlottenbourg, composed of vocal and instrumental music—a Concert brilliant and most remarkable (worthy of plaudits) in which he will introduce, to the great satisfaction of his audience, an instrument of glass hitherto unknown." Gluck, we have reason to believe, did not make his first appearance on this occasion in connection with the musical glasses. An advertisement in a London paper shows that he performed upon them in the British metropolis, also having, it is surmised, taken lessons in the art from an Irishman named Puckeridge, who was an acknowledged master.

From Copenhagen the composer proceeded to Rome, produced there his Opera "Telemaco," and would probably have made a long stay had not news of Josef Pergin's death come from Vienna. Gluck at once started for the Kaiserstadt, received a glad welcome from the widow, and, on September 15, 1750, was united to his Marianne. The marriage proved a happy one. Throughout a period of thirty-seven years Madame Gluck was her husband's good friend and companion; accompanying him wherever he went, and enveloping him in an atmosphere of domestic peace. In the beginning of 1751 we find Gluck at Naples, writing and producing an Opera, "La Clemenza di Tito," poem by Metastasio. Here the master had his first conflict with the insufferable pride of pampered vocal artists. Gluck also had pride, of a different kind and with more reason; wherefore he absolutely refused to go cap in hand to any singer whatsoever, even to Cafarelli, then at the height of his power, and living in a palace over the gates of which he had inscribed, "Amphion Thebas, ego domum." Cafarelli expected always to be waited upon by the composer whose music he condescended to sing. Imagine his surprise and disgust when Gluck firmly declined any such recognition of supremacy. The Italian showed no resentment, however, but, much to his credit, accepted the situation, and paid Gluck the first visit. As a natural consequence, each found reason to respect the other, and they soon became the best of friends. Presently, the opera was produced, with Cafarelli in the cast, and then Gluck found himself face to face with a bevy of Neapolitan composers, enraged by a certain passage in the work which, according to them, proved either Gluck's ignorance of or contempt for musical laws. The matter was eventually referred to the arbitration of Durante, before whom all bowed. Durante looked at the score and said: "I cannot decide whether this passage is, in every respect, according to the laws of composition, but I will venture to declare that all of us, beginning with myself, would be proud to have conceived and written it." Away went the Neapolitan composers rebuked and ashamed, leaving Gluck undisputed master of the field.

Gluck returned to Vienna towards the close of the same year and did not again leave the Imperial city till 1754, having, meanwhile, been appointed Kapellmeister der Oper by Count Durazzo, the Imperial-Royal Intendant, about whom, in due course, we shall have much to say. In the discharge of his duties Gluck worked hard at pieces for the Court, which were essentially *pièces d'occasion*, and need not now have even their names revived. The year last mentioned brought relief from a somewhat unworthy task. Going to Rome, the master there produced two Operas—"Il Trionfo di Camillo" and "Antigone." Once more he had to contend with Italian rivalry and intrigue, but Cardinal Albani standing as his firm friend all enemies were vanquished, while from

the highest quarter came recognition in the form of a Papal decree nominating him Chevalier of the Golden Spur, an honour bestowed fifteen years later upon the boy Wolfgang Amadeus Mozart. From this date till 1762 nothing of special importance in the career of Gluck calls for detailed notice. The master spent part of his time in Vienna, composing music suited to the taste of the Court—mostly works of the *opéra-comique* class—and the other part in Italy, producing lyric dramas essentially Italian in character, and differing only in greater fulness of orchestration from the ordinary type.

Coming down to 1762, we find Gluck travelling to Bologna for the purpose of opening a new theatre. As it chanced, everything concerning that event is known, the master having as companion a Boswell in the person of Karl von Dittersdorff, violinist and composer, whose graceful and clever works for the chamber are amongst the things by which Fortune has dealt unjustly. Dittersdorff informs us\* how his companionship with Gluck came about:—

"One day Gluck told me that he had been called to Bologna to compose an opera. He asked me, at the same time, if I wished to go to Italy with him, on condition, however, of bearing half the expenses. As for leave of absence, he would obtain that from Count Durazzo. 'Oh! with infinite pleasure,' I answered, full of enthusiasm, adding sadly, 'I have not got the money.' 'In that case,' coldly replied Gluck, turning his back upon me, 'nothing can be done.'"

Dittersdorff finally obtained a loan from some friends, and the two men started in high spirits, having as travelling companions a particularly vivacious young singer, Signora Marina and her worthy mamma, who were bound for Venice, their native city. Concerning the adventures of the quartet on the road, Dittersdorff is very precise, and not a little amusing. Here, however, we must pass them by. Gluck stayed some days in Venice, and heard an orchestra of females, who, according to Boswell-Dittersdorff, played very badly. Going on to Bologna, Dittersdorff was represented as Gluck's pupil, not as a violin virtuoso, it seeming wise to keep his real profession secret till he knew what the Bolognese players could do, since among them were Luchini and Spagnoletti. "Both of them play very well," remarked Dittersdorff, after making their acquaintance, adding slyly, "only each has his method." Gluck made the acquaintance of some famous people in Bologna—of Farinelli, for example, who was then living in great magnificence hard by, and of Padre Martini, the illustrious contrapuntist—but he had little leisure for paying and receiving visits, owing to the demands of the new Opera, "Il Trionfo di Clelia," under his hands. The case was otherwise with Dittersdorff, who, having taken the measure of Luchini and Spagnoletti, had bloomed into a virtuoso and received much honour. In his gossiping book he gives so minute and curious a picture of the then position and character of music as connected with the church in Italy that we cannot pass it by:—

"Between the Psalms [at the church of St. Paul] Spagnoletti played a concerto by Tartini which I had studied some years before. The church was full of connoisseurs and amateurs, and it was easy to see that the artist had won general approbation. Gluck said to me, 'Nevertheless, you can reckon with certainty upon the applause of your auditors; your composition and your playing are infinitely more modern.' Already it had been spread abroad that on the morrow a German virtuoso would perform on

\* Karl von Dittersdorffs Lebensbeschreibung. Leipzig, 1801.

the violin. When we came out of the church we heard one man say to another, 'After the marvellous Spagnoletti, I am much afraid that he will be hissed.' However, on the morrow I played a concerto of my own composition, and no one laughed at me, as the gentleman had feared. Gluck, Bevilagua, and Mansoli congratulated me upon the universal applause I had obtained. Gluck said that he had designedly placed himself near the two critics of the previous day to overhear their opinion, and that one of them cried, 'By heaven, the young man plays like an angel!' the other adding, 'How can a German turtle possibly arrive at such perfection!' Upon this Gluck made bold to say, 'With your permission, sir, I also am a German turtle, but none the less have I the honour to write the new opera for the reconstructed theatre.' One of the gentlemen then retracted, declaring that he had entirely changed his opinion with regard to the German nation. After Gluck had told me this, the prior of the convent appeared with two of his monks and thanked me for what I had done, adding that, having heard from his stall the applause I had received, he ventured to ask for another concerto at vespers. I refused point-blank. But my good prior was not to be put off. Moreover, Count Bevilagua assured me that the request was a distinction that had never fallen to a virtuoso since he had been in Bologna, and that my refusal would cause much talk in the town. On this I yielded. In the evening the church was crowded, many persons having to go away. I played, but if I did well in the morning I excelled myself on that occasion. After vespers Gluck, myself, Mazzoni, and the two *castrati*, Potenza and Nicolini, who had sung that day, took supper in the convent. It was truly a supper worthy of Sardanapalus, for all that Italy could produce in the way of delicacies was on the table. We kept the game alive till midnight, and reached our lodgings very musical indeed."

What followed was a good joke in the way of hypocrisy. Dittersdorff must be allowed to tell it:—

"On the morrow, my host announced to me that a deputation from St. Paul's desired to be presented. I was about to receive, he said, a present for which I ought to give the bearer a *scudo* by way of *pour boire*. The deputation having entered, its leader made a speech that lasted over a quarter of an hour, and contained nothing but thanks on the part of the prior and the whole convent, and hopes that, considering their extreme poverty (of which I had no doubt after the supper), I would be satisfied with a small present composed of more than twenty pounds of the most magnificent confections, twelve pairs of Neapolitan stockings, six of white silk, six of black, six Milan foulards in doubled silk, and a dozen more or less large relics set in silver filagree. I assured the prior and all the convent of my satisfaction, and gave a *scudo* to my Demosthenes, upon which the deputation retired with a shower of compliments and obeisances."

From this entertaining illustration of Italian life a hundred and twenty years ago, let us now turn again to Gluck. After seventeen rehearsals "Il Trionfo di Clelia" was brought out in an unsatisfactory manner, but with fair success, and the master had in contemplation an extended Italian tour, when Count Durazzo peremptorily summoned him home for the coronation of the Emperor Joseph, at Frankfurt. Upon this Gluck and Dittersdorff hastened back to find, with much annoyance, that the imperial solemnity had been postponed for a year.

We now enter upon the most important part of Gluck's extended and invaluable life-work. The question is no longer of ballet-music, divertissements, and *opéras-comiques*.

All through what may be called his Italian period—at any rate, ever since his experience in London—Gluck had been preparing himself to put in practice the reforms his thoughtful mind had conceived. In the first place, he made a study of languages, and especially of their idioms, thus mastering Latin and French; devoting to the living tongue, as by prevision of the future, an extra amount of care. But when, in this and other ways, he had sufficiently armed himself for the task, the question was to discover a poet able and willing to work with him on the lines laid down. With the hour generally comes the man. What we call an accident placed Gluck in contact with the imperial councillor, Raniero di Calzabigi, who had brought out an elegant critical edition of Metastasio, in which the true idea of a dramatic poem was set forth. The first fruits of the artistic union between Gluck and Calzabigi was "Orfeo ed Euridice." Calzabigi appears to have had some doubts respecting the fate of an opera distinguished, both as to words and music, by a classic severity of style, and destitute of any ornament save the beauty springing from a just alliance of the arts. Moreover, he feared the adverse influence of Metastasio, who had theretofore given the law in all matters of the kind. So much importance did Gluck's librettist attach to Metastasio's goodwill that he placed the poem of "Orfeo" before him. The famous poet read it politely, but made no better than evasive comments, and it was with anxious hearts that the two authors introduced their work to the Viennese public on October 5, 1762. Gluck knew how much depended upon an initial success, to secure which he laboured without regard to anybody's convenience. He called rehearsal after rehearsal, wearied the performers beyond endurance, and played the despot with such explosions of wrath that more than once the artists were on the point of open revolt. Rebellion would, indeed, have broken out but for the genial Emperor, who was wont to say to the disgusted performers, "My children, you know what he is. At heart he is a good fellow." The first rendering of the work thus stormily prepared made a deep impression. Amateurs did not wholly understand the new thing that had come amongst them, but they felt the influence of a masterpiece true alike to nature and to art. It followed that as "Orfeo ed Euridice" became better known the public liked it more, and the fifth representation was received with unanimous applause. Gluck had conquered, and the cause of operatic reform scored an opening victory.

Proud of his composer's success, Count Durazzo desired to spread Gluck's fame over the frontiers of the Empire, and to that end enlisted the aid of the dramatist Favart, who, being under many obligations to Durazzo, undertook the negotiation of a French edition. Upon this a copy of the score was sent to Paris, and Favart laid it before Mondonville, who, seeing its clerical errors, declared that the cost of publication could not be less than eight hundred livres. Another French musician, Duni, declined to make the necessary corrections under five hundred livres; but, happily, Philidor was so struck by "Orfeo" that he offered to see it through the press as a labour of love, and, indeed, supervised the engraving throughout. In order that blame should not unjustly fall upon the Viennese copyist, we will here quote from an article, written by Berlioz, *à propos* to the revival of "Alceste" at the Grand Opéra.

"Gluck's scores were all written with incredible carelessness. When they came to be engraved the engraver added his errors to those of the manuscript, and it does not appear that the author ever troubled

himself to correct proofs. Sometimes the first violin part was written on the lines proper to the second violins; sometimes the violas, moving with the basses, found themselves, in consequence of a *col basso* negligently thrown in at two octaves' distance, and playing above the melody; here the author forgot to indicate the key of his horns; there he omitted to show what wind instrument should execute a prominent phrase. Should it be a flute, an oboe, or a clarinet? Who could tell? Sometimes he would write on the double-bass line some important notes for the bassoons, and trouble himself no more about them, so that no one could discover what afterwards became of them. . . . In one of his letters Gluck says: 'My presence is as indispensable at the rehearsals of my works as is the sun to the creation.' I believe it, but the fact would have been less apparent had he taken the trouble to write with more care, and not left the performers to divine so many intentions and correct so many errors."

Gluck having declared his intention to visit Paris and look after the French edition himself, Favart gave him a most courteous offer of hospitality, as the subjoined extract from a letter shows:—

"I have not the honour to know you personally, but I have always desired that advantage. May I flatter myself that you will respond to my desires? Yes, I dare to hope, by the respect that I have always had for your talent. For that reason I assure myself that you will accept no other hospitality than mine. I can offer you in my house furnished apartments; you will find there a good clavecin, other instruments, a small garden, and perfect liberty—that is to say, you will be as though at home, and need not see anybody unless you choose. Although in the most noisy part of Paris, our house, between court and garden, is a kind of solitude where one can work as undisturbed as in the country."

Gluck put off his visit, and meanwhile the French edition of "Orfeo" was ready, having been engraved and printed at a cost of 2,000 livres. But the publication did not take place till after the composer's arrival in the French capital, where, however, he made but a short stay, Court duties requiring his presence at Vienna. The particular duty in question was to compose music to Metastasio's "Il Pariaoso confuso," performed in honour of the Archduke Joseph's marriage, January 25, 1765. Never, perhaps, had musician more illustrious interpreters than on this occasion, *Apollo* being played by the Archduchess Marianne, and the *Graces* by the Archduchesses Marie-Elizabeth, Marie-Josèphe, and Marie-Caroline, while the Archduke Leopold accompanied on the clavecin. So successful was this illustrious performance that Gluck received orders to prepare another work for the Emperor's *fête*. But man proposes and God disposes. The Emperor died, and "La Carona" was never produced.

In 1766, four years after the startling apparition of "Orfeo ed Euridice," Gluck and Calzabigi brought out "Alceste," of course on the same lines as the previous work, if not, as some contend, in accordance with a model even more severe. For the sake of rehearsal, the theatre was closed during an entire week; but this precaution did not save "Alceste" from harsh criticism. One said, "It is edifying certainly to be deprived of the theatre for nine days in order, on the tenth, to assist at a funeral mass!" Another pointed out that he expected to shed tears of sympathy, not of weariness; another demanded his money back; and yet another asked what pleasure could be got out of an idiot who died for her husband? But nothing worse than such mere verbal skirmishing took place. The public were soon conquered by the simple beauty and pathos of the music, which

granted nothing for the sake of mere display, but remained throughout true to the situation and the text. The first edition of "Alceste," published in 1769, contained the famous dedication to the Grand Duke of Tuscany, which remains for all time an exposition of its writer's artistic principles—a genuine confession of faith. We must reserve that important document, and the considerations it suggests, for another chapter.

(To be continued.)

### THE COSTA BEQUEST.

THOSE who stood round the open grave of Sir Michael Costa barely three months ago, and heard the solemn and suggestive words, "We brought nothing into this world, and it is certain we can carry nothing out," may have called to mind another sentence, associated with Handel's beautiful music, and surely applicable to the great musician—"His body is buried in peace, but his name liveth evermore." The name of Costa would, in any case, be a familiar watchword for generations to come, wherever our art is cultivated and its history studied; but there are ways by which men anxious for lasting fame can retain it when the memory of what they achieve during life has faded and become indistinct. If they cannot carry out of the world the accumulated earnings of their honest industry, they can dispose of them in such a manner as to yield substantial benefit to others, and thus for all time cause their names to be uttered with respect and veneration. It may be said that a thrill of gratification passed through the hearts of musicians when the contents of Sir Michael Costa's will were made public. While he was yet alive unpleasant rumours filled the air with respect to monetary matters, owing chiefly to the action of a few well-intentioned but fussy and ill-judging persons. Into this matter it is, fortunately, needless to enter further. The death of the eminent Conductor removed a painful sense of embarrassment, and the publication of his will was a practical contradiction of reports concerning his means which should never have been uttered. Since Handel's legacy to the Royal Society of Musicians, no bequest has been made in the interests of music in this country of equal significance with that of Sir Michael Costa. At the death of his nearest surviving relative, who very properly is to enjoy his brother's fortune during life, the whole of his property is to be realised and devoted to the formation of scholarships in the Royal Academy of Music. It has been termed "a loyal bequest," and so it is. The great musician has chosen the most practical and most graceful method of evincing his gratitude to the country in which he lived, and in which his labours met with such unstinted recognition and reward. Some surprise has been expressed that the Tenterden Street Institution alone should have been selected to receive the benefit of this laudable intent. Costa was highly in favour at Court, and it has been suggested that the Royal College of Music should have shared in his liberality. If, however, the friends of the College and the public generally glance at the facts they will see that by the course adopted no want of confidence in the South Kensington undertaking is expressed, much less any slight on the Royal family. The will is dated April 13, 1877, at which time the Royal College was not in existence, nor had any steps been taken before the public for its formation. The National Training School was a temporary affair, and no sane individual cares to bequeath money to an institution which at the time of his death may already be numbered among the things that have been. When the Royal College was at length in-

augured Costa was stretched on a bed of sickness, from which he never rose, and he cannot be blamed at such a time for not disturbing an arrangement calculated after all to yield a full meed of beneficent result. There can be no pretence for asserting that the Royal Academy is unable to render justice to the trust committed into its hands, and it only remains to speak briefly as to the nature of the trust, and the benefit likely to accrue therefrom.

The most important part of the bequest is that which relates to the formation of the Sir Michael Costa Scholarship of £120 per annum. It is to be bestowed upon "such young English-born male student of the said Academy as shall manifest the greatest ability for composition, especially as respects the faculty of inventing melody, for the purpose of pursuing his studies upon the continent of Europe, and particularly in Germany, such scholarship to be tenable for five years. . . . And such scholarship is to be held on condition that the scholar is not, during his tenure of the scholarship, to publish any composition, and if this condition be broken the scholarship is to be forfeited." We have italicised certain portions of the testator's words as they appear of special importance. That "the faculty of inventing melody" is to be a qualification for the scholarship is easy to appreciate if we remember that Costa was an Italian by birth; and no thoughtful musician is likely to quarrel with the condition in these days when, among a certain class, melody is contemned as a sign of weakness. Further, in mentioning Germany as the country to be preferred for the student's foreign study, we have proof that Sir Michael Costa recognised the drift of musical thought, and, to a reasonable extent, was prepared to follow its course. Most valuable is the clause forbidding the publication of compositions during the period of study. The world of music is oppressed by the number of crude and immature efforts now being put forward, and any attempt to stem the tide should be welcomed. To the student himself the advantage of being compelled to postpone public utterance until his period of probation has ended will be inestimable. The will next provides for two more scholarships of the annual value of £40 each, to be tenable for five years, the holders being prohibited from accepting any engagements to perform in public. Here again the testator has shown wisdom and forethought. The residue of the estate is to be allowed to accumulate for the formation of similar £40 scholarships, to be held on like conditions. Trustees are appointed to carry out the provisions of the will, and in the event of the dissolution of the Royal Academy they are to apply the funds "in providing such scholarships of the like nature in all respects to those before mentioned in such of the then existing musical educational institutions in England as they may judge the best." We fail to note what is to be done in the emergency of the holders of the scholarships failing to give satisfaction during their tenure, but, in the absence of any special provision on this point, the trustees and the authorities of the Academy will doubtless agree as to the proper course to be pursued. On the whole, the matter is one on which English musicians generally may congratulate themselves, and though a keen sense of regret must be felt at the loss of one who dedicated his commanding ability to the interests of art in this country, there is satisfaction in the thought that he will be added to the roll of those worthies who, being dead, yet speak.

#### MILITARY BANDS.

THE large use made of military bands at the Health Exhibition has naturally drawn more than

common regard to those organisations with which, till lately, English people were too little acquainted. For years past an occasional grumble has been heard to proceed out of the mouth of the travelled Briton who compares the use made of military bands on the Continent with that which even now obtains amongst ourselves. In France, or Germany, or Austria, the soldier-musicians have an important place in the social system. They are a source of pleasure to the entire community, whose claim upon their services is ungrudgingly recognised. The band plays, as a matter of course, in the public places of the city where it may be stationed, and practically exists more for general delectation than for any other purpose. In England almost the reverse is the case. Our regimental bands, when not engaged on military duty, are rarely heard by the public save on payment, and a proposal to use them in the parks, or, say, in the gardens of the Thames Embankment, would be treated by the authorities as absurd. Something can undoubtedly be said in explanation of this fact. The Continental military band is, as a rule, supported by the State; whereas the English band is to a large extent kept up by the private subscriptions of officers. In the latter case the Government allows a certain number of men, to whom it gives the usual soldier's pay; all expenses beyond this narrow margin coming out of pockets which, in very many instances, can ill afford the outlay. That the State finds this system economical we do not in the least doubt, but it is hard on the officers, and on the public who are deprived of much musical enjoyment, and cannot properly protest against any manner in which those who support the band choose to exercise the right of doing as they please with their own. We are not sanguine enough to expect any immediate change in the present system, but the prominence of military music at South Kensington may direct public attention to the subject and lead, eventually, to reform.

The ordinary regimental band in England—except here the picked musicians of the household troops—is fairly good, considering its numbers and composition, the influence of the training carried on at Kneller Hall having, of late years, become conspicuous. Nothing special, however, is attempted outside the "crack" regiments, and even with them, excellent as their music undoubtedly is, we find nothing to equal the splendid organisations of the Continent. Once upon a time the band of the Royal Artillery approached these both in dimensions and character, but, if we are rightly informed, it has been, from motives of economy, either broken up or much reduced. The Guards bands are now our foremost representatives, and against the merit of their playing it would be unjust to say a word. Still, as recent experience shows, we are behind the leading nations of the Continent, which can bring into competition with us an overwhelming number and variety of instruments. The Health Exhibition, by importing bands from abroad, has made contrast easy in this respect, and though we may be proud of our own as far as they go, we must admit that the foreigners go a great deal farther.

Since the Exhibition opened three Continental bands have been heard at South Kensington—those of the Belgian Guides, the Magdeburg Cuirassiers, and the Versailles Engineers. Each of these bears a fairly representative character and may be taken as an example of what its country can do in the way of military music. As to the German band, however, an important limitation should be pointed out. This has proved the least successful of the three; at times the dissatisfaction of its auditors being audibly expressed. The critics, it would seem, quite forgot



that they were hearing the band of a cavalry regiment, with its inevitable monotony of colour—nothing but shades of scarlet, so to speak—and its strident, brassy effects. A "trumpet band" must be allowed the imperfections which belong to its very nature. To upbraid it for these is about as reasonable as would be censure of a fish because it cannot, like an ox, grow fat in a meadow. That the Germans were excellent in their way no one can justly deny. They played with admirable precision, as was to be expected from representatives of an army which regards precision, whether in strategy, tactics, or drill, as a *sine quâ non*. Their *entrain* was at times quite exciting. It had the dash of the cuirassiers' death-ride at Thionville; and there was in it not only a world of energy, but a suggestion of "reserve force," as though the strong-lunged players could do yet more if they tried. We need scarcely say that comparison between the "trumpet band" and those from Belgium and France would be absurd. Just as reasonably might we look to see carried out Prince Bismarck's idea of a fight between a whale and an elephant. The Belgian Guides sent over a large body of excellent players upon "brass and wood," but their warmest admirers will, we fancy, adjudge the palm for all round merit to the eighty-three French performers, who may now be heard daily at South Kensington. The distinguishing characteristic of this band is variety of *timbre*, to obtain which it has even gone altogether outside the province of wind instruments and annexed three double-basses, whose deep mellow tones have a charming effect in passages of soft accompaniment. "Wind" cannot possibly give the equivalent of this kind of "sixteen feet" tone. The *contra-fagotto* is too characteristic for more than occasional use, and the deep brass instruments are too harsh, to say nothing of their uncertain intonation in the depths of the scale. Apart from the double-basses, everything that ingenuity has devised for the production of orchestral variety seems to be represented amongst the Versailles Engineers; and even practised ears are sometimes puzzled to determine by what means certain effects are produced. With such ample resources at command, it may be supposed that much of the charm of a complete orchestra is produced. The music comes forth clothed in ever-changing hues, and when one imagines that all possible combinations are exhausted, a fresh development adds surprise to pleasure. The band contains many excellent solo performers, the first Concert being conspicuous for purity of tone and expressive power; the attack is brilliant and capacity for climax immense. In short, these French players show what great results are attainable where the State liberally encourages and supports military music. It is not too much to say that the band of the Versailles Engineers is a powerful refining and educating agent, or that we in England shall be fortunate when, if ever, our own regiments, or some of them, are equally well provided.

THE honours paid to living composers, instances of which are now recorded in almost every number of our journal, afford convincing proof of the growing appreciation of art and artists throughout the civilised world. But it would indeed be strange if this desire to pay a tribute to the genius of the representative creative musicians who are still amongst us were not to be extended to the memory of those who are passed away. Pilgrims to the graves of deceased composers have indeed been surprised at finding that many of those artists who have raised music to its present high standard are buried with only the commonest inscription to mark

the place, and we all know that Mozart's remains were interred in a pauper's grave, the exact site of which was forgotten when the monument by Hans Gasser was erected to the composer's memory on the anniversary of his death in 1859. By a telegram from Vienna, published in the *Daily Telegraph*, we are glad to find that the municipality of that city has at length resolved to show its respect to two, at least, of the greatest musical heroes of Germany. The communication, which is dated July 25, says: "The remains of Beethoven and Schubert are to be transferred from the burial-ground of Waehring, one of the suburbs of Vienna, to the Central Friedhof, a large new cemetery just outside the town, where ground has been specially reserved for the interment of great men. The old graveyard of Waehring has been closed for the last seven years, and as I saw it this morning it looked dirty and neglected beyond description. The tomb of Beethoven was erected four years ago; until then his remains had been left where they were deposited after his death, a common stone slab alone indicating the spot where they lay. This slab has been replaced by something better, and when the change was made his ashes were put into a metal coffin. The grave is now surrounded by a low iron railing, and at the foot stands a stone slab, pyramid-shaped, bearing for all inscription the name of Beethoven in large gilt letters. It is, however, still of modest appearance, and no stranger would think of looking there for the burial-place of Ludwig Van Beethoven. The tomb of Schubert is more pretentious, but, if possible, less imposing, and altogether unworthy of the great genius whose remains lie beneath. A bronze bust, reproducing the features of the immortal tone-poet, is placed at the upper extremity; but though we know Schubert was not of prepossessing appearance, yet the metallic work of art I saw this morning lacks that expression so admirably rendered in a portrait taken from life, which hangs, if I mistake not, in the reception hall of the Vienna Conservatoire. On the stone pediment behind the bust is the following inscription, 'Musical art has buried here a rich possession, but still brighter hopes.' Surely the memory of Franz Schubert might have inspired a nobler epitaph than that. When the transfer to the Central Friedhof shall have been effected, a monument will be provided for the tomb of Beethoven by the Society of the Conservatoire, and another for that of Schubert by the Vienna Maennergesangverein, or Men's Choral Union." All art-lovers must, we are certain, be deeply interested in this news, and will heartily agree with the suggestion of the writer of the telegram, that the ceremony which will accompany these proceedings should include a great musical Festival.

READERS OF THE MUSICAL TIMES have frequent opportunities of becoming acquainted with the principal musical events occurring even at the antipodes, and must be gratified to find what rapid strides the art is making in our distant colonies. Of the progress of sacred music, however, as shown in the Cathedral services in the capitals of South Australia, New Zealand, Tasmania, New South Wales, and Victoria we were but imperfectly acquainted until perusing, in our contemporary *The Globe*, an article from a visitor to Australia, who evidently takes the deepest interest in the subject. He informs us that in Adelaide the Cathedral organ is an exceptionally fine one, and that the organist and choirmaster, Mr. Boulton, a talented amateur, has during the last few years raised the musical portion of the service to a state of great perfection, "fairly placing it in the front rank with some of our most noted Cathedrals at home." There is of course much difficulty in securing the services of

professional vocalists of great merit; but Mr. Boulton has managed to infuse into each member of the choir some of his own enthusiasm, and the result is in the highest degree satisfactory. Every detail of light and shade is observed in the chanting and intoning, and the anthems and services are magnificently sung, the rendering of Mendelssohn's "Christus" and Haydn's "Passion" being especially praised. A boy gifted with a sweet treble voice is particularly spoken of, and persons flock from all parts to hear him. At Christchurch, New Zealand, the music at the Cathedral, an unfinished building, is also extremely good, the effect of the quiet and finished singing of the choir being thoroughly in sympathy with the sacred text. Hobart, the capital of Tasmania, Sydney, and Melbourne are dismissed by the writer somewhat summarily, although he seems of opinion that at Hobart Cathedral, with a little of the care exercised at Adelaide, the choir might be educated to a fair point of efficiency. At Sydney there is a mixed choir of male and female voices; and at Melbourne, where there is at present only a pro-cathedral, as some persons in authority object to sacred music save of the feeblest kind the service is slovenly and uninteresting. We sincerely hope that the observations of so keen a critic as the writer of this paper will have the effect of calling the attention of Australian music-lovers to the important matter treated of.

"I WISH I could become a good player without the trouble of practising," said an enthusiastic, but somewhat idle, little pianist to her teacher, "for it would not only be a comfort to myself, but to everybody in the house." She might have gone further, and said that it would be a great comfort to others in the houses surrounding her; for pianoforte practice in what are termed "quiet neighbourhoods" has often been known to drive the residents even into more noisy streets, where, as Charles Lamb says, in his "Chapter on Ears," they can listen to sounds which they are not compelled to follow, and "get rid of the distracting torment of endless, fruitless, barren attention." All persons who are interested in the progress of a pupil will of course generously bear with any little annoyance caused by the excessive monotony of listening, in spite of themselves, to wearisome technical Exercises and dislocated pianoforte compositions; but that people will not cheerfully grant this same indulgence to strangers is proved by the news which has recently reached us from a very musical country. It appears that at Berlin petitions, very numerous signed, have been circulated throughout the city, praying that Government will restrict the time of pianoforte playing and practising to the hours between 11 a.m. and 12 noon, and between 8 and 11 p.m. Now, although such an ordinance, if it take effect, may not crush the hopes of unambitious amateurs, we can scarcely imagine that earnest students who desire to make a name before the public in the future will be content to confine their practice to the hours named. Presuming that it should have the effect of driving a number of pianists from Berlin to congregate together in some adjacent town, we wish the inhabitants joy, for assuredly there can be but small hope of any hours of peace and quiet. If, then, only for the sake of an equal distribution of what should be looked upon as an essential infliction, let us still hope that Berlin may relent.

In our June number we alluded to the subject of analytical programmes, and especially with reference to the desirability of issuing them at a price which would induce each member of the audience to

purchase one. We can scarcely believe that the interesting little volumes which have just reached us from America can be published with any such intention, but certainly they fully merit the warmest praise. Analytical programmes they certainly are, but the information contained in them can hardly be expected to be mastered during the progress of a Concert. The "Wagner Handbook" for the Festival Concerts given during the present year, under the direction of Theodore Thomas, in addition to an analysis of the music, includes English texts of the works performed, biographical and critical essays, and magnificent illustrations of scenes from the Operas. The volume is printed on the finest paper, and in every respect got up with the most scrupulous care and attention. The book containing the programmes of the second Biennial Musical Festival at Chicago, in May last, although not illustrated, is constructed on the same principle as the last mentioned work, and has short biographical notices of the artists who appeared at the Festival. The idea of issuing a work like the "Wagner Handbook" is, we believe, entirely new; but it is one which might be acted upon with advantage, at least occasionally, in this country. As a record, for example, of so important a gathering as the Birmingham Musical Festival it would be extremely interesting, and certainly might occupy a place in the library of many musical amateurs. The ordinary analytical programmes should of course also be published, but there are several who would gladly avail themselves of such a book as we have described. At all events, should the notion be entertained, it would be impossible to follow a better model than the "Wagner Handbook."

MUSICAL toys have doubtless especial charms for children, although it cannot be asserted that they give an equal amount of gratification to those who have the charge of them. To say nothing of nursery trumpets, drums, and whistles, everything that can be made to emit a musical sound is increased thereby in value. Young people are taught to envy the time-honoured old lady who rode "on a white horse," not so much because of her equestrian powers, as for the fact of her having "music wherever she goes"; and even those trifling rhymes, which would convey but little pleasure to children if put into plain prose, are repeated by them with delight for many years. When we grow up music accompanies us in our daily life; but we are presumed to get rid of our toys, and substitute instruments which can speak to us in that eloquent language which we have heard but the crudest attempts to articulate in our childhood. If a man were to be seen drawing along a musical cart or blowing into a penny trumpet to solace his leisure hours, there would probably be very shortly an enquiry into the state of his mind, and his relatives would be warned to "take care of him." That this truth is not universally admitted, however, may be proved by the fact of a patent having been recently taken out in Germany for a "musical cigar." We are not told whether this novel instrument is constructed to play a plaintive air, in order to increase the sedative effect upon the smoker; or whether one note only will be produced, so that, like the "Russian Horn Band," which we recollect many years ago in this country, a party must be assembled before any composition can be attempted. However this may be, as the cigar is for men and not for boys, we scarcely think that it can be extensively patronised; nor can we imagine that a number of sane people would meet together for the purpose of taking part in such an utterly ridiculous "smoking concert."

## ROYAL ITALIAN OPERA.

A REVIVAL of "Semiramide," with Madame Patti as *Semiramide* and Madame Scalchi as *Arsace*, attracted an enormous audience, and thoroughly proved that Italian music so excellently sung will still exercise a powerful charm over a sufficient number of persons to prevent Rossini's work from dying out, feeble as it is in a purely dramatic point of view. Another noteworthy performance has been Mozart's "Don Giovanni," Madame Patti's *Zerlina* being, of course, the central point of interest; although the *Donna Anna* of Madame Fursch-Madi and the *Donna Elvira* of Madame Laterner were fairly satisfactory to those who cannot remember the great singers of former days in these characters. The principal event of the season has, however, been the production, on the 15th ult., of M. Reyer's "Sigurd." The composer of this work, who succeeded Hector Berlioz as musical critic of the *Journal des Débats*, has already had much experience of the lyric stage; but only one of his operas, "La Statue," is at all known. We are told that "Sigurd" was composed before the production of Wagner's "Der Ring des Niebelungen," and this may account for the same subject having been chosen by the two composers. *Sigurd* is, of course, *Siegfried*; but the authors of the libretto, MM. du Locke and Blau, have been less ambitious than Wagner by using only that portion of the legend which forms the final division of the tetralogy, and the manner in which this has been done will be seen by the following brief sketch of the plot: *Hilda*, sister of *Gunther*, King of the Burgundians, is in love with *Sigurd* and reveals her secret to *Uta*, her fostermother. The *King* enters the great hall of his castle, at Worms, to receive the ambassadors sent by the *King of the Huns* to solicit the hand of *Hilda*, when a *Bard* sings the legend of *Brunhilda*, a beautiful Valkyrie, banished from Heaven for disobedience, and condemned to lie sleeping in a palace at Iceland surrounded by barriers of fire until awakened by a warrior capable of encountering the demons and fairies that guard her. *Gunther* resolves to undertake this task, but *Sigurd* declares that he will take possession of *Gunther's* throne and kingdom rather than allow him to liberate *Brunhilda*. *Gunther* offers to share with him the kingdom of Burgundy, and they swear eternal brotherhood. *Sigurd* drinks a love philtre, prepared by *Uta*, and at once becomes enchanted with *Hilda*. In the second Act, the scene of which is in Iceland, the priests of Odin are assembled in a sacred grove on the seashore. *Sigurd*, *Gunther*, and *Hagen* arrive, and are told what fearful ordeals they must go through to set *Brunhilda* free. *Sigurd* declares that should he win her he will resign her to *Gunther*, with whom he exchanges helmets. After contests with *Valküres*, *Kobolds*, and *Phantoms*, with his face concealed, he enters the enchanted chamber, awakens *Brunhilda*, and the two are borne away by the *Norns*, who have assumed the form of swans. In the third Act *Sigurd* resigns his lovely prize to *Gunther*, who assures *Brunhilda* that it was he who set her free, on which she consents to become his bride. *Sigurd* then demands the hand of *Hilda*, which is at once accorded. In the last Act *Brunhilda* deplures her fate in being compelled to marry *Gunther* instead of *Sigurd*. *Hilda*, in a fit of jealousy, shows *Brunhilda* the girdle given to her by *Sigurd*, and boasts that it was out of love for her that he rescued the Valkyrie. *Brunhilda* accuses her of being a sorceress, and when *Gunther* arrives denounces his baseness, and hurls her crown at his feet. She then frees *Sigurd* from *Uta's* spell, and they vow eternal faith. The Opera concludes with *Sigurd* being brought in, slain by *Gunther*; the Valkyrie dies at the same moment, and they ascend together to Paradise.

It will thus be seen that the French adapters have not touched that part of the legend which relates to the "Ring"; and that, in consequence, we have more human interest in the Opera than could be admitted into the libretto prepared by the German composer.

In considering M. Reyer's music, it must be remembered that it was composed many years ago, when perhaps those who resolved to diverge from the beaten track, and yet were not strong enough to found a style of their own, were more likely to be influenced by the compositions of Berlioz than by those of any other writer of the time. Even the

best friends of Wagner must acknowledge that he but followed to the very highest stage of development a theory which had been shadowed forth by others. Reyer, on the contrary, was a timid reformer, and catching something from the salient characteristics of the many operatic styles around him, whilst retaining his natural love of melody and form, has given us a work which, with all its undoubted merits, must inevitably suffer by comparison with those written in a definite style and with a defined purpose. We are now, for example, getting so accustomed to listen to rich orchestral details as most important, if not primary elements of operatic works, that we feel a sense of incongruity when in "Sigurd" the attention is arrested by continuous vocal movements—notably two really fine dramatic duets—after lengthened scenes of accompanied Recitative, Wagnerian only in design. It appears to us that the first Act is the worst and the last the best of the Opera, for in the former the composer tries to be somebody else and in the latter he is himself. His model has evidently been Berlioz, but in the course of his work many others have intruded upon his thoughts, and reminiscences of Meyerbeer, more especially, occur too frequently to escape notice. The Overture, which was omitted in the first performance of the Opera, contains some effective, if not scholastic, instrumentation, and the movements, which seem to follow without a well-considered plan, have in themselves much to attract even unmusical listeners. In the first Act we have but little to awaken interest save *Uta's* long solo and the Chorus of Women; but in the second and third Acts, although reminding us of similar situations in Wagner's work on the same theme, to the manifest disadvantage of M. Reyer, there are many excellent points which call for warm commendation. Amongst these may be mentioned, in the second Act, the chorus for priests and people, a well-written trio for *Gunther*, *Sigurd*, and *Hagen*, and *Brunhilda's* solo on awaking, which, however, suffers, as we have said, from unavoidable comparisons. In the third Act a duet between *Brunhilda* and *Gunther* deserves favourable mention; but the final Act, which contains the two duets to which we have already referred—the first between *Brunhilda* and *Hilda*, and the second between *Brunhilda* and *Sigurd*—exhibits the composer at his best, and seems to prove that, yielding to the fashion of the day, his real strength has been only partially shown in what should have been his representative opera. Whether the work may retain the stage it is almost impossible to say, for we are now in an age of transition, and the probability is that it may be accepted as merely an experimental contribution to the cause of operatic regeneration. Whatever its fate, however, there can be no doubt that it contains some really excellent music, and its reception, although not very enthusiastic, sufficiently proved that, apart from what might be thought of its real place in art, both the subscribers and the public were willing to accord a welcome to so earnest and thoughtful a production.

In the part of *Brunhilda* Madame Albani was, as might, indeed, have been expected, excellent throughout the many arduous scenes in which she was the prominent character. Her singing in the scena upon awakening, and in the duets especially mentioned, was fully worthy of her high reputation, and she may indeed congratulate herself upon having added one more to the numerous successful parts which she has now almost made her own. The tenor, M. Jourdain, displayed a fine voice and much real dramatic feeling as *Sigurd*, in many portions of the Opera, indeed, rousing the somewhat apathetic audience to a certain amount of real energy; and we can only regret that so accomplished a singer should have appeared too late in the season to be of service in what continues to be the weakest department of the company. As *Hilda*, Madame Fursch-Madi evidenced the possession of unexaggerated dramatic powers, and sang with much effect; Mlle. Reggiani being also entitled to a word of commendation for her rendering of the somewhat trying music of *Uta*. The part of *Hagen* was well suited for Signor de Reszke, who delivered the declamatory passages with appropriate vigour; and M. Devoyod, as *Gunther*, and M. Soulacroix, as the High Priest of Odin, were thoroughly satisfactory. The orchestra was extremely good, and all the choral music was rendered with much

decision and accuracy. The stage arrangements had been evidently carefully studied. Some of the scenes were exquisitely painted, and the flames of fire—borrowed from the Bayreuth idea—would no doubt produce the requisite sensational effect were the steam more plentifully supplied and the crimson which shines upon it somewhat more intense. Much praise, in conclusion, must be awarded to M. Dupont, who conducted the Opera, and who must have worked hard, both with band and chorus, to achieve so excellent a result. The Opera has been twice performed since its production, with an equal amount of success; and on the 26th ult. the establishment closed, after the usual amount of "gala" nights in honour of the *prime donne* of the season.

#### THE GERMAN OPERA SEASON.

THE concurrent performances of German and Italian Opera at Covent Garden Theatre may be regarded as the most significant feature of the recent London musical season. Those who champion revolutionary doctrines profess to see in the Teutonic invasion the proximate downfall of Italian Opera, while the extremists of the other side have been quick to recognise the weak places in the armour of the newcomers. The artistic quarrel is a very pretty one as it stands. We have no intention of taking sides in the matter, and the sole aim of the subjoined remarks is to render a fair account of what was done by the German company, and to gather up the lessons afforded by the good and bad points in the managerial policy. It is generally agreed that with one or two exceptions the members of the troupe were very indifferent vocalists, but it would be unjust to regard them as fairly representative of the standard of the best German lyric theatres at the present time. The London season was arranged hurriedly, and the majority of the leading artists had already accepted engagements elsewhere. Others demanded exorbitant terms, it being generally believed abroad that England is a sort of Tom Tiddler's ground for musicians. We pay liberally, it is true, but we demand the best available talent in return for our money, and it must be admitted that for the prices charged at Covent Garden some of the recent performances were less meritorious than the audiences had a right to expect.

Wagner's "Die Meistersinger" opened the season on Wednesday, June 4, and a better selection could not have been made, as the work was so remarkably successful when it was first produced here two years ago. There was a good attendance on this occasion, but afterwards the Opera failed to attract, and thus early was it apparent that the public was dissatisfied with the quality of the performances. Herr Gudehus, who played the part of *Walter von Stolzing*, was alone superior to his predecessor, the rest of the cast consisting of mediocrities. Frau Schuch-Proska was far from being an ideal *Eva*. Her light soprano voice has probably deteriorated owing to overexertion, and its quality is now wiry and unpleasant. Again, Herr Moedlinger could not compare with Herr Ehrke as *Beckmesser*. As portrayed by Wagner, the Town Clerk of Nuremberg was an egoistic, pedantic, and, at any rate in small matters, an unscrupulous personage; but he was not a buffoon, as Herr Moedlinger made him appear. Herr Fischer's conception of Hans Sachs was ponderous, not to say lugubrious, and the only impersonation without flaw was that of *David*, by Herr Schrödter, a light tenor, whose voice had evidently received some amount of training. The chorus, collected principally from Cologne and Schwerin, was inferior to that of 1882, though it showed the results of careful rehearsal under Mr. Armbruster, and the orchestra was by no means unexceptionable. Under less intelligent guidance than that of Herr Richter it would probably have left much to desire. At subsequent performances an improvement was made by the substitution of Herr Reichmann for Herr Fischer as *Hans Sachs*; but neither Herr Oberländer, a tenor with a hard, unmusical voice, nor Herr Stritt, whose robust organ is much worn, was satisfactory as *Walter*. The attendance fell off, and after performances on the 11th and 18th, and a matinée on the 21st, Wagner's humorous Opera was heard no more. At the same time, there cannot be any fear for the lasting popularity of "Die Meistersinger." It

is too full of masterly strokes of genius and delightful melody ever to fall into neglect.

Mingled praise and blame must also be accorded to the performance of "Der Freischütz" on June 6. On the whole, Herr Gudehus was admirable as *Max*, Herr Wiegand was powerful and impressive as *Caspar*, and Frau Schuch-Proska was heard to greater advantage as *Aennchen* than she had been as *Eva* on the previous Wednesday. On the other hand, we have seldom heard less justice rendered to the beautiful music of *Agathe* than was given by Mdlle. Biro de Marion, a member of the Royal Italian Opera Company; and the stage arrangements in the Incantation Scene excited the risibility of the audience. The original dialogue was restored, the abandonment of Berlioz's tedious recitatives greatly improving the general effect of the Opera.

On Wednesday, June 11, "Lohengrin" was performed with Madame Albani as *Elsa*, and there was an enormous audience, hundreds of people being refused admission. Indeed, it was reported that the demand for seats was greater than had been known at Covent Garden since the first night of Verdi's "Aida," in 1876. If this be true it is highly instructive. It proves that the public is more ready to hear a masterpiece than the worn out operas of the Italian repertory even with Madame Patti, provided there is a probability of an adequate performance. Let the opponents of German Opera, and also those who have the interests of this form of art at heart, bear this in mind. Impressed very likely by the splendid audience, Madame Albani threw herself thoroughly into the *rôle*, and has never played it with greater charm in the earlier scenes, nor with so much dramatic force in the third Act. Herr Stritt was fairly acceptable as *Lohengrin*, Frau Luger created a favourable impression as *Ortrud*, and the *Telramund* of Herr Reichmann and the *Herald* of Herr Scheidemantel left nothing to desire.

Three performances of "Tannhäuser" were given, of which the first took place on Saturday morning, June 14, with an indifferent cast. Mdlle. Biro de Marion did her best as *Elisabeth*, but she was far from being an interesting or sympathetic exponent of the character. Herr Stritt, as *Tannhäuser*, can only be commended for the energy he threw into the part, but Herr Scheidemantel as *Wolfram* sang admirably, and proved himself one of the few vocalists of the company. At the second rendering, on the 27th, Herr Reichmann replaced the last named artist, the others remaining as before. Herr Gudehus took the leading *rôle* on the 4th ult., and rendered it ample justice both in a musical and dramatic sense.

The valuable co-operation of Madame Albani was again secured in the performance of "Der Fliegende Holländer," on June 20. The embodiment of *Senta* by the Canadian artist is too well known to need description, but it may be said that her physical efforts in the part would render it unwise for her to repeat it at frequent intervals. Artistic absorption in a *rôle* is an excellent quality, but in the case of Wagner's heroines the strain on the voice and the nervous system must necessarily be exhausting. Herr Reichmann gave a praiseworthy impersonation of the Dutchman, his acting being impressive and dignified without being too lugubrious. The other members of the cast did fairly well, but the scenic arrangements were not of the best.

A large audience attended the only performance of "Fidelio," on June 25, proving that Beethoven's Opera is a power with the musical public even without the attraction of a celebrated *prima donna* as *Leonora*. Frau Luger gave an earnest, conscientious, and highly intelligent reading of the character, fully satisfying all reasonable requirements, though she could not compare with Marianne Brandt, the finest *Leonora* we have witnessed in London of late years. Fraulein Kalmann, as *Marzelline*, and Herr Schrödter as *Jacquin* were efficient, and Herr Oberländer as *Florestan* was tolerable, but Herr Reichmann as *Pizarro* disappointed expectations. Contrary to usual custom, only one Overture was played—namely, the greatest of the four, known as *Leonora No. 3*.

After several indifferent performances the rendering of "Tristan und Isolde," on the 2nd ult., came as a pleasant surprise, and, on the whole, it may be pronounced superior to that at Drury Lane two years ago. Fraulein Lilli

Lehmann had been specially engaged for the rôle of *Isolde*, and she interpreted it in a manner that would be difficult to surpass. Looking the part to perfection, she also proved thoroughly equal to the arduous music, while her acting was marked by mingled grace and dramatic force. She was ably seconded by Herr Gudenus, whose *Tristan* was decidedly superior to his previous assumptions. Another admirable embodiment was that of *Brangaene*, by Frau Luger, though a quieter style of singing would have rendered it a more effective contrast to the proud and impulsive *Princess*. Herr Scheidemann, as *Kurwenal*, and Herr Wiegand, as *King Marke*, left nothing to be desired, and the greatest praise is due to Herr Richter for the excellence of the general performance. The work seemed to create a remarkable effect on the large audience. Complete silence reigned in the house from the beginning to the end of each Act, and no one stirred until the final fall of the curtain. This behaviour contrasted forcibly with that of ordinary operatic audiences, and testified to the power of genius as exemplified in this marvellous score. Beyond all question, "*Tristan und Isolde*" is Wagner's most stupendous effort, and, though familiarity is necessary in order fully to comprehend and appreciate it, an attentive listener can scarcely fail to be impressed by the immense dramatic force of the first Act, the surpassing beauty of the love duet, or the subtlety and pathos of the scene between the wounded *Tristan* and the faithful *Kurwenal*. The work was repeated at a *matinée* on the 10th ult.

We now come to the most important, but, unfortunately, the least satisfactory feature of the season—namely, the production of Dr. Villiers Stanford's tragic opera "*Savonarola*." The stars in their courses seem to fight against the cause of English opera. Mr. Mackenzie's "*Colomba*" has suffered this year, both at home and abroad, from a series of unfortunate circumstances, and the same unkind fate is pursuing another work equally representative, at any rate in design and scope. "*Savonarola*" was produced at Hamburg, on April 18, and appears to have met with considerable favour. There was reason for regret in the fact that the Opera was to be first heard in London in a foreign translation, but musicians probably said to themselves, "Better in German than not at all." Then came a crowd of adverse influences, against which war was sedulously waged, though, as the event proved, it would have been wiser to capitulate at discretion. Into the merits of the litigation between the publishers and the management it is not our purpose to enter. We have only to take note of the artistic results, which were disastrous enough. But the primary difficulty was the selection of a performer for the leading soprano part. It was first undertaken by Fräulein Boers, of Hanover, who was prevented by "indisposition" from coming to London. Next it was offered to Frau Waldmann-Leideritz, who failed to master it in the prescribed time. At last it was taken in hand by Fräulein Schaernack, a mezzo-soprano, who had rendered useful service in subsidiary parts during the season. Whether the dread of legal pains and penalties had anything to do with the unwillingness of the lady artists to appear in the Opera, or with the unwonted slowness of the entire company—band, chorus, and principals—in mastering their parts, cannot be said. But the performance was postponed again and again, and at last took place on the penultimate night of the season, Wednesday, the 9th ult. It is necessary to offer some remarks on the work itself, but they will be less comprehensive than would be the case were it possible to form a definite judgment on the merits of Dr. Stanford's score. Not only was there no opportunity of studying the music beforehand, but the audience could not obtain the English libretto, a state of things happily unprecedented. The author of the book is Mr. Gilbert A'Becket, whose literary ability and knowledge of stage effect has stood him in good stead, though he has not been sufficiently mindful of the advantages of contrast. In the Prologue there is an agonising farewell between two devoted lovers, and a dispute between two desperate rivals; in the first Act swords are drawn freely by the respective partisans of the great ecclesiastic and the Medici; in the second all is storm and stress throughout; and in the third the hero is led to the stake and the heroine dies of a broken heart. In this

sombre book there are some fine situations, and the artistic feeling which no doubt prevented Mr. A'Becket from introducing incongruous matter with the view of lightening the action, is commendable in itself. But the fact remains that in an Opera variety is a necessity, even if the genius of the composer be of the highest order. Dr. Stanford is one of those eager earnest workers to whom we owe what may be termed the renaissance of English music outside the Church. He is obviously of opinion—if his method in "*The Canterbury Pilgrims*" and in "*Savonarola*" may be accepted as evidence—that the English opera of the future must, to a large extent, exemplify the principles laid down in the Wagnerian music-drama. To a certain extent we are disposed to agree with him; but unfortunately he gives prominence to that which is least agreeable in the modern doctrines, while he refuses, or perhaps is unable, to avail himself of the methods whereby Wagner secured the requisite relief and contrast even in his most advanced works. As in "*The Canterbury Pilgrims*" there is a constant sense of striving and unrest even in the sentimental episodes, so in "*Savonarola*" we are weighed down by the unrelieved gloom of the subject and its musical illustration. It is necessary to speak with caution because our impressions are derived merely from one very indifferent performance. We are quite certain that with adequate exponents of the principal characters the love-duets in the Prologue and the second Act, the finely imagined close of the Prologue, and the climax of the Opera would be far more effective than they were at Covent Garden. The composer's use of a mediæval church melody to typify the great ecclesiastic is very skilful, and the religious music well written and impressive. Indeed, the musicianship throughout is of the highest order, but Dr. Stanford never rises to a striking peroration. Frequently he commences to scale a height, and then, like Alberich in "*The Niebelungs Ring*," he slips and slides back to the realms of dullness just when the glowing summit appears within reach. For the present we shall say no more concerning "*Savonarola*." If wise counsels had prevailed it would not have been produced under the existing conditions, for the performance was calculated to seriously injure the chances of the work being ultimately accepted by the English public. To enter into details is happily unnecessary. A more depressing evening has seldom been passed in an opera house, and we desire to blot it from memory as soon as possible. A repetition of "*Lohengrin*" brought the season to an end on the 11th ult., the house being again crowded in every part. Impartial discerners cannot fail to regret the errors which seriously injured the success of the undertaking and caused the enemies of German opera to blaspheme. In the interests of art it will be well for the experiment to be repeated, for, notwithstanding all shortcomings, it was pleasant to note the zeal and self-abnegation of the performers and the unwonted intelligence of the audiences. If Italian and German Opera be permitted to flourish side by side for a time, amateurs will recognise what is good in each and the result cannot fail to be beneficial even if it does not pave the way, as we think it would, for the establishment of lyric drama in the native tongue.

#### ROYAL ACADEMY OF MUSIC.

AN Orchestral Concert was given by the students of this Institution, on the afternoon of the 4th ult., at St. James's Hall, before a large audience. The most important of the students' compositions was a dramatic Scene, "*Saved from the Waters*," by Mr. F. Kilvington Hattersley, the solos in which were effectively rendered by Miss Marie Etherington and Mr. Musgrove Tufnail. There is much good writing in this piece both for voices and instruments, the great merit being that the ambition of the young composer never overrides his discretion. An orchestral Serenade, by Mr. C. L. Macpherson (Balfé Scholar), and a Bolero for violin, with orchestral accompaniment, by Mr. J. E. German, also evidenced not only the possession of decided talent on the part of their writers, but the result of good teaching on the part of their professors, and both works were warmly and most deservedly applauded. In the last-named piece the composer was also the solo executant. Amongst the instrumentalists we must award especial praise to Miss

Winifred Robinson for her performance of the "Andante" and "Allegro Molto Vivace," from Mendelssohn's Violin Concerto, the Andante, indeed, being exquisitely played. Miss Eleanor Rix in two movements from Schumann's Concertstück in G; Mr. E. H. Lemare in Walter Macfarren's Concertstück in E; and Mr. Gilbert R. Betjemann, in Reinecke's Concertstück in G minor, fully sustained the prestige of the Academy for high-class pianoforte playing, and Miss Augusta Arnold, Miss Kate Winifred Payne, and Mr. John Henry contributed vocal solos with much success, the Recitative "Be comforted" and Air "The Lord worketh wonders," from Handel's "Judas Maccabæus," by Mr. Henry, being remarkably well sung. The Concert was conducted by Mr. William Shakespeare with his usual care and intelligence.

#### MADAME SAINTON-DOLBY'S VOCAL ACADEMY.

THE second afternoon Concert of the pupils of Madame Sainton-Dolby's Vocal Academy was held at Steinway Hall, on the 3rd ult. On an occasion of this description the curiously disposed visitor does not feel called upon to criticise this or that shortcoming of style or execution on the part of individual performers—shortcomings which, doubtless, would have been previously recognised by the able leader of the Academy we speak of. His object probably would be, and at any rate it was ours, to obtain a general impression as to the effect of the training bestowed upon its pupils. Judging from the array of her disciples brought before our notice in the present Concert, we can only say that the system employed by Madame Dolby—though leaning, perhaps, too one-sidedly to the Italian school—must be an exceedingly good one. There were some few (very few) solos with English words included in the programme, the delivery of which suffered to some extent from indistinct diction. This remark, however, in no way applies to the choral portions of the selection, which, indeed, were most admirably rendered throughout, both as regards the enunciation of the words and the delicate shading of the tone. We refer more especially to the "Ave Maria" of Brahms and the charming choral trifles for female voices by A. C. Mackenzie, "Distant bells" and "Come, sisters, come," which elicited, most deservedly, the unanimous applause of the audience. M. Sainton ably conducted the choir.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

MOST of the music to be heard in Yorkshire just now is of an *al fresco* description. There is this month, however, one important exception—namely, the fourth annual Festival of the North-East Cathedral Choirs Association, which took place in the noble Minster at York, on the 10th ult. It was an event which attracted considerable attention among members of church choirs not only in the musical West Riding, but in North Yorkshire and Durham, from all which divisions came representative voices. Leaving out last year, in which the Festival was held at Ripon Cathedral, when some 350 only could be squeezed into the places assigned to the choir, there has been at no previous assembly anything like the number of singers who attended on this occasion. When Dr. Armes first produced his "St. John the Evangelist" at York, at the Festival of 1881, the choir numbered nearly 700; in the following year Dr. Bridge's "Mount Moriah" was sung by 620 voices, and Dr. Naylor's "Jeremiah," the work which formed the principal musical item of the service this year, was performed by more than 800 vocalists. This number included members of the Cathedral choirs of York, Durham, and Ripon, and of Church choirs at Scarborough, Hull, Dunnington, Selby, York, Leeds, Wakeford, Bradford, Dewsbury, Halifax, Houghton-le-Spring, Silksworth, Alnwick, and Barnard Castle. The choir was made up of 51 sopranos and 25 contraltos—all of whom were ladies who had volunteered their services; Cathedral and other trebles, 357; altos (boys and men), 86; tenors, 113; basses, 140; Cathedral song men, 29. The public interest which is taken in this comparatively new feature of music in the North was shown by the attendance of nearly 3,000 persons, all of whom found ample accommodation in the

spacious Minster. The music of the shortened form of service was as follows:—Processional hymn, "Hail, Festal day," Dr. P. Armes; Preces (throughout), Tallis; Psalm 150, Chant in D, Dr. Crow; Magnificat and Nunc dimittis in G minor, Purcell; Anthem (Cantata "Jeremiah"), Dr. Naylor. The Voluntaries selected by the Organist, Dr. Naylor, were an Interlude (one of the earliest productions of that very accomplished young composer, Mr. Algernon Ashton) and a well-known Theme, in A major, by Mr. F. W. Hird, the excellent Organist of All Souls' Church, Leeds. After the Benediction, Dr. Naylor played Handel's Fourth Concerto. That portion of the Festival to which, of course, those present looked forward with most interest was the new Cantata of the Organist of York Minster. In style "Jeremiah" is strictly ecclesiastical, and will probably (even if its composer had intended it should) never find its way into the concert-room. Dr. Naylor has written the Cantata exclusively for Cathedral or church use, and doubtless it will, in these quarters, be cordially welcomed. The book is the work of the Rev. John Ellerton, whose name will be familiar to most people who know anything about church hymns. The author divides the life of the Prophet into three parts—namely, "The call and return," "The relapse," and "The judgment and release." The subject is treated in twenty-six numbers, and there is an instrumental introduction to the first and second parts. It may be stated that the accompaniment is written solely for the organ, which is treated independently of the voices, and is prominent and effective. The music of *Jeremiah's* part is allotted to the bass, for which voice there are no less than ten numbers. Conspicuous among these are the solos "O that mine head," remarkable for its depth of emotional character and the ability with which it has been accompanied, and "Refrain thy voice from weeping," which serves to introduce the final chorus, "Sing with gladness." Beyond taking part in a duet, the tenor voice has no place in the solos which the work contains. On the other hand, the soprano and contralto parts are treated liberally and have allotted to them several of the finest numbers in the Cantata. One of the best examples is the contralto air "Be not afraid," a composition in three-four time, full of spirit, and contrasting strongly with the plaintive, even gloomy, character of many of the numbers. The choruses are invariably well written and broadly treated. The concluding chorus is a notable instance of the skill of Dr. Naylor, in the form of a fugue which is highly effective. The work generally is thoughtful and serious and reflects great credit on its composer. The Rev. Canon Hudson, successor of the Minster, was the conductor. The solos were distributed amongst the members of the three Cathedral Choirs. The Festival was a highly successful one.

#### MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

A LARGE and influential meeting of the Monday Popular Concerts Society was held in Bristol on the 2nd ult., when the musical affairs of the past and coming seasons were discussed at length. The state of the finances was shown to be not entirely satisfactory, for in spite of the large attendances at almost every Concert, the reserve fund has had to be drawn upon to the amount of about £30 to meet the expenses of the six Concerts that were given this year. Considering that the reserve fund amounts to more than £700, this may not appear very serious; still, it is a balance on the wrong side, and we hope that the citizens of Bristol will come forward in larger numbers as subscribers to the Society. The failure to meet expenses is no doubt due to the difficulty in finding efficient local musicians and the being obliged to engage several of the "points" from a distance. This obstacle can only be removed by the Concerts being steadily continued on a firm basis, and gradually many of the musical residents in the place, both professional and amateur, would anxiously seek to qualify themselves for an honourable position in their own orchestra. It has been decided to give nine Concerts during the coming season, and that for five of these, to take place before Christmas, the numbers in the band should be augmented, which arrangement will be continued for the remaining four, should the receipts justify the necessarily increased expenditure.



The annual meeting of the Bristol Musical Association was held in the Lesser Colston Hall, on the 15th ult., when an address was given by Mr. George Riseley on "Music in Bristol." After expressing his sincere thanks to the president—The Rev. J. M. Wilson, head master of Clifton College—for his kind interest in, and hearty support of, music in this city, he proceeded to deprecate the fact of having so continually to go out of Bristol for leading vocalists and instrumentalists to take part in their Concerts, and said surely there must be something wrong when in a city like this, with a quarter of a million inhabitants, they could count the number of solo vocalists upon the fingers of one hand. In the past ten years at least 600 voices had annually received some sort of training in the different musical societies of this city. Yet not one single vocalist had come forward from that large number to take a prominent position as a soloist available for concert work. The reason of failure he took to be this—that the means of education in music in this city had not advanced with the same strides with which the taste itself had advanced. It was the non-professional, or listening, element that was strong, and the professional, or performing, element that was weak. It was greatly to be deplored that in this city we had no system of education which gave a fair chance to native talent. The remedy seemed to lie in the establishment of a local school for music, where the art could be pursued as a serious study. He would suggest the formation of a complete local conservatoire, where every branch of the art could be taught. If carried out with spirit and energy it would command the respect and support of the West of England. After advocating this scheme warmly and at some length, Mr. Riseley concluded by hoping that the few suggestions he had made might be productive of some beneficial result to the cause of music in Bristol.

#### MUSIC AT THE TURIN EXHIBITION.

THREE years ago, at the National Exhibition held in Milan, it may be said that practically music was completely neglected. There was, it is true, a poor collection of instruments of our own make exhibited, but no thought was given either to operatic or concert music, nor was there any performance of new compositions. This year at Turin, not only is the splendid national exhibition a perfect success in all industrial departments, but to music has been assigned the post and importance to which it has a right in such an assembly of all the forces of the country. A special committee was appointed which has attended to the most important point of providing performances of musical compositions, for which the municipality of Turin subscribed an important sum. At Milan there was a gallery for the display of instruments but no hall for performances, and the Orchestral Society of La Scala, which gave a few Concerts at its own risk, had shortly to abandon them as the receipts did not cover the expenses. The Turin committee began by building a circular hall, which for elegance, architectural grace, richness of ornamentation and fittings, is one of the finest and is also one of the most frequented parts of the Exhibition. A commission was then formed to organise all musical entertainments, the principal being the performance of opera at the Teatro Regio, and orchestral Concerts in the hall of the Exhibition. The operatic season was divided into two periods—one for the opening and the other for the closing of the Exhibition. The first lasted through the month of May with two operas of the old style—"Favorita" and "Puritani"—by artists of high repute, an excellent orchestra led by Faccio, and a fine *mise en scène*. The singers are mostly known in London—Gayarre, tenor; Pasqua and Repeto Trisolini, *prime donne*; Battistini, baritone, and Silvestri, bass. These distinguished vocalists performed Donizetti's and Bellini's music in a remarkable manner, especially "I Puritani," in which I first heard Madame Repeto, whose lovely, sympathetic voice, united to an excellent method of singing, render her worthy of the name of "Diva," so often adopted by others of inferior merit. The second season, which will take place during September and October, will be a more important one than the first, as there will be ballet besides the opera, and the great attraction of a new Opera,

"Isaura di Provenza," composed expressly by Luigi Mancinelli, the celebrated leader of the orchestra and director of the Liceo Musicale of Bologna, and one of the most ardent apostles of Richard Wagner in Italy. For this Opera the services of the most eminent singers have been secured, amongst whom are the two leading stars—Tamagno and Pantaleoni. Theatrical music once perfectly organised at the Turin Exhibition, Concerts had to be thought of, and their success surpassed all hopes, splendid performances having been already given by the orchestras of Turin, Milan, Naples, and Bologna, to be followed by that of Rome. A noble competition and exemplary zeal on the part of the different directors in forming programmes of serious music, really classical and symphonic, met with constant patronage from a large number of people, who seemed to understand the beauties of music which had remained too long unknown or neglected, and even calumniated in Italy as being too obscure, difficult, and ineffably wearisome. The Turin orchestra, performing every Thursday in the large hall of the Exhibition, is the same that plays at the theatre, and Faccio has been engaged expressly to lead it during the whole time of the Exhibition, that is, from April to November. The other celebrated Italian orchestras went expressly to Turin to prove their merit, and therefore presented themselves with chosen and well studied programmes. The first to appear was the orchestra of La Scala at Milan, led by Faccio. It gave three splendid Concerts with immense success. It numbers 130 players. The best are the strings, remarkable for their precision, and more yet for a certain communicative fire which exercises on the Italian public an irresistible charm. This quality, however, interferes with the true style of interpretation, and in the choice of music too great a share is allotted to effect. For this reason the orchestra of La Scala has never yet performed an entire Symphony by Beethoven, but only the most effective numbers; for instance, the Scherzo of the Ninth, marvellously executed by it owned.

A truly serious, classical, elevated orchestra is that brought from Naples by Giuseppe Martucci. The complete and clamorous success it obtained was quite a revelation. Martucci is an extraordinary artist, who possesses to an eminent degree the three qualities of pianist, composer, and leader, excelling in all. He created the Neapolitan orchestra, and in a very few years brought it to a perfection that places it on a rank with the best foreign ones. In Germany, where some of his compositions have been published, Martucci is in high repute. When leading the orchestra he is most happy in the interpretation of classical authors, but more particularly in the works of Mozart, Beethoven, and of symphonic fragments by Wagner. At Turin he excited the greatest admiration by his perfect rendering of Mozart's Symphony in G minor, of that in C minor by Beethoven, and created decided enthusiasm with the marvellous "Waldweben," in Wagner's "Siegfried." Martucci was obliged to repeat this last piece in each of the three Concerts he gave. I heard the "Niebelungen" at Bayreuth, and I can certify that Martucci in this piece is in no way inferior to Hans Richter, who had the advantage of directing it under the immediate inspiration of its author. To give an idea of the serious way in which are made out the programmes of the Neapolitan orchestra, here is that of the last Concert given at Turin:—1. Schumann, Overture "Genoveva"; 2. Beethoven, Pastoral Symphony; 3. Boccherini, "Siciliana"; 4. Scarlatti, Allegro from the First Sonata; 5. Haydn, Minuetto; 6. Berlioz, "Danse des Sylphes" and Marche Hongroise; 7. Wagner, Overture "Tannhäuser." This programme contains a fine variety of styles, and Martucci found means to make Italian music shine in it, without the help of dance music or noisy overture. Scarlatti's Allegro is a true gem, in its primitive instrumental simplicity, so quaintly contrasting with Wagner's polyphony. In a second letter I will treat of the Bologna Orchestra, and of the exhibition of instruments, not a great credit to our national industry.

F. FILIPPI.

#### GOUNOD'S "REDEMPTION" AT TORONTO.

AT the second of the series of Semi-Centennial Celebration Concerts, given on the 3rd ult. by the Philharmonic Society, in the pavilion of the Horticultural Gardens,

Gounod's Trilogv was performed before an exceptionally large audience. "The work has been given," says the *Toronto Evening News*, "on two former occasions in this city by the Philharmonic Society, but never before in the Dominion has there been such a rendering of this, or perhaps any other Oratorio." Under the excellent conductorship of Mr. F. H. Torrington, both band and choir—the latter consisting of nearly five hundred voices—went with remarkable precision; and the solo singers—Miss Fanny Kellogg, Mrs. Petley, Miss Smith, Miss Berryman, Messrs. W. H. Courtney, Ivan E. Morawski, and Schuch—were thoroughly successful, the singing of Miss Kellogg in the solo "Ye Mountains" producing a thrilling effect. The *Toronto Mail* says: "The striking and colossal chorus 'Unfold ye portals everlasting' naturally elicited the greatest amount of applause, and Mr. Torrington had to refuse two or three demands for its repetition, but other of the choruses indicated just as much merit in the execution. The orchestra, which included the Mendelssohn Quintet Club and the pick of the professional talent of this city, Hamilton, and Montreal, was the most effective one that has yet sat in front of the Philharmonic chorus. The efficiency of the string section was proved in the fulness and beauty of its tone in the sustained and singing passages, its power in the fortes, and its brilliancy and precision in the descriptive music illustrating certain portions of the text."

At the conclusion of the performance Mr. Torrington was the recipient of a well-earned and enthusiastic demonstration of approval and congratulation from the chorus and orchestra.

#### OBITUARY.

IN Victor Massé, whose death, on the 5th ult., at Paris, we briefly record in our "Foreign Notes" to-day, French musical art has lost one of its most highly-gifted and sympathetic modern representatives. If retiring habits, and a singular modesty of character, not unmixed with conscious pride, have to some extent contributed in keeping his name less prominently before the public than might otherwise have been the case; his merit as a dramatic and specifically French composer is none the less great, and, moreover, is likely to endure for some generations to come. Indeed, we shall probably hear more about Massé's works now that he has passed away from amongst the living than ever we did during his lifetime. Although confined to his house, in the Avenue Frochot, for the last six years by a painful malady, the master continued to the last to work at his art; a Comic Opera, "La nuit de Cléopâtre," which he had but recently completed, bearing witness to this fact. Its contemplated production during the coming season at Paris will doubtless give the signal for a general revival of the numerous preceding works from the same gifted and original pen. Victor Massé was born on March 7, 1822, at Lorient. He entered the Paris Conservatoire in 1834, and soon became a distinguished pupil of that institution. Ten years later, in 1844, he was the successful competitor for the much-coveted Grand Prix de Rome. Since then Massé has written a number of lyrical stage works, the merits of some of which, at least, will suffice to hand down his name to posterity as worthy to be classed with those of a similar *genre* by Auber, Hérold, and Halévy. They may as well be enumerated in their complete chronological order—viz., "La Chanteuse voilée" (1850), "Galatée" (1852), "Les Noces de Jeannette" (1853), "La Fiancée du Diable" (1854), "Miss Fauvette" (1855), "Les Saisons" (1855), "La Reine Topaze" (1856), "Le Cousin de Méruvaux" (1857), "Les Chaises à porteurs" (1858), "La Fée Carabosse" (1859), "La Mule de Pedro" (1863), "Fior d'Aliza" (1866), "Le Fils du Brigadier" (1867), "Paul et Virginie" (1876), and the posthumous work already referred to, "La nuit de Cléopâtre" (1884). Massé was the successor of Auber in the musical section of the *Académie des Beaux Arts*, and was also a Knight of the Legion of Honour. In the latter capacity military honours were paid him at the grave, but in other respects, and in accordance with the explicit desire of the deceased composer, the funeral ceremonies, as such, were of the simplest kind, the modest master preferring to live, if so it might be, in the works he left

behind, rather than to be talked about for a short season in connection with the public honours which, but for his veto, would certainly have been bestowed upon that part of him which was perishable.

THE annual distribution of prizes to the students of the Royal Academy of Music—in consequence of the insufficient accommodation in the institution for the enormous number of persons interested in the proceedings—took place at St. James's Hall, on the 26th ult., Madame Sainton-Dolby presenting the awards, in place of the Countess of Dudley, who, through a domestic bereavement, was unable to attend. After an exceptionally fine rendering of Schubert's Serenade "Lightly creeping," by the female choir (the solo well sung by Miss Eleanor Rees), conducted by Mr. William Shakespeare, the Principal, Sir George Macfarren, in an eloquent introductory speech, dwelt especially upon the continued and rapidly increasing prosperity of the Academy, and exhorted those pupils who had not been fortunate enough to secure prizes to remember that earnest and willing work must eventually reward them for any little disappointments they may experience during their course of study. The following were the Memorial prizes: The Charles Lucas Silver Medal—Charles Stewart Macpherson. The Parepa-Rosa Gold Medal—Margaret Hoare. The Sterndale Bennett Prize (purse of ten guineas)—Dora Robinson. The Llewellyn Thomas Gold Medal—Marie Etherington. The Evill Prize (purse of ten guineas)—Walter Mackway. The Heathcote Long Prize (purse of ten guineas)—Alfred Izard. The Santley Prize (purse of ten guineas)—Agnes Serruys. The Bonamy Dobree Prize (purse of ten guineas)—William C. Hann. The following were the medals and awards in the female department: Certificates of Merit—Singing: Ehrenberg, Iggulden, Rees; Pianoforte: Bright, Gilder, Green, Lancelot, Latter, Mackness, Pamphilon, Sanderson; Violin: W. Robinson. Silver Medals—Harmony: Davenport, Gillington; Singing: Arnold, Booth, Bocquet, Dwellley, Eddison, Etherington, Fenn, Harrison, Hoare, McKrill, Payne, Russell, Watkis; Pianoforte: Boyce, Bull, Knight, E. Münster, Rig, A. Robinson, D. Robinson, Samuelson, Stephenson, Young; Organ: Green; Harp: Jones. Bronze Medals—Harmony: Rose; Singing: Armfield, Bishop, Bissill, Bolton, Chapuy, Clarke, Collins, Greville, James, Johnson, Maclure, Moon, Morewood, Osman, Parry, Rayner, Rayner, Rennie, Serruys, Sneddon, St. Clair, Stevenson, Taylor, Warburton, Winn; Pianoforte: Chandler, Garland, Geddes, Hann, Harris, Heal, James, Kingston, Mason, Mopsey, Osborne, Payne, Pinwill, Rennie, Scanlan, Serruys, Surville, Taylor, Webb; Organ: Robinson; Violin: Girardot, Titterton, Warren; Harp: Audain, Davies; Sight Singing: Abel, Ball, Bishop, Bright, Raymond, Mopsey, Münster, Serruys; Elocution: Stevenson. In the Male Department the awards were as under: Certificates of Merit—Harmony: Macpherson, Prout; Singing: Tufnail, Williams; Pianoforte: Kiver, Knott, Reddie; Organ: Lake; Violin: Richardson. Silver Medals—Harmony: Baker, Briant, Hattersley, Metcalfe, Wilkes; Singing: Barker, Copland, Cundy, Edwardes, Henry, Jones, Morgan; Pianoforte: Fox, Gwyn, Norton; Organ: Tonking, Wilkes; Violin: German, Hann, Newton; Violoncello: Burton. Bronze Medals—Harmony: Fowles, German; Singing: Davis, Harley, Moss, Spicer; Pianoforte: Betjemann, Fison, Fowles, Gostelow, Kipps, Powell, Robinson, Ward; Organ: Godfrey, Slater; Violin: James, Marriott, Moore; Violoncello: Burnett Cooke, Gill; Sight Singing: Godfrey, Fowles; Elocution: Moss. For languages, books were awarded to Miss Haldane (French) and Miss Richardson (Italian); for violist playing, a violin bow was presented to Mr. Hann; and commendations were given to a large number of students in both departments.

WE regret to record the death of Mr. H. Edmond Holt Organist and Choirmaster of St. Mary's Wesleyan Chapel Truro, which took place on the 5th ult. Mr. Holt was music-master of the Wesleyan College, and his masterly performances on the Concert Hall organ will be long remembered. His funeral was attended by a large number of the Wesleyan body and the organists of several chapel in the city.

# While the earth remaineth.

Gen. viii. 22; Psalms lxxvi. 1,  
lxxv. 10-11, lxxviii. 32.

## HARVEST ANTHEM.

Composed by BERTHOLD TOURS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Maestoso.*

ORGAN.  
♩ = 54.

*f e pesante.*

*Ped.*

*ff*

CHORUS.  
TENOR. *Quasi Recit.*

BASS. *Quasi Recit.*

While the earth re - main - eth, seed - time and har - vest, and cold and heat,

While the earth re - main - eth, seed - time and har - vest, and cold and heat,

*molto ritard. . . a tempo.*

and summer and win - ter, and day and night shall not . . . cease.

*molto ritard. . . a tempo.*

and summer and win - ter, and day and night shall not . . . cease.

*molto ritard. . . a tempo.*

*poco accelerando.*

SOPRANO.

*poco rit.*

*Allegro con spirito.*

ALTO.

O be joy-ful in God, O be joy-ful, all ye lands, O be joy-ful in

TENOR.

BASS.

*poco rit.*

*Allegro con spirito.* ♩ = 96.

God, O be joy-ful, all ye lands: sing prais-es un-to the ho-nour, sing prais-es, sing  
the ho-nour of His

prais-es, sing prais-es un-to the honour, the ho-nour of His Name, sing prais-es,

ho-nour, to the ho-nour of His Name, make His praise . . . to be glo-ri-ous, make His

praise . . . to be glo - rious, to be glo - ri - ous,  
glo - rious, make His praise to be

make His praise to be glo - rious, to be glo - rious, to be  
glo - rious, to be glo - rious, to be glo - rious, to be

do . . . glo - rious, O be joy - ful in God, O be joy - ful, all ye lands, O be joy - - ful, O be

joy - - ful, O be joy - ful, O be joy - ful, be joy - ful, all . . . ye lands.



*Andante.*

*mf* *poco rall.* *p* *Man.*

*Adagio sostenuto. ♩ = 56.*  
 TENOR SOLO. *tranquillo.*

The ri - ver of God is full . . of wa - ter ; . . Thou pre-par-est their

*p* *mf* *a piacere.* *p*

corn, for so Thou pro-vid-est the earth, for so . . Thou pro-

*p* *colla voce.*

*a tempo.* *p* *a tempo.*

vid - est the earth. Thou wa-ter - est her fur - rows,

*dim.* *pp* *Man.* *Ped.*

Thou send - est rain in-to the lit-tle val-leys there-of, in - to the lit-tle val - leys there-

*pp* *pp* *poco rit.* *poco rit.*

*a tempo.* *poco rall.* *p* *a tempo.* *poco*

of *a tempo.* *poco rall.* Thou mak-est it soft with the *poco*

*dolce.* *dim.* *p*



*cres.* *mf* *pp*

drops of rain, thou mak-est it soft . . with the drops of rain,

*cres.* *p* *pp*

and bless-est the in-crease of it, and bless-est the

*p* *pp*

in-crease, the in-crease of it. . .

*pp* *dim.* *pp* *poco rit.*

**Moderato. CHORUS. SOPRANO.** *cres- cen- do. . .*

Sing un- to God, sing un- to God, O ye kingdoms of the

**ALTO.** *cres- cen- do. . .*

Sing un- to God, sing un- to God, O ye kingdoms of the

**TENOR.** *cres- cen- do. . .*

Sing un- to God, sing un- to God, O ye kingdoms of the

**BASS.** *cres- cen- do. . .*

Sing un- to God, sing un- to God, O ye kingdoms of the

**Moderato.**  $\text{♩} = 104.$

*mf* *cres- cen- do. . .*

*senza Ped.*

*f* *ff* *rall.* *Allegro risoluto.*

earth, . . . sing un - to God, O ye kingdoms of the earth: sing praises to the

earth, . . . sing un - to God, O ye kingdoms of the earth: sing praises to the

earth, . . . sing un - to God, O ye kingdoms of the earth:

earth, . . . sing un - to God, O ye kingdoms of the earth: sing prais-es to the

*f* *ff* *rall.* *Allegro risoluto.*  $\text{♩} = 84.$

*Ped.*

Lord, sing prais-es to the Lord, O sing prais - es, sing prais - es, sing prais-es to the

Lord, sing prais-es to the Lord, O sing prais - es, sing prais - es, sing prais-es to the

sing prais-es to the Lord, O sing, . . . sing prais - es, sing prais-es to the

Lord, sing praises to the Lord, O sing, . . . sing prais - es to the

Lord, sing prais-es to the Lord, sing praises to the Lord, O sing prais -

Lord, sing prais-es to the Lord, sing praises to the Lord,

Lord, sing prais - es, sing prais

Lord, sing praises to the Lord, sing prais-es to the Lord, sing prais

*cres* - es, O sing prais - es, sing praises to the Lord, sing praises to the  
*cres* sing prais - es, sing praises to the Lord, sing praises to the  
*cres* - es, sing prais - es, sing prais - es to the Lord, sing praises to the  
*cres* - es, sing prais - es, sing prais - es to the Lord, sing praises to the  
*cres* - es, sing prais - es, sing prais - es to the Lord, sing praises to the  
*cres* - es, sing prais - es, sing prais - es to the Lord, sing praises to the

*ff* Lord, sing un - to God, sing un - to God, sing un - to God, to God, . . .  
*ff* Lord, sing un - to God, sing un - to God, sing un - to God, to God . . .  
*ff* Lord, sing un - to God, sing un - to God, sing un - to God, to God, . . .  
*ff* Lord, sing un - to God, sing un - to God, sing un - to God, to God, . . .  
*ff* Lord, sing un - to God, sing un - to God, sing un - to God, to God, . . .  
*ff* Lord, sing un - to God, sing un - to God, sing un - to God, to God, . . .

*allargando.* *fff*

*a tempo.* *ff* sing un - to God, sing un - to God, O sing . . . prais - es to the  
*ff* sing un - to God, sing un - to God, O sing . . . prais - es to the  
*ff* sing un - to God, sing un - to God, O sing . . . prais - es to the  
*ff* O sing, . . . O sing, . . . O sing . . . prais - es to the  
*ff a tempo.*

SOLO. *tranquillo.*

Lord. Sing un - to God, O ye kingdoms of the earth, O sing prais - es, sing prais - es un -

SOLO. *tranquillo.*

Lord. Sing un - to God, O ye kingdoms of the earth, O sing prais - es, sing prais - es un -

SOLO. *tranquillo.*

Lord. Sing un - to God, O ye kingdoms of the earth, O sing prais - es, sing prais - es un -

SOLO. *tranquillo.*

Lord. Sing un - to God, O ye kingdoms of the earth, O sing prais - es, sing prais - es un -

*p* (Voices alone.)

CHORUS. *marcato.*

- to the Lord. Sing un - to God, O ye kingdoms of the earth, O sing prais - es, sing

CHORUS. *marcato.*

- to the Lord. Sing un - to God, O ye kingdoms of the earth, O sing prais - es, sing

CHORUS. *marcato.*

- to the Lord. Sing un - to God, O ye kingdoms of the earth, O sing prais - es, sing

CHORUS. *marcato.*

- to the Lord. Sing un - to God, O ye kingdoms of the earth, O sing prais - es, sing

Org. *marcato.*

*rit.* prais-es un - to . . . the Lord, . . . sing un - to God, . . . sing un - to God.

*rit.* prais-es un - to . . . the Lord, . . . sing un - to God, . . . sing un - to God.

*rit.* prais-es un - to . . . the Lord, . . . sing un - to God, . . . sing un - to God.

*rit.* prais-es un - to . . . the Lord, . . . sing un - to God, . . . sing un - to God.

*rit.* prais-es un - to . . . the Lord, . . . sing un - to God, . . . sing un - to God.

*Meno mosso.* *rall.*

OWING to the exertions of the authorities of Beverley Minister, and to the liberality of a private gentleman (a native and non-resident of Beverley), this noble Church will shortly possess an organ which will favourably compare with the magnificent instruments just built by Messrs. Hill for Westminster Abbey and Lichfield Cathedral. As regards mechanism, sound-boards, bellows, &c., the organ will be entirely new, but will contain the original pipes of Snetzler's existing work (A.D. 1761), carefully preserved and augmented by numerous new stops of importance. The additions consist chiefly of a new solo manual, comprising, among other registers, two tubas of sixteen feet and eight feet pitch, a grand swell of seventeen stops, and a pedal of large resources. The solo, swell, and pedal organs being placed at the southern extremity of the screen, beneath the Choir arches, will have a tubular pneumatic connection with the Organist, who will sit at his console on the screen. The great and choir organs will be also on the screen, though kept very low, in deference to those who wish to preserve the "vista" unimpaired. Every stop in the organ is "throughout" except the Vox Angelica, which can extend only to tenor C. All the three stopped diapasons (by Snetzler) are of metal, and of beautiful tone. The organ will be erected and ready for use before the autumn. Subjoined is the specification:—

SOLO ORGAN, CC TO A.		Feet	
1	Hohl Flute ... wood	8	34 Twelfth ... metal
2	Lieblich Flute ... metal	4	35 Fifteenth ... "
3	Flageolet ... wood	8	36 Sesquialtera (3 ranks) ... "
4	Orchestral Oboe ... "	8	37 Mixture (4 ranks) ... "
5	Vox Humana ... metal	8	38 Grand Posaune ... metal
6	Cor Anglica ... "	8	39 Clarion ... "
7	Tuba Mirabilis ... "	16	
8	Tuba Mirabilis ... "	8	
SWELL ORGAN, CC TO A.			
9	Bourdon ... wood	16	
10	Open Diapason ... metal	8	
11	Stopped Diapason ... "	8	
12	Gemshorn ... "	8	
13	Keraulophon ... "	8	
14	Vox Angelica ... "	8	
15	Celestina ... wood	4	
16	Gemshorn ... metal	4	
17	Principal ... "	4	
18	Nazard ... "	3	
19	Fifteenth ... "	2	
20	Sesquialtera (4 ranks) ... "	16	
21	Double Bassoon ... metal	16	
22	Oboe ... "	8	
23	Horn ... "	8	
24	Trumpet ... "	8	
25	Clarion ... "	4	
GREAT ORGAN, CC TO A.			
26	Double Open Diapason	metal 16	
27	Open Diapason, No. 1	" 8	
28	Open Diapason, No. 2	" 8	
29	Open Diapason, No. 3	" 8	
30	Stopped Diapason	" 8	
31	Clarebelle	... wood 8	
32	Wald Flute	... 4	
33	Principal	... metal 4	
CHOIR ORGAN, CC TO A.			
40	Open Diapason	... metal 8	
41	Stopped Diapason	... " 8	
42	Dulciana	... " 8	
43	Gamba	... " 8	
44	Flute	... wood 4	
45	Principal	... metal 4	
46	Fifteenth	... " 2	
47	Sesquialtera (3 ranks)	... " 2	
48	Cremona	... metal 8	
PEDAL ORGAN, CCCC TO F.			
49	Double Open Diapason	wood 32	
50	Open Diapason	... " 16	
51	Violone	... metal 16	
52	Violoncello	... wood 8	
53	Bass Flute	... " 8	
54	Principal	... metal 8	
55	Fifteenth	... " 4	
56	Grand Posaune	... " 16	
COUPLERS.			
57	Solo to Great.		
58	Solo to Pedal.		
59	Swell to Great.		
60	Swell Octave.		
61	Swell to Choir.		
62	Swell to Pedal.		
63	Choir to Great Sub-8ve.		
64	Choir to Pedal.		
65	Great to Pedal.		

The wind is supplied by means of a gas-engine. Every stop in the pedal organ is of the largest scale, and runs throughout, the grand posauene, sixteen feet (length), being heavily winded. Nos. 7 and 8, and 38 and 39 are also heavily winded. The swell is a remarkably fine one. There are numerous composition-pedals.

ON Thursday, the 17th ult., Miss Gertrude Griswold, of the Royal Italian Opera, Covent Garden, gave a Morning Concert, at 29, Chesham Place, Belgrave Square, the residence of Sir Sydney and Lady Waterlow. Miss Griswold was supported by Miss Lena Little (contralto), Miss Amina Goodwin (pianist), and Herr Kornfeld (violinist). The conductors were Sir Julius Benedict, Mr. W. Ganz, and Signor Tosti. Miss Griswold sang with great effect a recitative and air from "Mireille," by Gounod; and amongst several other songs gave "Mondnacht," by Schumann, and "Ungeduld," by Schubert. In two English songs, by Mr. Cowen, she was accompanied by the composer. The room was quite full, and the Concert was a complete success. Amongst the audience were many ladies and gentlemen from the United States. Sir Arthur Sullivan was present, with several other persons distinguished in the literary and musical world in London.

SIR JULIUS BENEDICT gave a Lecture on "Pianoforte Playing" to the pupils of the Norwood, Streatham and Dulwich School of Music in the Institute, Knight's Hill, on the 22nd ult., after the Examination, conducted by him. The lecturer, who was introduced by Dr. Sloman, Principal of the school, after speaking in high terms of the talent exhibited during the Examination, said:—"Never had there been such visible and gratifying progress in the art of playing on the pianoforte as during the last fifty years. When he (Sir Julius) first came into the musical world, the music which was practised and performed in the drawing-rooms of society was of the fimsiest and most unsatisfactory kind. There were arrangements put together just to allow some little Miss, who had had very little instruction, to shine at evening parties, and the moment the pianoforte was opened was the signal for general conversation. The progress since then had been astonishing, and in the classes and institutes that had sprung up in the outskirts of London there was to be found a teaching which gave promise of great future excellence. He was delighted to find that in Dr. Sloman they had a very able and experienced guide, who was ready to seize on anything which should raise the art he practised so well. On that occasion he might perhaps make a few remarks on what he considered the most difficult art of all—the art of music. Music had always been considered a kind of pastime not intended to have any serious hours sacrificed to it. It was considered much inferior to drawing and painting. But music, in his opinion, was one of the most Divine and lovable of all the arts, and quite worthy of the studious care and attention which it was thought necessary to devote to other things. They would not any of them wish a large assembly to hear them in their practice on the pianoforte, their hurrying over the pieces, and their reckless rushing over the keys. Let them say to themselves—'Let me play as if I had an auditory of twenty or thirty people, and do my very best.' What was the secret of practice? It was that they were not to go too fast, they were not to attempt masterly efforts that they could not deal with effectually; but they were to have patience to learn and to investigate. They should read their music honestly through, and understand all its features, before they attempted to play it. Go over the same ground again and again until they gradually reached perfection. The secret of all the successes achieved by our great musical notables, living or dead, was the hard, might we say, unforgetting study they gave to their practice, which nothing was allowed to interfere with, and the admiration they had for the great masters, which they wished to increase in the minds of the public by their perfect performance of their productions." After the lecture the students of the school gave with much ability a short selection of vocal and instrumental pieces.

MR. JOSEPH SIMS WARNER, who, thirty years ago (as churchwarden and honorary choir-master of St. Phillip's Church), established the Choral Service and the first surpliced choir in the town of Sheffield, died very suddenly on the 8th ultimo, at Stamford, where he had been staying during the previous week. The late Mr. Warner was well known in most of our English Cathedrals owing to the great interest which he invariably took in all matters affecting Church Music. It is said that nothing so much pleased him as to be the means of helping on in the profession any young person in whom he recognised the possession of a talent for music, and many a musician whose name is now well known in the world owes his success in life to the introduction and personal influence of the deceased gentleman.

THE second Annual Report of the Insurance Musical Society of London announces that, in consequence of the unsatisfactory attendance at the practices, it has been found impossible to form an orchestra. Six Concerts, however, were given by the Society last season, the instrumental performances in which were limited to solos and concerted pieces; and the Committee expresses a hope that the same number may take place during the season 1884-5. The report pays a well-merited tribute to Mr. J. W. Case, the Musical Director, for his valuable services, and also to the Hon. Secretary, Mr. George C. Morant.



Two lectures, by Mr. Moncure D. Conway, M.A., and Mr. Charles Dowdeswell respectively, and a dramatic reading by Miss Alma Murray, have been given during the month on behalf of the London branch of the United Richard Wagner Society of Germany at the town residence of the President, the Earl of Dysart. The first lecture, which took place on the 1st ult., was entitled "Wagner and the Supernaturalism of Art." Mr. Conway passed in rapid review the whole of the Wagnerian music dramas, and pointed out the inner significances abounding in each work. Wagnerism was born of the new spiritual life which distinguishes our age, and if all the faults of hypercriticism were admitted, the question would still remain, Was Wagner's aim a right aim, his intention one related to a higher order of things? Wagner had invented an organ able to combine high poetry with high music into an artistic expression, which neither alone had attained or could possibly attain. The supernaturalism in Wagner's dramas was attained by the aid of the music, which made weird things significant, and carried the gods, gnomes, and heroes of myth beyond the criticism of realism and science, and gave them perfect freedom of creation in their own sphere. One fault common to both music and poetry was found, and that was, they were too tragical. Nature being so full of tragedies, Art, for that very reason, ought not to be. Wagner's libretti, said Mr. Conway, are great European poems, themes not surpassed by the greatest selected by Shakespeare and Goethe. They stand in relation to Europe as Alcestis, Agamemnon, &c., did to Greece, and they have been treated with a genius of interpretation worthy of them. Mr. Dowdeswell's lecture upon "Lohengrin" and "Tristan und Isolde," took place on the 7th ult., and was illustrated with vocal and instrumental excerpts from the above-named works by amateur members of the Society, and Professor Jeffery, U.S.A. There was a numerous attendance. The lecturer entered into an elaborate definition of the music-drama, contrasting it, from all its points of view, with the older forms of opera. The *raison d'être* of the *Leitmotiv* and the *Melos* were explained, and the reasons of Wagner's conviction that myth was the ideal subject-matter for the poet were elucidated by the quotation of passages from his letters. The plots of each of the two dramas above named were briefly sketched, and when speaking of "Tristan und Isolde," Mr. Dowdeswell expressed his belief as to its supreme importance and beauty. Miss Alma Murray's Reading, on the 21st ult., was interspersed with pianoforte music by Professor Jeffery. The Readings comprised extracts from the plays of Shakespeare, and Wagner's "Walkure," "Götterdämmerung," and "Tristan," from Mr. Alfred Forman's translations. The music was taken exclusively from Wagner's works.

AN interesting sale of presentation rings, ivory bâtons, and other pieces of bijouterie, the property of the late Sir Michael Costa, took place on the 23rd ult., at the Rooms of Messrs. Christie, Manson, and Woods, the following being the most noticeable items:—An ivory bâton, carved with dragons and flowers, with chased gold top, inscribed "From Sims Reeves to Michl. Costa, Esq., in remembrance of the Birmingham Festival, September, 1852," £8; another ivory bâton, with chased gold top set with turquoises, £4; a gold snake ring, with a brilliant, inscribed "Augustus Frederick, March 11, 1832," £6 ros.; a massive gold ring, with chased shoulders, enamelled in colours, engraved with the Royal Albert Hall, presented by Her Majesty's Commissioners, £9; portrait of Handel, a miniature case with gold shield and inscription, "Presented by the Sacred Harmonic Society, 1852," £7 5s.; three bronze medals, Crystal Palace, 1854, in morocco case, 19s.; and gold medal of the Emperor of Germany, inscribed "Prinz von Preussen," 1858, £3 17s. 6d.

ALL who desire that the Philharmonic Society should maintain its character for recognising the claims of the representative composers of the world will be glad to hear that Herr Anton Dvorák has been elected an Honorary Member of the Society. As it was in response to an invitation from this time-honoured institution that he visited England, we are certain that Herr Dvorák will accept this compliment not only as a tribute to his genius as an artist, but to his urbane and kindly nature as a man.

A SPECIAL Service of Praise (to quote from the papers distributed throughout the church) was held at St. Peter's Church, Eaton Square, on Thursday afternoon, the 3rd ult., one of the days falling within the octave of the Feast of Peter. The service consisted of the shortened form of evensong (without processions), the Church choir being augmented for the occasion and receiving the assistance not only of the organ but of a good orchestra of about fifty performers; this augmentation, however, being confined to the adult (*i.e.*, the alto, tenor, and bass) parts, resulted in the trebles, although highly commendable in themselves, appearing at times to be somewhat overweighted. For the Magnificat, Dr. Martin's setting in A was selected, and in this less success was achieved than in the anthem, of which we have to speak hereafter; the slower movements were marred by being taken decidedly too quickly, whilst, in the somewhat frequent changes of time, neither band, choir, nor conductor seemed altogether in perfect accord. It is only fair, however, to add that these blemishes were rendered decidedly more noticeable by the distinct success which attended the performance of the Anthem, a comprehensive selection from Mendelssohn's St. Paul, the numbers of the oratorio actually given being the Overture, No. 3, Nos. 12 to 22, and 34 to the end. Of this portion of the Festival we can say nothing better than that, with one exception, it was really good and satisfactory in all ways; the solos were taken by Master Fidge (treble), Mr. Lewis (tenor), both members of the choir of the church, and Mr. Pownall (bass), but when all did well it would be an invidious task to particularise. We cannot, however, pass without protest the omission of all but the last page of the chorus "O great is the depth." Had the very short space of time saved thereby been an absolute necessity, it would have been equally well effected by omitting the *whole* of some subsequent number, say the Gentile chorus; but such a course as that adopted partakes less of the character of selection than of that of mutilation, and should not be imitated, nor passed without protest. Apart from this, much credit is due to Mr. Sergison, the Organist of the church, who conducted, and to Dr. Bridge for his judicious organ accompaniments. Considering the evident amount of pains which had been bestowed on the Festival, we were sorry to see so small a congregation; but at least this absence of the unappreciative conduced all the more to the greater comfort of those who were present.

ON the last day of the Floral Fête, given at the Duke of Wellington's Riding School, at Knightsbridge, on Tuesday, Wednesday, and Thursday, the 1st, 2nd, and 3rd ult., the programme was entirely devoted to music, the opening ceremony being under the direction of Sir Julius Benedict. At two o'clock the Prince's Band, under the able direction of Mr. Edward Terry, Organist of St. James's Church, Camberwell, played a capital selection of music, after which a Chamber Concert was given, conducted by Mr. Sidney Naylor. The artists were Madame Frickenhaus, Herren Josef Ludwig and George Ritter. This was followed at 4.30 by a grand Concert, under the direction of Signor Romili and Mr. Osborne Williams. Among the artists who gave their services at this Concert were Lady Benedict, Mdle. Bertha Brousil, Miss Beata Francis, Miss Annie Marriott, M. J. Adolphe Brousil, Mr. Walter Clifford, Mr. Dalgetty Henderson, and many others. At 6.30 there were musical sketches by Mr. Eric Lewis (Savoy Theatre), assisted by Mdle. Adelina Dinelli, the talented violinist; this latter artist also taking part in the Ballad Concert at 7.30, conducted by Mr. Edward Terry, at which the following artists assisted:—Mrs. Lindsay Browne, Misses Edith Phillips, Kitty Berger, Emily Dones, Messrs. Harpe Kearton, Stanley Smith, and an excellent vocal quartet.

THE members of the Grosvenor Choral Society held their 149th Monthly Concert at the Grosvenor Hall, on Friday, the 18th ult. Cowen's "Rose Maiden" was performed in the first part, the solos being taken by Mrs. Luff, Miss Florence Hartley, Mr. T. P. Frame, and Mr. Frederick Williams; Mr. Marcellus Higgs presided at the pianoforte. The second part consisted of a miscellaneous selection; solos were contributed by Miss Madeline Kelly and Mr. Atherton Furlong. The part music was well rendered. Miss Florence Hartley accompanied, and Mr. David Woodhouse conducted.



THE Annual Prize Festival of the Royal Normal College and Academy of Music for the Blind was held at the Crystal Palace, on the 19th ult. The proceedings commenced with a Concert, given in the Opera Theatre, by the blind students in combination with the Crystal Palace orchestra. The programme included Schumann's Concerto in A, admirably played by Mr. A. Hollins, and well accompanied by the orchestra. A great success was achieved by Mr. F. Turner and Mr. T. Perks in the performance of "Variations on a Beethoven Theme," composed by Saint-Saëns for two pianofortes, the *ensemble* of the pianists being perfect. The vocal music included several unaccompanied madrigals and part-songs, in which the students, as on previous occasions, showed that their training enabled them to distance all competitors in this branch of music. Solos were contributed by Miss Campbell, Miss M. Reece, Mr. White, Mr. Atkinson, and Mr. Moncur, all with excellent taste and style. After the Concert a gymnastic display in the central transept, by the blind pupils, excited admiration and astonishment. Few of the spectators were prepared to expect such emphatic evidence of careful physical development. The prizes were distributed by the Right Hon. A. J. Mundella, M.P., who passed a well deserved eulogium on the pupils and professors of the College, and expressed a hope that before long it would be ten times larger than at present.

We have been requested to publish the following:— "To H. Lawrence Harris, Esq., Secretary of the Music Publishers' Association: June 30, 1884. Sir,—I desire to express my great regret for having imported from America and sold in this country, without the licence of the owners of the copyright, various musical compositions, including the following: 'What are the wild waves saying,' 'First love waltz,' 'Torpedo and the whale,' 'Soon the bride,' 'Sunshine of life,' 'The virtuous gardener,' 'All on account of Eliza,' 'Self-made knight,' 'Love, love, love,' 'Charity girls' chorus,' Giroflé-Girofla waltzes. Being ignorant of the law of copyright I was not aware that I was doing wrong in selling the music which was arranged for the *Banjo*. I undertake to discontinue the sale of any such copyright works, and wish to express my thanks to the proprietors of the copyright therein for accepting a contribution of £5 towards the funds of the Music Publishers' Association instead of taking legal proceedings against me.—Yours sincerely, J. E. BREWSTER, The American Banjo Studio, 20, Oxford Street, W."

THE annual General Meeting of the Kensington Orchestral and Choral Society was held at the Kensington School of Music, Cromwell Road, on Friday evening, the 18th ult., Major Flower taking the chair in the unavoidable absence of Mr. Alfred Sacré, one of the vice-presidents. The hon. secretary, Mr. Granville D. Gordon, read the annual Report, which showed that during the past season a series of musical evenings had been given, and three very successful public Concerts at the Kensington Town Hall, when the following works were performed:—Mr. Gaul's "The Holy City," Mr. Caldicott's Cantata "The Widow of Nain," and "The Creation." In the course of the Report several important changes in the constitution of the Society, suggested by the committee, were put to the vote and unanimously adopted. The Chairman proposed a vote of thanks to Mr. Buels, the Conductor of the Society, remarking that the members could not fail to appreciate the ability and patience displayed by him at the practices and Concerts. This was carried, and Mr. Buels made a suitable reply.

THE Association called the "Greenwich Choral and Orchestral Union," recently established for the advancement of musical education and the improvement of singing in places of worship in the district, gave a Members' Concert, in the St. Alphege Mission Room, on Thursday evening, the 3rd ult. The programme, which was miscellaneous, was well rendered. The solo vocalists were Mrs. J. E. Batchelor, Mrs. G. S. Criswick, Miss A. Earle, Mr. A. Bunker, Mr. Blenkhorn, and Mr. Smart; solo violin, Mr. Turner. Mr. J. E. Batchelor presided at the pianoforte, and Mr. Ducker conducted. The Concert was under the presidency of the Vicar of Greenwich, the Rev. Brooke Lambert, M.A., B.C.L.

THE second examination for the degree of Bachelor in Music at the University of Oxford will commence on Tuesday, October 14, at 10 a.m., in the schools. In addition to the usual subjects there will be required a critical knowledge of the full scores of Handel's Oratorio "Judas Maccabæus" and Mendelssohn's "Otetto." Candidates are required to bring the scores with them. The examination for the degree of Doctor in Music will commence at the same time and place as the above. Each of the above examinations will occupy at least two days. Candidates whose exercises have been approved, and who propose to offer themselves for either of these examinations, are required to give in their names to Mr. George Parker, the clerk of the schools, on or before October 1, to pay the statutable fee of £2, and to exhibit their "Testamur" of having passed the previous examination.

THE Midsummer examinations of the College of Organists were held on the 8th, 9th, and 10th ult., the examiners being Dr. Bridge, Dr. C. J. Frost, Dr. F. E. Gladstone, Dr. G. C. Martin, Mr. J. Higgs, Mus. Bac., and Mr. Thomas Wingham. The following gentlemen satisfied the examiners for the A.C.O. diploma: A. Boyse, Brighton; G. C. Dawson, Aberdeen; E. DREWETT, Clapton; T. J. DUDENEY, Taunton; F. L. DUNKLEY, Wandsworth; W. E. ELLEN, Taunton; J. FIRTH, Shirley; J. F. FRICKER, Swansea; G. H. MORETON, Devonport; W. F. SCHWIER, Barnet; E. H. SMITH, Faversham; E. THORNLEY, Mottram; R. J. VOSPER, Clifton; J. WALSH, Uxbridge; and B. V. WESTBROOK, Lewisham; and the following for the F.C.O. diploma: R. BRYANT, Kennington; F. BUTLER, jun., Brighton; A. H. COLLIER, Mus. Bac., Elgin; C. E. MELVILLE, Leeds; A. W. PARSONS, Leicester; and R. F. TYLER, Tunbridge Wells.

ON St. John the Baptist's Day a special Choir Festival was held at St. John's Church, Angell Town, Brixton, on which occasion the Choir of the Church was considerably augmented. The music included Dr. Stainer's Evening Service in A, "Great is our Lord" (Sterndale Bennett), and "Sing a song of praise" (Stainer). The Rev. J. F. Green, of St. Mary's, Westminster, intoned the service, and the Rev. F. Relton, of St. Luke's, Chelsea, preached an eloquent and appropriate Sermon from the text "Let everything that hath breath, praise the Lord." Mr. W. J. Winbolt, Organist and Choirmaster of the Church, who had the entire management of the Festival, presided at the organ, and played as a concluding voluntary Salome's Grand Chœur in A.

It has been felt by many members of the musical profession that the services of Mr. James Peck, who, for more than forty years acted as chief clerk to the late Sacred Harmonic Society, should not be allowed to pass by unnoticed. An influential Committee, with Mr. Santley as Chairman and Mr. Lewis Thomas as Secretary, has therefore been formed for the purpose of raising a fund to be applied to Mr. Peck's benefit, and from the fact of his advanced age rendering it very difficult for him to engage in a new sphere of duties, and considering the valuable aid he rendered towards the success of the late Society's performances, it is hoped that a substantial sum may be forthcoming as the result of this appeal. Subscriptions may be sent to the Treasurer, Mr. Henry Littleton, 1, Berners Street, W., or to any member of the Committee.

THE Society of Science, Letters, and Art of London held its last meeting this season at Addison House, Kensington, on Tuesday evening, the 15th ult., Sir Henry V. Gould presiding. After the reading of a paper, and the admission of new members, music and elocution followed, the artists being Miss Margaret Gleizal, Miss Rhoda Rebstein, Signor Monari Rocca, Signor Falcioni, Mr. Edward Grime, Mr. William Buels, and Mr. W. T. Davies. Mr. Edmund Leathes gave an admirable recitation, and Professor Albert Lowe, L.Mus., contributed to the instrumental music, besides acting as conductor.

THE Kyrle Choir, under the direction of Mr. Albert Orme, gave a performance of "St. Paul," in St. Mark's Church, Walworth, on the 2nd ult. The soloists were Miss Aylward, Miss Kiero Noakes, Mr. Reginald Groome, and Mr. James Blackney. Mr. William Tate presided at the organ.

AN Organ Recital, in aid of the Hopkins Testimonial Fund, was given at St. John's the Evangelist, Waterloo Road, on the 15th ult., by Mr. Henry J. B. Dart. The programme consisted of Mendelssohn's Three Preludes and Fugues, and an interesting selection from the original organ works of Mr. E. J. Hopkins, including the Andante Grazioso composed for the opening of the Albert Hall organ. Mr. Dart, who displayed throughout a thorough command of his instrument, was especially happy in his rendering of Mr. Hopkins's refined and graceful music. Two vocal solos, "O House of Jacob" (Benedict) and "Be thou faithful" (Mendelssohn), were also very expressively sung by Mr. Charles James.

We have much pleasure in announcing that her Imperial Highness the Crown Princess of Germany has notified to Mr. A. C. Mackenzie her willing acceptance of the dedication of his Oratorio "The Rose of Sharon," written for, and to be performed at, the approaching Norwich Musical Festival. This appreciative recognition of the composer's talent is made still more graceful by her Highness's expression of a hope that she may some day hear the work either in England or on the Continent, a wish which we sincerely trust may be gratified.

THE Balloon Society of Great Britain gave its Annual Concert on Friday evening, the 27th June, at the Imperial Theatre, Westminster. There was a fashionable audience, and the varied programme was well rendered by the students and professors of the London Conservatoire of Music, under the direction of Mr. Lansdowne Cottell. The indefatigable president of the Society, Mr. W. H. Le Fevre, at the conclusion of the Concert, thanked all those who had so readily come forward to assist. Mr. J. W. Wilkinson acted as manager.

THE Dedication Festival of the Parish Church of St. Mary, Balham, took place on the 2nd ult., and on the following Sunday special sermons were preached, the service being sung to Bunnett in F on both occasions. Wesley's "Blessed be the God and Father" was the anthem, and the Hallelujah Chorus from the "Messiah" was sung during the offertory. Mr. H. W. Weston, Organist and Choirmaster, presided at the organ, and rendered valuable aid to the choir, which was augmented for the Festival.

THE Archbishop of Canterbury entertained the stewards of the recent Festival of the Sons of the Clergy a short time since, at Lambeth Palace. The service in the beautiful private chapel of the Palace preceded the dinner. On the feast of St. John the Baptist the Archbishop consecrated two new Bishops in the ancient Parish Church of Lambeth. The musical portion of both services was under the direction of Mr. Ernest Slater, F.C.O., R.A.M., who presided at the organ on each occasion.

THE prospectus of the Stockport Musical Society announces three Concerts, under the direction of Mr. Joseph Bradley, Mus. Bac., for the season 1884-5. At the first the programme will consist chiefly of orchestral works, and include several important compositions by Berlioz and Wagner; the second will be a Ballad Concert; and at the third Handel's Oratorio "Judas Maccabæus" will be performed, with orchestra, military band, and augmented chorus. The season commences in October next.

THE monthly Organ Recital at St. John's, Waterloo Road, was given on Tuesday evening, the 8th ult., by Mr. H. Walsley Little, Mus. Bac., Oxon., his programme including works by Berens, Merkel, Bach, Mendelssohn, Freyer, and Guilmant. The attendance was unfortunately not large. Mr. Frederick Winton contributed two bass solos with much success. Mr. Henry J. B. Dart was accompanist.

By the Italian papers we find that Mr. O. S. Marshall, Organist and Choirmaster, St. Paul's, Rome, has obtained the Diploma of Associate of Merit from the Royal Academy of S. Cecilia, Rome, which confers upon him the title of Professor. This diploma, which has never before been won by an Englishman, was obtained after a severe examination before eight special commissioners.

At a meeting of the Committee of the Costa Testimonial Fund, held at St. James's Hall, on the 28th ult., it was decided that the subscriptions should be returned.

AN Organ Recital was given at Christ Church, Somers Town, on Thursday evening, the 10th ult., by Mr. A. F. Grainger, Organist of St. Peter's Church, Dulwich, assisted by Mr. L. J. Langmead, vocalist, and Mr. A. Dove, violin. The programme was selected from the works of Handel, Wély, Hime, Gounod, Collin, Bach, Mendelssohn, and Clark.

THE Annual Examinations at the Blackheath Conservatoire of Music took place on June 28, July 1 and 5. The following candidates obtained scholarships: Singing, Miss S. G. Rollins, Miss Ada Pate, and Miss May Bath; Piano forte, Miss E. S. Gillespie and Miss A. Marten; Harmony, Miss H. Henderson. Examiners: Messrs. W. G. Cusins, Albert Visetti, and C. Warwick Jordan.

At SS. Peter and Paul's Roman Catholic Church, Upper Rosoman Street, Clerkenwell, on Sunday, June 29, the choir sang Haydn's First Mass in B flat, Zingarelli's "Laudate," and Handel's "Hallelujah," accompanied by full orchestra. Signor Santo Arrigoni conducted, and Mr. B. B. Barrett presided at the organ.

## REVIEWS.

*Novello's Primers of Musical Biography.*  
*Frederic Chopin.*—Hector Berlioz. By Joseph Bennett.

[Novello, Ewer and Co.]

THE idea of including biographies of eminent musical composers amongst the "Primers" issued by Messrs. Novello is an exceedingly happy one; for, as it tells us in the Prospectus of the Series, "Knowledge of what a man is, helps the understanding of what he does." It is also good that the execution of this task has been entrusted to Mr. Joseph Bennett, not only because he is eminently fitted for it, both in a literary and artistic sense, but because he is not likely to allow the biographies, even of his favourite composers, to degenerate into mere specimens of rhapsodical hero-worship. Perhaps no man has been more subject to this treatment than Frederic Chopin, his "Life" by Liszt being, as Mr. Bennett truly observes, an attempt to put the composer before us "as a psychological phenomenon." There was certainly very much in the poetical and sensitive temperament of Chopin to favour this idea; but facts are stubborn things, and unfortunately many of Liszt's assertions in support of his theory are directly contradicted by Karasowski in his well-known Biography of this artist, a book frequently quoted from in the work before us. No music ever more perfectly reflected the individuality of its composer than that of Chopin, and we can imagine that all real lovers of his works will like to become acquainted with his inner character. Mr. Bennett's book effectually supplies this want. It is certainly not a Rhapsody; but in proof that the author deeply sympathises with his subject we may quote his concluding words. "Chopin," he says, "was no Beethoven, to scale the highest height, and sound the deepest depth of music. He laboured within a small field, but he showed what infinite loveliness and charm may be found in the minute things of art as well as of nature."

Hector Berlioz is a name now familiar to us all, and yet only a few years ago his compositions were comparatively unknown. We had all heard something of a mad composer who wrote orchestral music which could not be understood, and there were not many who cared to inquire whether this was really true; but we have lately unearthed these treasures, and now begin to wonder how they could have so long remained buried. As a real exponent of the "music of the future" he should retain an exalted position in the history of the art, despite the more modern disciples of the school; and in Mr. Bennett's biography of this remarkable, but eccentric, artist, readers will plainly see a foreshadowing of that indomitable spirit which seemed to culminate in the person of the great musical reformer, Wagner. Unlike him, however, he did not live to see his theories seized upon by the writers of the time, nor even to find his own compositions accepted as representative works in art; and those who read the interesting and graphic description of his life-long struggle with fate, both

artistically and socially, in the excellent work before us must indeed wonder that under such adverse circumstances he could produce so much. In conclusion, we sincerely hope that these "Primers of Musical Biography" will be continued at frequent intervals, so that the public may become as intimately acquainted with the lives of the great creative artists of the world as they are rapidly becoming with their works.

*Golden Guendolen and other Songs.* By William Morris.  
*Love-Lily and other Songs.* By D. G. Rossetti.  
*Five Two-Part Songs.*

Set to Music by Edward Dannreuther.

[Novello, Ewer and Co.]

MR. DANNREUTHER is well known and esteemed as a pianist, and the active part he took in the initial effort to obtain recognition for the genius of Richard Wagner—an effort crowned with complete success—will be in the memory of amateurs. But it cannot be said that he has afforded much opportunity for estimating his powers as a composer, and these volumes will be received with interest as proceeding from a musician whose sympathies are known to belong to the modern or advanced school. For his choice of subjects Mr. Dannreuther cannot fail to be highly commended. Some of the finest poetry may be quite unsuitable for musical illustration, but a composer who makes an unwise selection from an author of the highest rank is less to be blamed than he who degrades his art by associating it with doggerel. With regard to the present volumes, there is not likely to be serious disagreement as to the fitness of the lyrics for musical setting, but opinions may differ as to the abstract excellence of the music, in accordance with the liberal or conservative views of critics. Mr. Dannreuther has allowed himself considerable freedom in the arrangement of the words, crowding many syllables into one bar and allowing only two or three for another in the same composition. This frequently gives an effect of quasi-recitative which will probably offend those who prefer squareness and formality in the structure of a song; but it is quite in accordance with the spirit of modern verse, which differs as much from that of Byron or Moore as a Handelian air does from a Lied of Schumann or Brahms. Looking at the matter in a broad spirit, we find very much to praise in Mr. Dannreuther's songs. Of course they differ greatly in merit, according as the subject has inspired him or not. In the first named volume the most successful are "Two Red Roses across the Moon," a quaint setting in C minor, 6-8 time, of lines not remarkable for clearness of expression; and a most appropriate arrangement of the exquisite stanzas "Dawn talks to Day." This last is a fine song, suitable for tenor voice. In "Golden Guendolen" the constant changes of time produce an uneasy effect, and we fail to see how they help the stress and accent of the poetry. The first and second of the Rossetti songs, "Love-Lily" and "Plighted Promise," are both in the author's most sensuous and glowing manner, but the musical settings are unequal. In the former Mr. Dannreuther has adopted a simple and natural style and has written a very spirited song, slightly suggestive of Schumann perhaps, but none the worse for that. The other is laboured both in the voice part and accompaniment, but the words are difficult and scarcely suitable for public performance. Of the rest—four in number—we prefer "My Father's Close," a charming little ditty in the Schubertian vein. The rest are more ambitious and less successful, but one and all bear the impress of thought and fine musicianly feeling. The words of the "Two-part Songs" are selected from Shakespeare, Beaumont and Fletcher, and Morris. They are marked by the same qualities as the compositions for a single voice—namely, freedom in the phrasing, boldness in the transitions of key, and independence in the accompaniments. We cannot give the preference to any one of the five unless it be to the piquant duet from the Elizabethan dramatists. In loftiness of motive and execution these volumes are far removed from the ordinary stream of vocal effusions with which the market is flooded, and we may commend them to the attention of artists who do not fritter away their talents on royalty ballads. Concerts in London are suspended for a while, but at some of the classical entertainments next season a selection of Mr. Dannreuther's songs would unquestionably be a welcome feature.

*A Concise Dictionary of Musical Terms.* To which is prefixed an Introduction to the Elements of Music. By Frederick Niecks. [Augener and Co.]

It is not often that a Dictionary of Musical Terms includes an Exposition of the Rudiments of Music, yet not only is this supplied in the work before us, but rarely indeed have we met with a clearer explanation of the elements of the art in so limited a compass. Notes, Rests, Time, Accent, Concord and Discords, and even Form, are treated of; and in illustration of the last-named subject, the first movement of Mozart's well-known Sonata in C minor is given and analysed bar by bar. We could wish that the modern method of considering the relation of the major and minor scales had been insisted upon, so that the student may be taught to recognise the essential difference between their construction by commencing upon the same *tonic*, instead of upon that of what is still termed the *relative* minor. In thinking of the *harmonies* of the two scales we cannot be interested in knowing that "the original of the minor scale is the Æolian Church mode, as the Ionic, or Iastian, is that of the major," although, of course, it is necessary to be acquainted with this as a matter of history. Indeed, even to say that a major key and its relative minor have the *same* signature is not true; for, as our author himself shows on page 14, the major 7th of the minor scale might as well be at the signature, its occasional alteration to a minor 7th being the *real* accidental. We must award unqualified praise to the explanation of musical terms in the Dictionary, many, indeed, being brief articles upon the words, as, for example, "Organ," "Horn," "Trombone," and many others, which but for want of space we should be glad to quote. Some, however, we should like to see a little more extended, although this would of course involve an addition to the size of the book. As it stands, however, we may cordially commend the work as containing a vast amount of highly valuable information, and it will doubtless receive, as it deserves, a cordial recognition.

*Album Leaves.* Twenty Pianoforte Pieces. Composed by Robert Schumann (Op. 124). Edited and Fingered by Agnes Zimmermann. [Novello, Ewer and Co.]

THAT the small works of a great man are infinitely superior to the great works of a small man is amply proved in the little volume before us. Every composition in the selection is a mere trifle, and yet we cannot name one which is not a veritable gem. Schumann had evidently a special talent for throwing off Sketches sufficiently suggestive to receive some fanciful title; and although he has had many imitators, we can scarcely say that he has had any equals. From these "Album Leaves" we should find it extremely difficult to select one for praise beyond its companions; but we may mention that the lovely "Cradle Song" (*Wiegenliedchen*) (a perfect study for juvenile players who wish to acquire the art of singing a melody, accompanied with arpeggios for the same hand), and the well-known "Slumber-Song" (*Schlummerlied*) are contained in the book. Besides these, however, we have some less familiar, but no less charming, pieces, amongst which the "Presage of Sorrow" (*Leides Ahnung*), the "Flight of Fancy" (*Phantasietanz*), "Grief without End," (*Leid ohne Ende*), "A Message" (*Botschaft*), and the slow Canon, at the conclusion, will no doubt become great favourites with young pianists. The collection has been carefully edited by Miss Zimmermann; and we need scarcely say that her excellent fingering will prove of inestimable value to amateurs, especially in the "Cradle Song" and "Slumber Song," both of which pieces require the utmost caution in practice, although they are too often scampered through by ambitious but thoughtless little players.

*Festive March in D and March in G.* Composed by Henry Smart. Transcribed for the Pianoforte by Berthold Tours. [Novello, Ewer and Co.]

GOOD Marches are not only always acceptable to a mixed audience, but they are excellent practice—if as carefully transcribed as the two before us—for young pianists. As they bear the name of Henry Smart, it need scarcely be said that they fulfil both the merits we have named, and are also intrinsically most attractive. The Festive

March will no doubt be an especial favourite, the bright and joyous subject with which it opens being well contrasted with subordinate themes, which are always melodious and in excellent sympathy with the character of the composition. The March in G is more bold and martial, the second subject in the subdominant giving just the repose necessary before the re-introduction of the original theme. Both these compositions will doubtless speedily become as popular as they deserve to be; and those in search of novelty will, we are certain, thank us for drawing attention to their publication for our household instrument.

*Church Music in the Metropolis.* By Charles Box.  
[W. Reeves.]

It is not altogether easy to grasp the purpose of the author in giving this volume to the world. He says that he desires "to correct the many absurd misstatements respecting the real condition of music in our churches now"; but he does not tell us what are the misstatements to which he refers. We believe it is generally admitted that a vast improvement has taken place in the musical rendering of the Church of England services in the Metropolis and elsewhere within the last few years. Apparently Mr. Box does not wish to disprove this, but after carefully reading his book we cannot say that it tells us anything but what was perfectly well known before to all interested in the subject. The opening chapters on Church music generally are loosely put together, and contain very little information with a great deal of verbiage. The most interesting section is that on the City churches, all of which Mr. Box has visited, and the services of which he describes and criticises. In some cases we do not think his remarks are calculated to afford lively satisfaction to those interested in the maintenance of these fabrics. Excluding the padding, however, there is little but what is conveyed more clearly in Mackeson's Guide.

*Sechs Liebeslieder von Heine.* (English translation by Charles Hervey.) Componirt von Arthur Hervey.  
*Der Erste Kuss.* Song. Poetry by Von Redwitz. Music by Arthur Hervey.  
*Parted.* Song, with Violin accompaniment. Words by Mrs. Hume Webster. Music by Arthur Hervey.  
*Chanson d'Etoiles.* Song. Poetry by Armand Silvestre. Music by Arthur Hervey.  
[Stanley Lucas, Weber and Co.]

THE composer of the above works is one of the most thoughtful and refined of those among our native musicians who devote themselves to songs. A glance serves to show that his method is largely influenced by contemporary German writers, but he adheres to the greater simplicity of the typical English song in a measure sufficient for a happy blending of excellencies, such as cannot fail to meet with wide approval. The six love-songs from Heine show Mr. Hervey at his best, with the exception, perhaps, of No. 1, "Die Trostlosen," the music of which is more ambitious in aim than successful in expression. For this "Winter Abend" makes ample amend, as do "Liebeserkentniss" and "Warum"—examples of artistic taste and musicianly skill complete within the narrow limits imposed by the nature of the work. We do not hesitate to recommend the "Sechs Liebeslieder" as songs eminently satisfying where something out of and above the common order is desired. Mr. Charles Hervey has fairly succeeded in the delicate task of rendering Heine into poetical English, though here and there the accent of verse and music are not in just accord. "Der Erste Kuss" is quite German in spirit and method, and a very good specimen to boot, the accompaniment not being over-loaded with detail, while sufficiently characteristic and suggestive. In "Parted" the composer has adopted a model more approximately English, and has written in graceful fashion for the violin as well as the voice. Obviously he tries hard to avoid common-place, sometimes going dangerously near the limit beyond which the searcher after novelty may not safely pass. For the most part, however, Mr. Hervey avoids solecism and eccentricity. The "Chanson d'Etoiles" strikes us as less effective than its companions, but here also we must recognise the author as one who writes with thought and a more than ordinary purpose.

*Pictures of Youth.* Twelve Progressive and Melodious Pieces for the Pianoforte. By Heinrich Lichner.  
[Edwin Ashdown.]

ONE of the most healthy signs of the times is the abolition of the conventional "Instruction Book" for juvenile students of the pianoforte and the substitution of well-written Primers, in which the elementary principles of music are explained, and pianists are gradually led to easy pieces, in place of those arrangements of common-place airs which in former days children were kept at even for years. There can be no possible reason why simple and original music should not be written for young players, so that they may be made to feel that composers take a real interest in their progress; and since the pattern of these trifles has been set by Schumann and other German writers, there can be little doubt that the supply will always keep pace with the demand. The twelve little Sketches before us are excellent examples of such pieces, and we cordially commend them to the notice of teachers. They are all good, but we feel pretty certain that the following will be the especial favourites:—No. 1, "A Morning Prayer" (we give the English titles); No. 3, "March"; No. 4, "In the Playground," a joyous piece, admirably suggestive of holiday moments; No. 7, "Minuet," which contains an effective change of key; No. 10, "Joy and happiness," a flowing and graceful melody, simply harmonised; and No. 12, "Nocturne," a really attractive specimen of a style of writing which has obtained much favour in the present day, although it would be difficult to say what is really meant by the title. In the whole of the compositions under notice care is taken that the hand of the performer shall be neither unduly extended nor cramped. Effect is gained by simple means, and if well played the pieces cannot fail to give pleasure to all listeners.

*Prize Day.* A Cantata for Ladies' voices. Written by Jessie Moir. Composed by Charles Marshall.  
[Robert Cocks & Co.]

"In accordance with an annual custom," we are told in a prefatory note to this composition, "the Kaiser's Prize is to be competed for. Ida and Dorothea, chosen as the most advanced from a number of students, are so equally successful that each obtains a prize, and is duly crowned with flowers, according to an old Greek tradition which has become identified with this ceremony." It may readily be imagined that the music to colour so simple a subject would be appropriately unpretentious; yet we cannot but think that Mr. Marshall has scarcely shown sufficient artistic workmanship either in the voice parts or accompaniments, to raise his Cantata beyond the ordinary level. The instrumental introduction is extremely feeble; and the opening chorus, although containing one or two figures in the pianoforte part, is accompanied chiefly with the conventional arpeggios. The Chorus, "Joyful news," and Duet, "Come, sister, come," are about the best numbers in the Cantata; but the contralto solo, "Farewell to summer," were it not for the eccentric symphony at the commencement, is also deserving of praise. The voice parts are generally well written and easy to sing; and were the composition to be got up in a drawing-room, we have little doubt that the critics who judge it would scarcely endorse our opinion upon its merits; for where a good effect can be gained with but little expenditure of trouble the end is generally considered to justify the means.

*Primrose Lane.* Song. Words by Mary L. Campbell.  
*The Ev'ning Rest.* Song. Words by Edith Ramage.  
*What care I for the weather.* Song. Words by M. A. Baines.

Composed by James J. Monk.  
[J. B. Cramer and Co.]

WE have selected three from a group of seven songs by this prolific composer, because they very fairly represent both the style and merit of his contribution to the store of modern vocal music. We presume that the wave of musical education now rapidly spreading over England has still left a sufficient number of young ladies untouched to purchase such harmless effusions as "Primrose Lane" and "The Ev'ning Rest," and we can, therefore, cast no blame upon publishers for issuing them. The last song on

our list, however, seems to show that Mr. Monk has something to learn when he passes from the tonic and dominant harmonies of related keys and wanders into more dangerous regions. We, at least, cannot reconcile ourselves to the effect of such consecutive keys as occur on pages four and five of the last-mentioned song, nor to the two fifths between bars four and five, page three (melody and bass).

*Sonata, in G.* For the Pianoforte. By Domenico Scarlatti. Marked and fingered by Florence May. [Lamborn Cock—Hutchings and Romer.]

EDITORS are conferring a real benefit upon musical art when they enter a protest against the inanities of the day by resuscitating such music as this for the use of young musical students. The Sonatina, of only one movement, looks like a child's lesson upon opening it; but the smallest works of the great writers for the pianoforte are composed for two trained hands; and when we consider the rarity of finding even one hand of a juvenile player duly prepared for what may be termed "contrapuntal" works, it is almost needless to affirm that there are few children who will call this Sonatina "easy." Let us say, however, that we cordially recommend it to the attention both of teachers and pupils.

*When daylight sets.* Song. The words by Thomas Moore. Music by Greg Lonasil. [Boosey and Co.]

THE pianoforte portion of this song shows an ambition on the part of the composer which perhaps the vocalist may somewhat regret. We can understand an independent *obbligato* for the instrument; but when, as a rule, the pianist meekly maintains his place as an accompanist, and then suddenly rushes away with a brilliant passage or two on his own account, the effect is somewhat incongruous. With a sympathetic player, however, a good singer may perhaps make the composition please.

*Gavotte, in C major,* by Geminiani. Arranged for the Piano by Charles Hallé. [Forsyth Brothers.]

THE demand for Gavottes, both of the past and present day, seems rather to increase than diminish; and we are glad, therefore, to find that the best specimens of the old school are placed before the public, either as they were originally written, or transcribed by competent hands. Geminiani's spirited Gavotte is issued in a form so attractive by Mr. Charles Hallé as to ensure it a cordial welcome; and we earnestly recommend it to the attention of pianists and teachers.

*Two Pictures.* Drawn, musically painted, and dedicated to Miss Tiny White, by Percy G. Mocatta. [W. Morley and Co.]

ONLY one of these "Pictures" has reached us; but we presume that, both in design and execution, the other closely resembles its companion. The affectation of the title-page is carried throughout the music of the song, which, with its restless tonality, is irritating to a musical ear. Much feeling for the expression of words, however, is shown in the composition, and we shall be glad again to welcome Mr. Mocatta when he ceases to "paint" and begins to compose.

*Hosanna!* Anthem. By W. Spark, Mus. Doc. Hear my Prayer, Praise ye the Lord, Come unto Me, and Though your sins be as scarlet.

Anthems. By Rowland Briant. [London Music Publishing Company.]

DR. SPARK'S anthem is evidently intended for amateur choirs of modest acquirements. The part-writing is simplicity itself and the harmonies diatonic to a fault. The style is that of the latter part of the eighteenth century. Mr. Briant's examples are for voices in unison, but the composer has preserved a dignified and church-like manner, and he writes with considerable musicianly feeling.

*The Lebanon March.* Composed by W. Smallwood. Arranged for the Organ by Dr. Westbrook. [Robert Cocks and Co.]

THIS is a transcription, presumably of a pianoforte piece, the composer being favourably known by reason of his

simple and pleasing elementary music for the instrument of the household. The present piece is bright and melodious without being flippant or vulgar, and it is therefore well suited to the organ. The significance of the title, however, is hard to decipher.

#### FOREIGN NOTES.

THE *Allgemeine Deutsche Musik Zeitung* suggests that, with the double commemoration of the bi-centenaries of Bach and Handel, to be celebrated next year, a third might justly be combined—viz., that of the ter-centenary of the birth of Heinrich Schütz, who was born at Kostritz (Saxony) in the year 1585. The idea of the journal referred to appears to us a very happy one. Schütz has abundant claims to be thus associated, by an historical coincidence, with the two great German masters of the past century to whose memory it is proposed to render signal homage. Heinrich Schütz was, in a measure, the precursor both of Handel and of Bach. The fact of his having been the first to compose a German opera (or rather an opera to German words, written in the Italian style of the period, and produced in 1627) connects him, if somewhat loosely, with Handel's earlier operatic (Hamburg) career, while there can be no question as to the influence exercised upon the oratorios of Johann Sebastian Bach by similar works of his predecessor, Schütz. The opportunities thus offered of placing in juxtaposition the most mature works of the three German masters, under the auspices of festive gatherings, will, unless we are much mistaken, not be neglected by our German neighbours; and with a judiciously selected programme the coming celebrations should prove unusually attractive from a musico-historical point of view.

On the first of last month a hundred years had elapsed since the death of Wilhelm Friedemann Bach, the eldest and, perhaps, most gifted of the eleven sons of the great Leipzig cantor. Wilhelm Friedemann was a masterly organist, and his compositions, both sacred and secular, bear witness to his having inherited a full share of the stupendous musical gifts possessed by the father. But, unlike some of his more successful younger brothers, he was an unhappy man, leading an irregular life, and he died in poverty at Berlin, on July 1, 1784.

This year's "Parsifal" performances at Bayreuth, which commenced on the 21st ult., under the presidency of the veteran, Franz Liszt, the staunch supporter of Wagner at a time when that redoubtable reformer appeared to have the entire musical world against him, are likely to yield very satisfactory results, both artistically and financially. Among the chief interpreters of the noble work we may mention Frau Materna, Fräulein Malten, Herren Scaria, Gudehus, and Winkelmann. In the part of Klingsor a new representative, Herr Blank, of Mannheim, will alternate with Herr Fuchs, whose interpretation of the rôle of the magician is already known from previous performances. The applications for tickets for the "Festspiel," which will be continued this year until the 8th inst., have been very numerous.

It is said that an offer of over one million francs has lately been made to the heirs of Richard Wagner for the right of performance, in any part of the United States of America, of the master's last music-drama, "Parsifal," and that this tempting offer has been refused on the part of the representative of the Wagner family. "Parsifal," as an entire stage-performance, is to be reserved, in accordance with the original intentions of its author, to the annual representations at Bayreuth.

A copyright treaty is about to be concluded between Germany and Holland; no such arrangement having hitherto existed between the two countries. It is obvious that this curiously anomalous state of things has greatly tended to the advantage of the Dutch publishers and theatrical managers, not a few of whom have been in the habit of making a very free and hitherto unchecked use of the literary and artistic productions of their German neighbours.

The Royal Opera House of Berlin closed its doors for the summer vacation some weeks ago, but will resume its activity on the 15th of the present month. As regards the past season, it is interesting to refer to the

*répertoire* of a leading operatic institution like the one in question, a *resumé* of which is furnished in the *Allgemeine Deutsche Musik Zeitung*, of Berlin. According to this reliable journal, the only novelties produced by the Royal Opera of the German capital have been Lortzing's "Undine," Bronsart's "Jery und Bätely," and Wagner's "Walküre," all three, as will be seen, novelties only at the particular institution in question. On the other hand the catholic, and to some extent commendable impartiality, characteristic of the German Hof-Theater generally, has been maintained at Berlin, in the production of a variety of operatic works, irrespective of nationality, such as Bizet's "Carmen" (sixteen times), Gounod's "Faust" and "Romeo and Juliet," Thomas's "Mignon," Verdi's "Aida"; together with a multitude of other works of various styles and ages which, however interesting and instructive to the musical student, would seem to be altogether beyond the reach of, say, a London *impresario*. Thus Wagner was represented by forty-six performances, Mozart by thirty-one, Lortzing by twenty-nine, Bizet by sixteen, Meyerbeer by fifteen, Weber by thirteen, Verdi by twelve, Gounod and Auber by eleven, Beethoven (with his one opera) by eight, Gluck by seven, and so on. There is some complaint being made as regards the administration of this particular state-subventioned institution in Germany, but, at any rate, no fault can be found with it in respect to the cosmopolitan character of its *répertoire*.

The first novelty to be produced during next season at the Berlin Opera will be an operatic work entitled "Hero," by Herr Ernst Frank, a composer who has already acquired some reputation by his able completion of the score of Hermann Goetz's posthumous Opera "Francesca da Rimini."

The project of establishing a second permanent Opera-house at Berlin is gaining ground in musical circles at that capital. The contemplated institution is to be called the "Lortzing-Theater" and, as the name implies, is to be devoted to comic opera of national origin, or "Volk-soper," whereof, by straining a point or two, Lortzing may perhaps be considered the chief representative. We shall be very glad if this project be successfully realised, persuaded as we are that the development of the modern music-drama, in any form whatsoever, can only be hoped for by the active sympathy therewith and the intelligent appreciation thereof on the part of the *people*, so called, as distinguished from our fashionable *opera-goers*.

A new oratorio by Philipp Scharwenka, entitled "Sakuntala," is to be performed for the first time at Berlin in October next.

An example worthy of imitation in the matter of encouraging executive musical art has lately been afforded by the proprietors of the eminent pianoforte manufacturing firms of E. Kaps, of Dresden, and J. Blüthner, of Leipzig, each of whom have instituted an annual prize of a grand pianoforte of their manufacture to be awarded by the professors of the local Conservatoires to their most deserving pupils. Fräulein Mansch, a native of Dresden, has gained the substantial distinction for the present year at Dresden, and the Leipzig prize was awarded to Herr Lorenz. "Pianoforte manufacturers please copy."

Johannes Brahms has accepted an invitation on the part of the Società del Quartetto, of Milan, to participate in a series of Concerts, to be given by that institution in April next, in his capacity of composer, conductor, and pianist. Brahms is said, during his recent stay at the Villa Carlotta, by the Lake of Como, to have completed the sketches for his forthcoming Fourth Symphony.

The municipal authorities of Cologne have granted an annual pension of 3,000 marks to Dr. Ferdinand Hiller upon his retirement from his public posts, as a mark of their appreciation of the veteran musician's eminent services in the cause of the art cultivation of their town.

Herr Eugen Gura, one of the most justly appreciated artists of the German Opera Company at Drury Lane, two years ago, has been definitely engaged as a member of the Munich Hof-Theater. Herr Gura's personation of Hans Sachs, in Wagner's "Die Meistersinger," will not be easily forgotten by the admirers of Wagnerian art in this country.

Joachim Raff, the prolific and meritorious German composer, and late Director of the Hoch'sche Conservatorium at Frankfurt, is to have his statue erected in that town during the current year.

The Imperial Opera at Vienna re-opened its doors on the 16th ult. with Gounod's "Faust," which was to be succeeded by Meyerbeer's "Les Huguenots" and Verdi's "Aida."

A long forgotten Opera by Halévy, "Le Guittarero," brought out by the Opéra Comique de Paris in 1841, and laid aside, after a successful run of some sixty performances, has been revived at the Hof-Theater of Brunswick, where it met with a good reception.

On the 14th ult., the national *fête* day in France, gratuitous performances were given, in accordance with the annual custom, by the Paris theatres, which were, as usual on such occasions, closely filled by audiences consisting chiefly of the humbler and humblest classes. At the Grand Opéra "La Favorita" was the Opera selected for the day, followed (at the special request, it is said, of the municipal authorities) by a ballet, that of "Coppélia." This was the first time a ballet had been introduced at these *fête* performances, and the innovation does not appear to have been much appreciated by *le peuple*. Two very old favourites, "Le Postillon de Lonjumeau" and "La Fille du Régiment," formed the entertainment provided by the Opéra Comique. Both works were greatly relished by the holiday-making assemblage, having evidently lost, as yet, none of their former popularity in certain quarters. At each house the singing of the "Marseillaise" was introduced during the performance; more happily and appropriately, as far as stage effect was concerned, in "La Fille du Régiment," at the Comique, where the national hymn—sung by M. Mouliérat—was "frantically" redemanded.

A one-act operetta by M. Georges Pfeiffer, entitled "l'Enclume," (the libretto by M. Pierre Barbier) was recently brought out by the Paris Opéra Comique and was very favourable received, both on the part of the public and the press, the operatic critic of *Le Ménestrel* referring to it as a "*charmante production*." This unqualified success should encourage M. Pfeiffer to undertake a work of more ambitious proportions.

It is said that the famous Concerts Populaires, from the leadership of which M. Pasdeloup, their originator, has recently retired, will be carried on under the auspices of M. B. Godard, the well-known Paris musician.

Hector Berlioz, who was accorded little substantial encouragement, and less outward appreciation of his works at the hands of his countrymen during his lifetime, is to have a statue erected to his memory in the Vintimille Square, at Paris, near his former residence. M. Alfred Leloir, a young artist, has been entrusted with the execution of the work.

Under the title of "L'Œuvre Dramatique d'Héctor Berlioz," a critical essay on the works of the composer of "La Damnation de Faust" has just been issued by Calman-Lévy, of Paris, from the pen of M. Alfred Ernst, a name as yet unknown in musical literature.

The centenary of the death of Giambattista Martini, known to musical history as the Padre Martini, is to be festively commemorated on October 4 next, at Bologna, where likewise the second congress of Italian musicians will be held at the same time. Martini, the famous Franciscan friar, and founder of a celebrated music school, died at Bologna, his native town, on October 4, 1784.

The municipality of Bari, in Italy, has, according to the *Gazetta Musicale di Milano*, unanimously voted the necessary funds for erecting a monument to Nicolo Piccini, the famous rival of Gluck at Paris, and the head of a faction representing art principles which, however, did not prove victorious. Piccini was born at Bari in 1728, and died, poverty-stricken, at Passy (near Paris) in the year 1800.

A curious instance of the occasional difference between the proverbial *vox populi* and the verdict of a select few has been lately furnished at Milan. The well-known music-publisher, Sonzogno, of that town had generously placed at the disposal of an appointed jury the sum of 2,000 lire to be awarded to the most meritorious operatic work submitted to them. The decision was given in favour of an Opera "Anna e Gualberto," by Luigi Mapelli, while a



second prize (likewise provided for by Sonzogno) was awarded to A. Zuelli for his Opera "La fata del Nord," both works having been previously produced at the Theatre Manzoni. At the same theatre, however, one of the rejected operas, entitled "Willis," by Giacomo Puccini, was, by means of private influence, subsequently produced, and obtained a measure of success genuine enough to place the two works approved of by the jury entirely in the shade. The composer of this popularly-favoured new opera is at present still a pupil of the Milan conservatorio, and his style is, to some extent, influenced ("sicklied o'er," as some would call it) by the works of Richard Wagner, the scenes of the legendary subject of his opera being, moreover, laid in the Black Forest of Germany.

We extract the following from the *Daily Telegraph* of the 23rd ult.:—"Our Paris correspondent informs us that the grandson of the celebrated composer, Bellini, has just committed suicide at Nice. He threw himself out of a window on the fourth storey of the Hospital St. Roch, where he was a patient. The unfortunate man had suffered severe reverses of fortune. In his youth he was destined for the bar, and had actually made some progress with his legal studies when the poverty of his family obliged him to give up all hope of entering the profession he had chosen. He afterwards became a shoemaker."

At Paris died on the 5th ult. Victor Massé, the well-known French composer, aged sixty-two. See also our "Obituary" column in the present number.

*Le Ménestrel* announces the death last month, at Saint-Germain-en-Laye, of Madame Halévy, the widow of the composer of "La Juive" and "L'Eclair." The deceased lady possessed a considerable talent for sculpture, and the bust of her husband, placed in the foyer of the Paris Opéra Comique, is her work. Her youngest daughter, Geneviève, is the widow of the composer of "Carmen," Georges Bizet.

## CORRESPONDENCE.

### RIEMANN'S "OPERN-HANDBUCH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—When you remark in your notice of Riemann's "Opern-Handbuch" (p. 414) that "no work of a similar scope has hitherto been attempted in any language" you have apparently forgotten F. Clément's very comprehensive "Dictionnaire Lyrique," 1870, with four supplements. It contains, however, many errors. Clément does not name Paolo Rolli, nor indeed do I find "Arsace" in the list of operas by that composer, given by Hawkins (ed. 1853, II. 869). "Astartus" is in this list, but is not noticed by Clément, who, however, quotes an "Astarte" (words by Zeno, music by Buononcini) as produced in London in 1720. Clément records Clayton's "Arsinoe," but erroneously dates it "vers 1685." Your date, 1707, is, I presume, copied from Hawkins, but Hogarth, in his "History of the Opera," gives the date of first performance as January 16, 1705, which is probably old style, or 1706 according to present reckoning. The anachronism in the case of "Claudine" occurs also in Clément, so that either Riemann merely copied the "Dictionnaire Lyrique," or the error in both has a common origin. If the latter be the case, the mistake may have arisen from attributing to Gottfried the work of some other Weber, but it is strange that Dr. Riemann should not have noticed that the theorist of Darmstadt could not have been the composer of an opera produced in 1783. I may add that Clément quotes seven other settings of "Claudine de Villa-bella."

July 22, 1884. G. A. C.

[Although, as our correspondent points out, allusion might certainly have been made to the existing *Dictionnaire Lyrique*, the "scope" of Dr. Riemann's "Handbuch" is at once a wider and a narrower one than that of the compilation of the industrious Félix Clément. The latter is encumbered by an incongruous mass of critical observations, suited to the author's taste (vide the space devoted to "Fidelio"—one column; and to, for instance, "Rigoletto"—four columns), a temptation which, with a few trifling exceptions, Riemann altogether resists. The

"Handbuch," on the other hand, includes melodramas, vaudevilles, ballets, and "masques," which, unquestionably, form a very formidable item in its "scope," and which, with a few prominent exceptions, are entirely excluded from the plan upon which M. Clément's work is constructed. Whether Dr. Riemann's "Handbuch" (whereof only two parts have as yet appeared) will, in the result, justify our anticipations is, of course, quite another matter.—*The writer of the Review.*]

## EFFECT OF GAS ON CHURCH ORGANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the *Musical Standard* of December, 1881, I proposed to screen off the whole interior of the organ with thin calico, or anything that would prevent access of hot air to the pipes. Of course, the bellows must draw from a cellar or from the outer air or the flue pipes will run up beyond the reeds. I do not see how wire gauze could keep the hot air out, and even calico could not be put outside the show pipes. The only way of keeping the air in the front pipes cool would seem to be by allowing a small flow of cold air through each pipe, and this would be very clumsy and might cause whistling.

Yours faithfully,

JAMES SWINBURNE.

## TO CORRESPONDENTS.

\*.\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

MUSICUS.—The "Proceedings of the Musical Association" can be obtained from Stanley Lucas, Weber and Co., 84, New Bond Street, W.

D. COLLEY.—The consecutive sths do not occur in the full score, but are necessary in the pianoforte arrangement.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

CHELMSFORD.—An Organ Recital was given by Mr. F. R. Frye, F.C.O., at St. Mary's Church, on Wednesday evening, the 16th ult. A large congregation was present, and much appreciated the programme, which was excellently selected and admirably performed.

DUBLIN.—The performance of Mr. Frank Bates's "Acts," for the degree of Doctor in Music, took place on June 21, in the Examination Hall of Trinity College, when portions of his Oratorio *Samuel* were performed, with a full band, under the direction of the candidate. The degree of Mus. Doc. was conferred upon Mr. Bates on the 26th ult.

—The Carysfort Choral Society gave a miscellaneous Concert in the Town Hall, Blackrock, on Monday, the 17th ult., which was highly successful. The first part was sacred, the vocalists being Mr. Crutchett, Mr. Isaac Varian, and Mr. Alex. Varian. In the second part the pianoforte solo of Miss Williams deserved the encore it obtained, as did also Mrs. Krall's rendering of Berthold Tours's song "The Angel at the window," the last part of which was repeated. The violin playing of Mr. Scott-Byrne was a feature of the evening, and Mr. Dickinson's fine voice was heard to advantage in "The Diver." Madame Flavell's solos were also warmly applauded and encored. The part-music, accompanied by Miss Patterson, consisted of two sacred and two secular pieces, Mendelssohn's "But the Lord is mindful" (arranged by Lohr), "O give thanks" (Jackson), Sir A. Sullivan's "Evening," and "A spring song" (Pinsuti), all of which were effectively given, and well received. Mr. Charles Krall, under whose direction the Society was formed, was the Conductor, and is to be congratulated on the result of the Concert.

DUNGANNON.—The Twelfth Annual Festival of the South Tyrone Church Choral Union was held in the Parish Church of Drumglass, on June 24. Several choirs took part in the rendering of the music, and there was a number of the clergy present. The anthem was "Ye shall dwell in the land" (Dr. Stainer). The whole of the music was excellently given, much credit being due to the Rev. T. M. Benson for his efficient conducting, and to Miss Kate Moon for the able manner in which she presided at the organ. The sermon was preached by the Rev. Dr. Chadwick.

**EASTBOURNE.**—An Organ Recital was given by Dr. Sangster, at St. Saviour's Church, on Wednesday, the 16th ult. The programme, which was selected from the works of the great masters, was excellently rendered, and much appreciated. The Recital was given with the special object of assisting in the removal of the debt in connection with the new organ.

**HERNE BAY.**—Mr. E. A. Cruttenden, Organist of the Parish Church, gave a successful Concert in the Town Hall on Thursday, the 17th ult. The artists were Miss Alice Parry, Miss Jeanie Rosse, Mr. G. Gardner Leader, Mr. Claude Cecil Wilton, Miss Helen Rees (violin), Miss Nellie Hollands, Miss Emily Foreman, Miss M. Gray, and Mr. Cruttenden (pianoforte). All the vocalists were highly successful, several being even twice recalled. Especial praise must be awarded to Miss Foreman for her excellent playing of Chopin's Valse in A flat, which was encored. Mr. Cruttenden's praiseworthy efforts to advance the cause of music in Herne Bay do not always meet with the success they deserve, but on this occasion his audience was both numerous and appreciative.

**HOLSWORTHY.**—On Thursday, the 3rd ult., the organ at the Parish Church was opened, after having been enlarged and improved by Messrs. Hele and Co., Plymouth. There were two short services at 3 and 7.30 p.m., after each of which Mr. W. H. Richmond, Organist of St. Michael and All Angels', Exeter, gave a Recital, the programmes of which were highly interesting. The organ has three complete manuals and forty-one stops, five of which are on the pedal organ.

**LANCASTER.**—A very successful Organ Recital was given in the Independent Chapel, on Thursday, the 10th ult., by Mr. William Stuart, Organist and Choirmaster. The selection comprised compositions by Batiata, Smart, Hermann, Suppé, Field, Marks and Dr. Brown. The vocal portion of the programme was contributed by Miss Smith, Miss Towers, and Mr. Meadowcroft.

**LANERCOST.**—The triennial Festival of the Choirs of the parishes of Brampton Deanery was held, on June 27, at Lanercost Abbey. The choir was conducted by Mr. Willey, Organist of Brampton Church and Precursor of the Association, who had worked hard and most successfully in training the voices for the Festival. The service was commenced as soon as the clergymen had reached the chancel, the seats on each side of which they filled, the vicar of Lanercost giving out the Hymn, as a preliminary, "The roseate hues of early dawn," which the choir sang with excellent effect. Mr. Willey keeping the voices well together. After this hymn had been sung the service was proceeded with. The first part of it was intoned by the Rev. T. H. Irving and the second part was read by the Rev. James Lamb. The music sung by the choir included the Chant by P. Humphreys to the 10th Psalm, which was well rendered, and in addition to the Magnificat and the Nunc dimittis, the Anthem from the first verses of the 122nd Psalm, the music being that of Sir George Elvey, which was given in an effective manner. The Hymn, "Come unto me, ye weary," having been sung, the Dean of Manchester preached an appropriate Sermon from the 23rd verse of the 50th Psalm, after which the concluding Hymn was sung—"The strain uprising of joy and praise." As the people left the church Mr. Rooks played the concluding movement of the first Sonata of Mendelssohn. The Dean of Manchester, who had taken part in the singing, personally congratulated Mr. Willey upon the success of the Festival, and upon the efficient manner in which the choir had sung the music selected for the occasion.

**LAPFORD.**—An interesting Choral Evensong Service was held in the Parish Church, on the 14th ult., before a large and devout congregation. The services were rendered by a special choir consisting of several of the Vicars-Choral from Exeter Cathedral, assisted by the choir-boys of St. Michael and All Angels' Church, Exeter. The soloists were Mr. E. Northway, Mr. J. B. Browning, and Mr. F. Dixon; precursor, the Rev. H. D. Acland. Mr. W. H. Richmond, Organist of St. Michael and All Angels', presided at the organ and played as the opening voluntary "Andante Religioso and Allegretto" from the Fourth Organ Sonata by Mendelssohn. The choir then marched in procession, singing "Onward, Christian Soldiers," and the setting of the Magnificat and Nunc dimittis in F, by Tours, was capitally rendered by the choir. The first anthem, "Ascribe unto the Lord" (Travers), was sung with marked precision and expression. Before the sermon the hymn "All people that on earth do dwell," was sung, and during the offertory Mr. Richmond played the Austrian National Anthem (Haydn) with variations. After the sermon the solo "O rest in the Lord" (Mendelssohn) and the chorus "I will lay me down in peace" (W. H. Richmond) were given, the solo being sung by Mr. Northway with great delicacy and expression. The concluding voluntaries were "Triumphal March in C" (W. H. Richmond) and "Carillon de Dunkerque" (Thomas Carter).

**SHERBORNE.**—The fine organ in the Schoolroom—erected by subscription amongst the Governors and Masters of the School, the past and present members of the School Musical Society and their friends—was opened on Wednesday evening, June 25, by Mr. Thomas Wingham, R.A.M., who displayed the salient qualities of the instrument to the utmost advantage. A Concert, under the direction of Mr. Louis N. Parker was also given, the programme of which was excellently chosen and well performed throughout.

**SPALDING.**—A new organ, erected by P. Conacher and Co., Huddersfield, at a cost of nearly £400, was opened on Wednesday, the 23rd ult., at the Free Methodist Chapel. In the evening a Recital was given by Mr. James Price, Organist of St. Margaret's Church, Ipswich. The organ contains two manuals and a pedal organ, and has over 1,000 pipes. The great organ has eight stops, the swell nine stops, and the pedal two.

**STAFFORD.**—The organ, which has been subscribed for as a memorial to the late Dr. Hewson, Medical Superintendent of the Cotton Hill Institution, was opened by the Organist, Mr. W. A. Marson, at the morning service on Sunday, June 29. The service, which was full choral, commenced with the dedicatory prayers used at the Festival Services at Lichfield Cathedral, on the occasion of the dedication of the new organ and west front. The Antiphon, composed by Mr. J. B. Lott, Mus. Bac., Organist of Lichfield Cathedral,

was then sung with much expression by the members of the chapel choir. The special Psalms were taken as follows:—98th, to Crouch in C; 149th to Norris in G; 150th, the Grand Chant in C. Special Lessons were used on this occasion. The Te Deum Laudamus was sung to the well known and popular Chant of Shaergol in B flat, with the change of W. A. Marson in E flat; and the tubilate to Hand in G. The Responses were Tallia's. The first Hymn was 4th, and was followed by the Communion Service. The Kyrie was Goss in G, and the Zoology W. A. Marson in F. The Hymn, "The strain uprising of joy and praise," was then sung; and at the conclusion of the service Mr. Marson played as a voluntary "The Marvelous Work" from *The Creation*, and also a selection of pieces, concluding with "The Hallelujah Chorus." The choir, mainly composed of attendants of the Cotton Hill staff, under the able conductorship of Mrs. Hewson, is deserving of the highest praise. On the following day the opening ceremony was continued, when the powers of the new instrument, which reflects the utmost credit on the builders—Messrs. Nicholson and Lord, of Walsall—were effectively displayed by Mr. E. W. Taylor, Mus. Doc., Oxon., Organist of St. Mary's.

**TULLAMORE.**—The fourth Annual Festival of the Meath Diocesan Choral Union was held in St. Catherine's Church, on Wednesday, June 25. About twelve choirs took part in the service, the voices numbering more than 200. The service was opened by the singing of the hymn "Praise my soul the King of heaven," as the procession of clergy walked up the aisle. The musical portion of the service, including Dykes's Te Deum and Benedictus, and the chorus "Lift up your heads" from the *Messiah*, was rendered in a manner reflecting the greatest credit on Mr. Arthur Smith, Organist of St. Catherine's Church, to whom the training of the choirs was entrusted. Mr. Smith also presided at the organ, and during the offertory played Batiata's Grande Offertoire in D minor, and, as a concluding voluntary, Rial's Postlude in A flat.

**TUNBRIDGE WELLS.**—The District Festival of the Canterbury Diocesan Choral Union took place at St. James's Church on the 23rd ult. The choir present numbered 300 voices, and the music, which was excellently rendered, included Dr. Bunnett's setting of the Magnificat and Nunc dimittis, and Sir Frederick Onseley's Anthem "O praise the Lord with me." The Rev. F. H. Hichens conducted. Mr. F. C. Hunnibell presided at the organ, and also played several voluntaries of his own composition, and the sermon was preached by the Rev. Canon Burrows. The church was crowded.

**WARWICK.**—The members of the Musical Society gave a Concert at the Court House, on June 26, when Stainer's *Daughter of Jairus* and Haydn's *Spring* were performed. The solo vocalists were Miss Hefftemann, Mr. Rayner, and the Rev. Thurston Rivington; Conductor, Mr. Frank Spinney; leader of the band, Mr. Heden. A feature in the programme was the finished rendering of Mendelssohn's Pianoforte Trio in D minor by Messrs. Spinney, Heden, and Mander.

**YORK.**—A Pianoforte Recital, interspersed with explanatory remarks, was given at the Fine Art Exhibition, on the 1st ult., by Herr Padel. The programme included Haydn's *Andante and Variations* in F minor, Beethoven's *Sonata in A flat*, with the *Funeral March*, Mendelssohn's *Prelude and Fugue in E minor*, and a selection from Chopin's works, all of which were listened to with much interest by a larger audience than any assembled at the previous Recitals by the same artist.

**ORGAN APPOINTMENTS.**—Mr. Alfred Jefferies, to the Parish Church, Camden Town.—Mr. Cecil Burch, Organist and Choirmaster to Ram's Episcopal Chapel, Homerton, E.—Mr. W. Taylor, Organist and Choirmaster to St. Olave's, Southwark.—Mr. Walter Clough, Organist and Director of the Choir to Wesley Chapel, Broad Street, Halifax.—Mr. Henry Bowles, Organist and Choirmaster to St. Sepulchre's, Northampton.—Mr. C. W. Perkins, Organist and Choirmaster to Immanuel Church, Streatham Common, London, S.W.—Master Charles Haydn Arnold, to Inory Church, Enniskillen.—Master Augustus Toop, to the Chapel of St. Philip and James, Byfleet Lodge, Surrey.—Mr. W. W. Starmer, Organist and Choirmaster to St. Peter's, Pembury.—Mr. G. H. Swift, Organist and Choirmaster to the Parish Church, Hungerford, Berks.—Mr. W. W. Wainwright, Organist and Choirmaster to St. Michael and All Angels', Hazley.—Mr. J. Freeman Davoston, Organist and Director of the Choir to St. Matthew's, Ealing.—Mr. Thomas Pollard, Organist and Choirmaster to St. Paul's Church, Burnley.—Mr. Chas. J. Marvin, Organist and Choirmaster to St. Ethelburga, Bishopsgate.

**CHOIR APPOINTMENTS.**—Mr. John Alfred Pitman (Alto), to Salisbury Cathedral.—Mr. William Clarke (Tenor), to Peterboro' Cathedral.

## MARRIAGE.

On the 22nd ult., at St. Michael's, Handsworth, Birmingham, by the father of the bridegroom, assisted by the Rev. H. Randall, Vicar, WILLIAM HENRY, youngest son of the Rev. Canon BREWTON, Rector of St. Mary's, Bedford, to SARAH, eldest daughter of JOHN AMBLEY, Esq., Handsworth.

## DEATHS.

On the 12th ult., at West Dulwich, aged 64, J. G. WARTZIG, Sergeant-Trumpeter to the Queen, and late of Her Majesty's private band.

On the 18th ult., C. ERSFIELD, violinist.

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"	Not at all ...	2 0	"
RANGE, I.	All for the sake of Sarah ...	2 0	HOPWOOD.
READ, J.	The drummer and his lass ...	2 0	ORSBORN.
REY, V.	In the olden time ...	2 0	L. M. P. Co.
RIDGWAY, J.	Only Dreams ...	2 0	ENOCH.
ROECKEL, J. L.	Thro' summer seas ...	2 0	ORSBORN.
"	The storm of sorrow ...	2 0	"
"	Woodside Well ...	2 0	"
ROYLE, K.	Down went the Captain ...	2 0	HOPWOOD.
RYAN, D. L.	The Crusaders' Battle Song ...	2 0	CRAMER.
SALAMAN, C.	My sweetheart ...	2 0	LUCAS.
SCOTT, A. F.	The primrose ...	2 0	"
SERGISON, W.	Fierce was the wild billow ...	2 0	CHAPPELL.
SHEPPARD, A.	The silent watchers ...	2 0	WEEKES.
"	The bluebell's fate ...	2 0	"
SIM, W.	Give me back my heart again ...	2 0	FRANCIS.
SIMMS, F. H.	Oh love, come back to me ...	2 0	WEEKES.
SIVRAI, J. DE	Happy eyes ...	2 0	PATEY.
SMART, H.	The pure in heart ...	2 0	ORSBORN.
SMITH, R. K. A.	It was the time of roses ...	2 0	DONAJOWSKI.
SMITH, S.	I am thine ...	2 0	WOOD.
SPARK, W.	St. Paul's ...	2 0	ENOCH.
SPAWFORTH, J.	Love's sweet dream ...	2 0	BLOCKLEY.
SPINNEY, W.	Old hammer and tongs... ..	2 0	WEEKES.
SPONTINI, L.	His footsteps ...	2 0	DAVISON.
STANFORD, C.	Six Songs—each 2 0	2 0	BOOSEY.
	No. 1. A Hymn in praise of Neptune.		
	" 2. A lullaby.		
	" 3. To the rose.		
	" 4. Come to me when the earth is fair.		
	" 5. Boat Song.		
	" 6. The Rhine wine.		
STILES, C. J.	The harbour bar... ..	2 0	WEEKES.
ST. JOHN, E. M.	The sea shell ...	2 0	CRAMER.
"	If 'tis love to wish you near ...	2 0	BOOSEY.
STRICKLAND	Years may come... ..	2 0	DONAJOWSKI.
"	Something more... ..	2 0	"
TAYLOR, J. A.	Parting ...	2 0	L. M. P. Co.
TIBBUTT, C.	A little bird told me ...	1 6	ASHDOWN.
TOSTI, F. P.	Mother ...	2 0	CHAPPELL.
TOURS, B.	Harp and Crown (Violin and Cello obb.) ...	2 0	ORSBORN.
"	Sunshine ...	2 0	L. M. P. Co.
"	Someone ...	2 0	B. WILLIAMS.
TROTÈRE, H.	Her gude man ...	2 0	MORLEY.
VINCENT, C.	Mine alone ...	2 0	AMOS.
WARNER, H. E.	The Beacon ...	2 0	B. WILLIAMS.
WATSON, M.	Little Sue... ..	2 0	CRAMER.
"	Home Fairies ...	2 0	"
"	On the river ...	2 0	PATEY.
"	My lass and I ...	2 0	"
WEBB, F. G.	The Talisman ...	2 0	NOVELLO.
WEBSTER, J. E.	Soldiers' wives ...	2 0	AMOS.
"	I dream of thee ...	2 0	"
"	The Miser... ..	2 0	"
"	The Rivals ...	2 0	"
"	King Sol ...	2 0	JEFFREYS.
"	The Street Arab... ..	2 0	"
WELLINGS, M.	Love, be true ...	2 0	ENOCH.
WEST, J. E.	The Fishergirl's song ...	2 0	L. M. P. Co.
WHEELER, L.	Under her window ...	2 0	CHAPPELL.
WHITMORE, M.	A maid with a heart ...	2 0	NOVELLO.
WILKINSON, S.	Memories... ..	2 0	ASHDOWN.
WILLIAMS, J.	Albums. Merry Little Songs for Merry Little Folk. Arranged by A. Randegger ...	1 6	J. WILLIAMS.
WILSON, G. D.	The Shepherd Boy ...	1 6	ASHDOWN.
YEOMAN, D.	Consolation ...	1 6	WEEKES.

DUETS.

Composer.	Title.	Price (net).	Publisher.
BARRI, O.	The Old Brigade. Arr. by A. J. Caldicott ...	2 0	MORLEY.
BENDALL, W. S.	Love never fades (s. and b.) ...	2 0	ENOCH.
BENNETT, W. S.	Four Sacred Duets for Soprano Voices ...	1 0	NOVELLO.
	No. 1. Remember now thy Creator.		
	" 2. Do no evil.		
	" 3. And who is he that will harm you?		
	" 4. Cast thy bread upon the waters.		
BERGER, F.	Ten Two-part Songs for Schools ...	1 0	PATEY.
COWEN, F. H.	The Children's Home. Arr. by A. J. Caldicott ...	2 0	MORLEY.
"	The Watchman and the Child. Arr. by A. J. Caldicott ...	2 0	"
DANNREUTHER	Five Two-part Songs ...	2 6	NOVELLO.
	In the white flowered Hawthorn—Brake. W. Morris. Love and Troth. Beaumont and Fletcher. If she be made of white and red. Shakespeare. It was a lover and his lass. Shakespeare. Spring and Winter. Shakespeare.		
FAURE, J.	Crucifix (All ye who weep) ...	2 0	CZERNY.
GLOVER, C. W.	To the Fields (female voices) ...	0 4	RANSFORD.
GOUNOD, CH.	Our Letters. Duetto ...	2 0	METZLER.
HUTCHISON	Sooner or later ...	2 0	MARSHALL.
MACFARREN	I acknowledge my fault (T.B.) ("King David") ...	2 0	LUCAS.
MOIR, F. L.	Beat of all. Arranged by A. J. Caldicott ...	2 0	MORLEY.
NEWELL, J. E.	The sea hath its pearls ...	2 0	DONAJOWSKI.
PASCAL, F.	Six duets, s. and c. (Williams's Vocal Album. No. 7) ...	1 0	J. WILLIAMS.
PINSUTI, C.	Carrier John. Arr. by A. J. Caldicott ...	2 0	MORLEY.
PONTET, H.	The Broken Pitcher. Arr. by A. J. Caldicott ...	2 0	"
SONGS FOR GIRLS' SCHOOLS.			
	No. 2. Morning Song, with solo. (L. Willock) ...	0 2	WEEKES.
STAINER, J.	Love Divine, all love exclaiming, s. and t. ("Daughter of Jairus") ...	6	NOVELLO.
TROUSSELLE	The happy Fairies (s. and c.) ...	0 4	RANSFORD.

TRIOS (FEMALE VOICES, &c.)

ABT, F.	The Child's Garland. A collection of three-part songs for children's voices ...	1 0	NOVELLO.
BERINGER, R.	Cupid's Lottery ...	0 4	AUGENER.
FAURE, J.	Crucifix (All ye who weep) ...	0 4	CZERNY.
GLOVER, S.	Sisters, Dance! ...	0 4	RANSFORD.
"	The Fairies' Glee ...	0 4	"
"	The Gipsies' Laughing Trio (s.s.b.) ...	0 4	"
MASON, L.	The Juvenile Songster. Thirty-three Songs in one, two, or three parts for Children and Schools. New and revised edition ...	0 6	NOVELLO.
NOVELLO'S COLLECTION OF TRIOS, QUARTETS, &c., for Female Voices. Vol. V.			
SILCHER, F.	That fatal Loreley ...	0 3	AUGENER.
SMITH, S.	Sunbeams (s.s.c.) ...	0 4	RANSFORD.

FOUR-PART SONGS.

For s.a.t.b. unless otherwise indicated.			
ALSO, J. R.	Didst thou e'er note (Male voices) ...	0 4	NOVELLO.
BERGER, F.	Night ...	0 3	PATEY.
BYRD, W.	Lullaby, my sweet little baby (s.s.a.t.b.) ...	0 1½	NOVELLO.
CALLCOTT, J. G.	Love wakes and weeps ...	0 4	RANSFORD.
COUTTS, W. G.	Returning Spring ...	0 4	RANSFORD.
DACE, J.	Here's to the Bard ...	0 3	NOVELLO.
KÖHNE, C. T.	The Rescue (In memoriam) ...	0 4	"
MORLEY'S PART-SONG JOURNAL. Edited by A. J. Caldicott:—			
	No. 3. The broken pitcher (H. Pontet).	0 4	MORLEY.
	" 4. Laddie (C. Pinsuti).		
	" 5. Carrier John "		
NOVELLO'S PART-SONG BOOK:			
	No. 495. The Miller's Wooing (Eaton Fanning) ...	0 6	NOVELLO.
	" 496. When twilight dews (J. L. Gregory) ...	0 2	"
	" 497. The East Indian (J. L. Gregory) ...	0 2	"
	" 498. When at Corinna's eyes I gaze. Madrigal for five voices (C. H. Lloyd) ...	0 3	"
	" 499. I love my love in the morning (G. B. Allen) ...	0 4	"
	" 500. The Troubadour (Henry Lealie) ...	0 4	"
	" 501. The Lass of Richmond Hill. Arranged by Henry Leslie ...	0 4	"
	" 502. In this hour of softened splendour (Ciro Pinsuti) ...	0 4	"
	" 503. The sea hath its pearls (Ciro Pinsuti) ...	0 4	"
SCHUBERT, F.	The Spirit of Love (T.T.B.B.) ...	0 6	LUCAS.
SILCHER, F.	That fatal Loreley ...	0 3	AUGENER.
"	Ditto (Male voices) ...	0 3	"

Composer.	Title.	Price (net).	Publisher.
TAIT, A. ...	The brook is purling on its way	0 4	LUCAS.
TIRBUTT, J. C.	Soldier, rest!	0 4	NOVELLO.
TOURS, B. ...	The Rainbow	0 1½	"
WATSON, H. ...	Who is Sylvia?	0 4	JEFFREYS.
WEEKES'S SERIES OF GLEES, &c.:			
	No. 38. Slumber. (F. Dean)...	0 3	WEEKES.

TONIC SOL-FA.

DACE, J. ...	The Rescue. Part-song	0 4	NOVELLO.
DYKES, J. B.	Morning, Evening, and Communion Service in F	0 6	"
FOXWELL, A.	John Wyclif. A Service of Song	0 4	CURWEN.
GOUNOD, CH.	Gallia	0 4	NOVELLO.
MACFARREN...	He is the resurrection ("The Resurrection")	0 6	LUCAS.
MAIN, H. P. ...	Floral praise	0 2	CURWEN.
PARRY, J. ...	Nebuchadnezzar	1 6	NOVELLO.
SYDENHAM, E.	O give thanks (Harvest)	0 1½	"
THE TEMPERANCE MALE QUARTET		0 6	CURWEN.
THE GOSPEL MALE QUARTET		0 6	"

CHURCH SERVICES.

ADAMS, T. ...	Magnificat and Nunc dimittis in F	0 6	NOVELLO.
BLISS, W. H.	Te Deum in A flat (Chant)	0 2	"
COLE, F. G. ...	Magnificat and Nunc dimittis in E flat	0 4	"
CRONCHY, J.	Te Deum in C	0 4½	"
DANCEY, H. ...	Magnificat and Nunc dimittis in F	0 3	"
HINTON, J. W.	A Manual of Harmonies for the Gregorian Tones	1 6	WEEKES.
HUTCHISON	Te Deum	0 6	MARSHALL.
JAQUES, P. S.	Magnificat and Nunc dimittis (Chant)	0 2	NOVELLO.
KITCHIN, G. ...	The Office for Holy Communion in A flat	1 0	"
LOTT, J. B. ...	Short Service for the Dedication of an Organ	0 2	"
MASON, W. ...	Magnificat and Nunc dimittis in A	0 3	"
PEAT, M. ...	Te Deum (Chant)	0 3	"
PHILLIPS, L.	The Offertory Sentences	1 6	DONAJOWSKI.
SHEPPARD, H.	Te Deum, to the Ancient Melody from "Merbecke" and "La Feillée"	0 6	NOVELLO.
"	Magnificat in the Sixth Mode Nunc dimittis, Seventh Tone	0 3	"
"	"	0 2	"
TOURS, B. ...	A Short Setting of the Office for the Holy Communion in C	1 0	"
VERSICLES AND RESPONSES AT MORNING AND EVENING PRAYER, with the Litany. Set to the Plain-song of the Church		0 4	"
FOXWELL, A.	John Wyclif, the English reformer. A Service of Song...	0 4	CURWEN.
MAIN, H. P.	Floral praise. A Service of Song	0 2	"

ANTHEMS, CHORUSES, &c.

ANTOINE, A.	Except the Lord...	0 4	NOVELLO.
BARNETT, J. F.	Come Thou Holy Spirit	0 3	PATEY.
BENCINI, P. ...	Tu es Petrus (St. Peter's Day)	1 6	NOVELLO.
BRIANT, R. ...	Praise ye the Lord	0 3	L. M. P. Co.
"	Hear my prayer	0 3	"
"	Though your sins	0 2	"
"	Come unto Me	0 2	"
BROWN, A. H.	Come, Holy Ghost (Whitsuntide)	0 3	NOVELLO.
CRUICKSHANK	Sing praises unto the Lord	0 1½	"
CUSTARD, W.	Onward, Christian soldiers (Hymn)	0 3	WEEKES.
ELVEY, Sir G.	In that day	0 8	NOVELLO.
"	I beheld and lo!	0 6	"
FAURE, J. ...	Crucifix (All ye who weep)	0 6	CZERNY.
FOSTER, M. B.	The Lord is my Shepherd (two-part anthem)	0 3	WEEKES.
"	Oh! for a closer walk with God (Whitsuntide)	0 1½	NOVELLO.
GOUNOD, C. ...	By Babylon's wave	0 6	"
HARWOOD, B.	Agnus Dei. Motett	0 3	"
"	O saving victim. Motett	0 6	"
HOPKINS, E. J.	God, Who commanded (Thanksgiving)	2 0	"
MACFARREN	We have heard with our ears (Emmanuel Anthem)	0 6	LUCAS.
MACLAGAN (Bishop of Lichfield)	Hymn Tunes	0 6	"
MARZIALS, T.	Come unto Me (Hymn) per doz.	0 6	WEEKES.
MONK, E. G.	The Christian's Prayer...	0 3	NOVELLO.
NOVELLO'S COLLECTION OF ANTHEMS, Vols. 12 and 13		each 7 0	"
NICHOLSON, J.	Almighty and everlasting God	0 3	"
SACRED MUSIC LEAFLETS:			
"	Parts 1, 2, 3	each 0 6	CURWEN.
SPARK, W. ...	Hosanna	1 0	L. M. P. Co.
"	I shall see Him	0 3	"

Composer.	Title.	Price (net).	Publisher.
SPINNEY, T.	Offertory sentences or Short Anthems	1 6	JEFFREYS.
STEGGALL, C.	Lord, what love have I...	0 6	NOVELLO.
"	Turn Thy face	0 4	"
WILLIAMS, S.	I saw in the night visions (Ascension)	0 2	WEEKES.
"	I will sprinkle (Whitsuntide)	0 2	"
WILLIAMS, C.	Thou wilt keep him	0 2	NOVELLO.
WISEMAN, J.	See the conqueror (Hymn)	0 1½	"

OPERA.

STANFORD, C.	The Canterbury Pilgrims	6 0	BOOSEY.
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ORATORIOS, CANTATAS, &c.

ABT, F. ...	Fairy Footsteps (Female voices)	3 0	ASHDOWN.
"	The Seasons. A masque (Female voices)	2 0	AUGENER.
"	The Fays' Frolic (Female voices)	2 6	NOVELLO.
ALLEN, G. B.	Minist'ring Angels (Female voices)	3 0	ASHDOWN.
BOOTH, J. ...	The May Festival. For School and Home Gatherings	0 4	CURWEN.
CALDICOTT, A.	Queen of the May (Female voices)	2 6	WEEKES.
HANDEL	Messiah (Edited by G. A. Macfarren)	2 0	L. M. P. Co.
MACFARREN...	St. George's Te Deum	2 0	LUCAS.
PARRY, J. ...	Nebuchadnezzar	3 0	NOVELLO.

VOCAL PARTS.

CHERUBINI ...	Mass in D minor. No. 2	4 0	NOVELLO.
HOPKINS, E. J.	God, Who commanded (Thanksgiving Anthem)	2 0	"

PIANOFORTE MUSIC.

SOLOS.

ALBRECHT, L.	Lament on the death of the Duke of Albany	2 0	DAVISON.
ANDREWS, H.	Ripples	1 6	ASHDOWN.
ANDREWS, R.	As pants the hart (Spobr)	2 0	L. M. P. Co.
ASCH, G. ...	Girandole. Graceful dance	2 0	CRAMEL.
"	The rolling drums	2 0	METZLER.
"	Ulrica	1 6	PITMAN.
BADIA, L. ...	Pastoral	2 0	DAVISON.
BAILY, W. J.	Violetta	2 0	L. M. P. Co.
BARNETT, J. F.	Nocturne	2 0	PATEY.
BARRI, O. ...	Ye olde Danse	2 0	AWOS.
BEAUMONT, P.	Souvenirs et Regrets	2 0	ASHDOWN.
"	Carnival Galop	2 0	"
"	Bergers et Bergères	1 6	"
BEETHOVEN	Sonatas (Klindworth), 3 vols. each	4 0	WILLCOCKS.
"	L'Adieu	1 6	RANSFORD.
BEHR, F. ...	Zum Geburtstag	1 6	WILLCOCKS.
BELL, J. C. ...	Twilight Reverie	1 6	WEEKES.
BELLERBY, E. J.	A Fête at Wiesbaden	1 6	ASHDOWN.
BEYER, R. ...	The rising of the Black Prince	2 0	L. M. P. Co.
BOGGETTI, E.	Bewitching Gavotte	1 6	ORSBORN.
BONHEUR, T.	Danse des Courtiers. Gavotte majestique	1 6	"
BRAHMS, J. ...	Variations and Fugue on a theme by Handel. Op. 24	2 6	AUGENER.
BRIANT, R. ...	Tarantelle Improptu...	2 0	L. M. P. Co.
BRIGGS, A. W.	Twilight. Gavotte	1 6	WOOD.
BROCCA, D. ...	Deux Marches Hongroises	each 0 9	CZERNY.
BROOKE, G. H.	Blissful moments	2 0	FORSYTH.
BROWN, A. H.	O dear, what can the matter be	2 0	PITMAN.
BUCALOSSI, P.	A hunting scene	2 0	CHAPPELL.
CAVENDISH MUSIC BOOKS:			
"	No. 75. Short American pieces	1 0	BOOSEY.
CHOPIN, F. ...	15 Valses. No. 14, in E minor	1 6	LUCAS.
CLIFFE, F. H.	Clytemnestra. Gavotte and Musette	1 6	WEEKES.
COBBETT, B.	The Gordon March	2 0	L. M. P. Co.
COLE, W. H.	Robert the Bruce	1 6	WOOD.
COWEN, H. S.	Thuringia	1 6	DONAJOWSKI.
DECKER, H. ...	The primrose path. March	1 6	JEFFREYS.
"	Daisy Dell. Rustic Dance	1 6	"
DELACOUR, V.	Le Papillon Volage	2 0	ASHDOWN.
"	Le Carillon du Village	1 6	"
"	Paroles du Cœur	1 6	"
"	Bouton de Rose	2 0	"
DENOVAN, I. P.	Addio. Romance	1 6	"
DE SIVRAI, J.	Fairy Dreams. Berceuse	2 0	ORSBORN.
DOBBING, W.	Grande Marche Militaire	2 0	WOOD.
DOBIGNY, A. ...	March from "Scipio" (Handel)	0 6	DONAJOWSKI.
DOBRYNSKI, ...	Resignation	1 6	WILLCOCKS.
DUFAURE, A.	Prima Donna	1 6	COCKS.
DUPRÉ, A. ...	Andante and Variations (Haydn)	1 6	DONAJOWSKI.
DURAND, E. ...	L'Equestrienne	2 0	B. WILI.
DUSSEK, J. L.	Six Sonatas (Pauer)	1 0	AUGENER.
EAVESTAFF, F.	Mazurka Elegante	1 6	WOOD.
ELLIOTT, A. J.	The Legion of Honour. March	0 6	DONAJOWSKI.
FAHRBACH, P.	Souvenir de Belgrade. March	2 0	HOPWOOD.

Composer.	Title.	Price (net).	Publisher.
GADE, N. W.	Idyllen. Op. 34 (Scharwenka)	1 0	AUGENER.
"	Fantasiestücke. Op. 41 (Scharwenka) ...	1 0	"
GAUTIER, L....	In memoriam H.R.H. the Duke of Albany. March ...	2 0	AMOS.
GERMAN, J. E.	The Guitar. Pizzicato piece	1 6	L. M. P. Co.
GERN, C. ...	Don Juan ...	1 0	DONAJOWSKI.
"	Il Trovatore ...	1 0	"
GOTTSCHALK	Le Poëte mourant ...	1 6	METZLER.
"	Marche de Nuit ...	2 0	"
"	Printemps d'amour ...	2 0	"
"	Last hope ...	2 0	"
"	Danse ossianique ...	2 0	AUGENER.
"	Le Banjo ...	2 6	"
"	Dernière Espérance ...	2 0	"
"	Fasquinade ...	2 0	"
GRAY, A. ...	Monferrina. Piedmontese Dance	2 0	ASHDOWN.
GREGG, L. ...	Chanson Béarnaise ...	2 0	WILLCOCKS.
"	4ème Valse de Salon ...	2 0	"
"	L'oiseau moqueur ...	2 0	"
"	Parais à la fenêtre ...	2 0	"
"	Les joyeux Papillons ...	2 6	"
"	Bergerette ...	2 0	"
"	Danse Slave ...	2 0	"
GREIG, J. ...	Wedding March... ..	1 6	L. M. P. Co.
GRENVILLE, A.	Little Gems ... each	0 6	J. WILLIAMS.
	No. 1. Wait till the clouds roll by.		
	" 2. Blake's Grand March.		
	" 3. Only a pansy blossom.		
	" 4. True love. Gavotte.		
	" 5. Sweet violets.		
	" 6. When the leaves begin to turn.		
GRITTON, J. W.	Spring flowers ...	0 9	CZERNY.
HADOW, W. H.	Sonatina ...	3 0	AUGENER.
HANOVER EDITION OF CLASSICAL AND STANDARD WORKS. DUFF.	Marche Turque. A. Rubinstein	1 6	
	Hélène. Grande Valse. Wolfenhaupt ...	2 0	
HARPER, F. J.	Scotia. Fantasia ...	2 0	DONAJOWSKI.
"	In the forge ...	2 0	"
"	After the fox ...	1 6	"
HEINRICH, E.	Innocence et Simplicité ...	1 3	FORSYTH.
"	Le premier chagrin ...	1 3	"
HENSELT	Henselt-Album ...	1 0	AUGENER.
HILL, W. ...	March in G ...	1 6	J. WILLIAMS.
"	Lullaby ...	1 6	"
"	Impromptu ...	2 0	LUCAS.
INNES, E. J. ...	Souvenir d'amitié. Reverie ...	2 0	AUGENER.
KING, M. T. ...	Canon and Fugue in A major	1 6	"
KLEINFELD, A.	Idina Gavotte ...	1 6	MORLEY.
KORNFELD, J.	Four Varlet Marches ...	2 0	LUCAS.
KÜHN, C. T.	Es Palanquin. Marche Indienne ...	2 0	METZLER.
"	Estudiantina. Caprice Espagnol ...	2 0	HOPWOOD.
LANGR, G. ...	Le coucou au clocher ...	2 0	ASHDOWN.
"	Diavolina. Morceau de Salon	1 6	"
"	Valse Champêtre ...	2 0	"
"	Glistening Diamonds ...	2 0	"
"	Blumenlied. Melodie ...	1 6	RANSFORD.
"	Edelweiss. Idylle ...	1 6	"
LAURENCE, J.	Danse des Saboteurs ...	2 0	WEEKES.
LE JEUNE, A.	Ins. Air de ballet ...	1 6	J. WILLIAMS.
"	La belle Paysanne ...	1 6	"
LICHTNER, H...	Sonatine. No. 7. in C; No. 2. in F; No. 3. in G ... each	1 6	DONAJOWSKI.
"	Chant du Printemps ...	1 6	"
"	Pensée Fugitive. Morceau de Salon ...	1 6	"
"	Une nuit étoilée ...	1 6	"
"	Le Carnaval de Cracovie ...	1 6	"
"	Dans la forêt ...	2 0	"
"	La Violette. Idylle ...	1 6	"
"	A l'Attaque. Galop militaire ...	2 0	"
"	Le rouet. Etude de Salon ...	1 6	"
"	Doux espoir. Bluettes ...	1 6	"
"	Aurore. Valse de Salon ...	1 6	"
"	Gabrielle. Idylle ...	1 6	"
"	Ducca's Polka ...	1 6	"
"	A Winter Tale. Caprice à la Polka ...	2 0	AUGENER.
LICKL, C. G. ...	Evening Bells. Idylle ...	1 6	"
LOYD, C. D. ...	Marche des Pelerins ...	2 0	L. M. P. Co.
LOESCHORN, A.	Childhood's Hours. Twelve Characteristic Pieces ... each	0 6	ASHDOWN.
	1. Sunday morning.		
	2. The little postilion.		
	3. Once upon a time.		
	4. Gliding.		
	5. Entreaty.		
	6. The Cuckoo.		
	7. The Hunt.		
	8. Cradle Song.		
	9. A little dance.		
	10. The little soldier.		
	11. Catch me if you can.		
	12. Good night.		
Logé, H. ...	La Farfalla. Danse Napolitaine ...	2 0	JEFFREYS.
LÖHR, H. ...	A Day Dream ...	1 6	FORSYTH.
MAKER, F. C.	Bourrée ...	1 6	PATEY.
MALLANDAINÉ	Almaviva Bolero ...	2 0	HOWARD.
MARKS, G. W.	1st Selection. "Beggar Student" (Millöcker) ...	2 0	{ CHAPPELL. BOOSEY.
"	2nd Selection. Ditto ...	2 0	"
MATTEI, T. ...	Fairy reverie ...	2 0	PATEY.
"	Espoir ...	2 0	"
"	Peine de Cœur ...	2 0	"

Composer.	Title.	Price (net).	Publisher.
MATTHAY, T.	Hommage à Chopin ...	2 0	L. M. P. Co.
MAUREL, A.	Scherzo ...	2 6	"
McEVoy, A.	Brilliant Fantasias ... each	2 0	DONAJOWSKI.
	1. Windsor. 3. Tara.		
	2. Holyrood. 4. Harlech.		
NEWELL, J. E.	Elfin revels. Morceau de Salon	1 6	
NEWMAN, F.	Midsummer Idyls ...	5 3	L. M. P. Co.
	Single numbers ...	1 3	"
	1. To the Skylark		
	2. Hedge flowers.		
	4. Wood dreams.		
	5. In the churchyard.		
	7. The first parting.		
	9. Nocturne.		
NICODÉ, J. L.	Tarantella. Op. 13. No. 1 ...	2 0	AUGENER.
PACHER, J. A.	Tendresse. Morceau mélodieux ...	1 6	"
PADAREWSKI	Album de Mai. Scenes romantique. No. 4. Barcarole ...	3 0	WILLCOCKS.
"	Dances Polonaises ...	2 0	"
PASCAL, F.	Piano compositions. No. 20. Rogues of the village... ..	1 6	J. WILLIAMS.
PAUER, E. ...	Gleanings ... each	2 0	AUGENER.
	No. 20. Corelli, Concerto Grosso		
	" 21. Haydn, "The Clock"		
	" 22. Mozart, Adagio and two Minuets		
PERABO, E. ...	Pensées ...	5 0	"
PERCIVAL, F.	A Wreath of Roses ... each	1 0	WOOD
	No. 13. Fête des Fées.		
	" 14. The flag that braved.		
	" 15. Fleurs des Bois.		
"	CLASSIC LAYS ... each	1 6	"
	No. 1. Mozart. Air varied.		
	" 2. Clementi. Rondo in C.		
	" 3. Beethoven. Romance.		
	" 4. Mozart. Kom lieber Mai.		
	" 5. Clementi. Allegro in G.		
	" 6. Beethoven. Rondino.		
	" 7. Callcott. Forgive, blest shade.		
	" 8. Lord, remember David.		
	" 9. Clementi. Finale in C.		
	" 10. Arne. Where the bee sucks.		
	" 11. Clementi. Minuet.		
	" 12. Mozart. Andante.		
PIRSCHER, V.	20 Variations on an old English air ...	2 0	L. M. P. Co.
PITT, P. ...	Menuet fantastique ...	2 0	AMOS.
PRUDENT, E.	L'Étrouffelle. Etude (Pauer)	0 6	AUGENER.
REUBENS, S.	La Cachucha ...	0 6	DONAJOWSKI.
"	The streamlet ...	0 6	"
"	Quick March ...	0 6	"
"	Fairy dance ...	0 6	"
RICHARDS, B.	Pastorale ...	1 6	ASHDOWN.
ROBINSON, H.	Three sketches ...	1 6	L. M. P. Co.
"	Phantasia-Scenes ...	2 6	"
ROCHE, F. ...	Weber's last waltz ...	1 6	DONAJOWSKI.
ROCKSTRO, W.	By rushing weir. Impromptu	2 0	ASHDOWN.
"	La reine Margot. Gavotte ...	2 0	"
"	Rose de Noël. Valse brillante	1 6	FORSYTH.
"	L'ancien régime ...	1 6	"
"	La Chasse aux papillons ...	1 6	"
RUBINI, G. J. ...	March of the Guards ...	1 6	MORLEY.
RUBINSTEIN, A.	Chants Espagnols. Arranged by C. Bial ...	1 6	WILLCOCKS.
"	Valse Allemagne ...	2 0	LUCAS.
"	Il Ballo ...	2 0	"
SANGSTER, W.	La Sonnambula ...	1 6	WOOD.
SCARSBROOK	Il Trovatore ...	1 6	"
"	Norma ...	1 6	"
"	Martha ...	1 6	"
"	La Traviata ...	1 6	"
"	Oberon ...	1 6	"
SCHARWENKA, P.	Fünf Klavierstücke. No. 1. Albambblatt ...	1 6	WILLCOCKS.
"	Capriccio ...	1 6	"
SCHARWENKA, X.	Vales. Op. 44 ...	2 6	AUGENER.
SCHÖNBURG, H.	Im Kindergarten. Book III... ..	1 3	WILLCOCKS.
SCHUBERT, F.	Eight Impromptus ...	1 6	WEEKES.
	No. 1. Op. 90, No. 1 ...	1 6	
	" 2. Op. 90, No. 2 ...	2 0	
	" 3. Op. 90, No. 3 ...	1 6	
	" 4. Op. 90, No. 4 ...	1 9	
	" 5. Op. 142, No. 1 ...	2 0	
	" 6. Op. 142, No. 2 ...	1 6	
	" 7. Op. 142, No. 3 ...	1 9	
	" 8. Op. 142, No. 4 ...	2 0	
"	Scherzo in B flat ...	1 0	AUGENER.
SCHUMANN, G.	Valse brillante ...	2 0	WILLCOCKS.
SCHUMANN, R.	Waldscenen. Op. 82 ...	1 0	AUGENER.
SHARPE, H. F.	Will o' the wisp ...	2 0	PATEY.
SIMMONS, E. K.	Racquet Galop ...	1 6	AUGENER.
SIVRAI, J. DE	Gavotte (Gluck)... ..	2 0	PATEY.
SMALLWOOD	Fantasia. "The Beggar Student" (Millöcker) ...	1 6	{ CHAPPELL. BOOSEY.
"	Mine again ...	1 6	MARSHALL.
"	Pierrot ...	1 6	"
"	Sooner or later ...	1 6	"
SMITH, CROSBY	Evening Memories. Nocturne	2 0	WEEKES.
"	Merry Spring. March ...	1 6	"
SMITH, SEYMOUR ...	Lady Betty. Old English dance ...	1 6	ASHDOWN.
"	Marche des Ménestrels ...	1 6	"

Composer.	Title.	Price (net).	Publisher.
SMITH, S. ...	Nell Gwynne (Planquette) ...	2 0	METZLER.
SPINDLER, F. ...	Wellenspiel. Op. 6 ...	1 6	LUCAS.
SPINNEY, T. H. ...	Le Carillon. Scherzo ...	1 6	AUGENER.
STERICKER, A. ...	Saltandum ...	2 0	NOVELLO.
STIRLING, J. ...	In the Forest ...	2 0	WILLCOCKS.
	The Flowers of the Forest. March ...	1 6	RANSFORD.
STOLZENBERG ...	Zwölf Stücke. 5 Books each ...	2 0	WILLCOCKS.
STURGES, E. J. ...	Danse Impromptu ...	1 6	AMOS.
SWIFT, G. H. ...	Sonata in C ...	3 0	NOVELLO.
TAYLOR, J. A. ...	Britannia. Fantasia ...	1 0	DONAJOWSKI.
	Scotia " ...	1 0	"
	Cambria " ...	1 0	"
	Hibernia " ...	1 0	"
THOMAS, H. ...	Piano Classics:— No. 14. Chopin's Impromptu in A flat ...	1 6	J. WILLIAMS.
TOURVILLE ...	The pages' chorus ("La Cosaque") ...	1 6	"
TRAVERS, M. ...	Occasional march ...	2 0	WEEKES.
VALENTINE, J. U. ...	Ye Fancie Fayre Polka ...	2 0	ORSBORN.
VALMENCY, E. ...	Lila Gavotte ...	2 0	BOOSEY.
VERÁNO, E. ...	Minuet Caprice ...	1 6	WEEKES.
VILLE, O. D. ...	Gipsy chorus (Weber) ...	1 0	DONAJOWSKI.
VINCENT, G. ...	Chanson Anglaise ...	2 0	WEEKES.
VOLKMER, A. ...	Danse Villageoise ...	2 0	AMOS.
WALDMIER ...	Wait till the clouds roll by ...	1 6	B. WILLIAMS.
WALLIS, J. H. ...	Little Sketches ... each ...	3	ASHDOWN.
	No. 25. The Nautilus. Valsette. " 26. The wildgoose chase. " 27. Helter skelter. Galop. " 28. The cadets' march. " 29. Pit-a-pat polka. " 30. The wish.		
WATSON, M. ...	Round the World. A series of original pieces... each ...	1 6	BREWER.
	No. 1. Paris. Marche militaire. " 2. Poland. Cracovienne. " 3. Munich. Peasants' song. " 4. Neuchatel. Tyrolienne. " 5. Naples. Barcarole. " 6. Vienna. Ländler.		
" ...	The Silent March ...	1 6	ORSBORN.
WEFART, C. ...	Valse Joyeuse ...	1 6	DONAJOWSKI.
WEST, G. F. ...	Gleanings from the opera each ...	6	COCKS.
	No. 19. La Barbriere, No. 1 (Rossini). " 20. Ditto " " 21. Euryanthe (Weber). " 22. Zampa (Herold). " 23. Pré aux clercs (Herold). " 24. Mahometto (Rossini). " 25. Parisina (Donizetti).		
" ...	The Bohemian Girl (Balfe) ...	2 0	"
WILLERT, E. ...	Evening prayer ...	1 6	DONAJOWSKI.
	Sound the loud timbrel... ..	1 6	"
WILLIAMS'S, J. ...	MARCH ALBUM. Edited by H. Farmer. No. 4 ...	1 0	J. WILLIAMS.
" ...	PIANO ALBUM. No. 3. Stray leaves. By Florian Pascal... ..	1 0	"
WILSON, D. ...	The sunny South ...	2 0	L. M. P. CO.
WINTER, A. DE ...	May flowers (Oesten) ...	1 6	DONAJOWSKI.
	Oberon (Favarger) ...	1 6	"
WOLFF, B. ...	Instructive Klavier Compositionen. Op. 120. Kinderball ...	1 6	WILLCOCKS.
WOYCKE, E. ...	Three Melodious Sketches. No. 3, Night ...	1 6	METZLER.

DUETS.

ALBUM. Vol. II. ...	...	1 6	AUGENER.
ASCH, G. ...	Girandole. Graceful Dance ...	2 0	CRAMER.
	The rolling drums. March ...	2 0	"
DE LORME, A. ...	Blumenlied (Lange) ...	1 6	DUFF.
	Edelweiss (Lange) ...	2 0	"
	Fairy Waltz (Reissiger) ...	1 6	"
	La Chatelaine (Leduc) ...	2 0	"
	La Gazelle (Wollenhaupt) ...	2 0	"
	Largo (Handel) ...	1 6	"
	Minuet (Boccherini) ...	1 6	"
	The Shepherd Boy (Wilson) ...	1 6	"
	Violetta. Polka Mazurka (Faust) ...	1 6	"
FAHRBACH, P. ...	Souvenir de Belgrade. Marche Chanson Béarnaise ...	2 0	HOPWOOD.
GREGH, L. ...	3ème Valse de Salon ...	2 6	WILLCOCKS.
	Parais à la fenêtre ...	3 0	"
	Bergerette ...	3 0	"
	Danse Slave ...	2 6	"
HANDEL ...	Concordia. Six Pieces (E. Pauer) ...	1 0	AUGENER.
HATTERSLEY ...	Valse Caprice ...	2 0	LUCAS.
MACKENZIE ...	Ballet Music and Rustic March from "Colomba" (arranged by E. Silas) ...	4 0	NOVELLO.
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" ...	Second Scotch Rhapsody (Burns). Arranged for two pianos by G. Alibrandi ...	5 0	"
MAKER, F. C. ...	Bourrée ...	2 0	PATEY.
MOSZKOWSKI ...	Trois Morceaux. Op. 17. No. 1, Polonaise; No. 2, Minuet; No. 3, Walzer ... each ...	2 6	AUGENER.

Composer.	Title.	Price (net).	Publisher.
MOSZKOWSKI ...	From Foreign Parts. Op. 23. No. 1, Russia; No. 2, Germany; No. 3, Spain; No. 4, Poland; No. 5, Italy; No. 6, Hungary ... each ...	1 6	AUGENER.
PARKER, H. ...	The Fairies' Tryst ...	2 0	CRAMER.
ROWLAND, C. ...	Two Dances in Slavish style (F. J. Sawyer) ...	3 0	WILLCOCKS.
SMALLWOOD ...	Home Treasures ... each ...	1 6	COCKS.
	No. 29. O fair dove. " 30. O ye tears. " 31. When the ship comes home. " 33. When sparrows build. " 35. Down where the bluebells. " 38. She sang among the flowers. " 39. Your boy in blue. " 40. Raindrops pater. " 41. Jenny of the mill. " 43. Beautiful leaves. " 44. Moonlight on the ocean. " 45. Only one to bless. " 47. Oh! chide not my heart.		
" ...	Khren on the Rhine ...	1 6	MARSHALL.
" ...	Dream faces ...	1 6	"
SMITH, SYDNEY ...	Nell Gwynne (Planquette) ...	3 0	METZLER.
" ...	St. Paul (Mendelssohn) ...	3 0	ASHDOWN.
" ...	The Bohemian Girl (Balfe) ...	3 0	"
" ...	Rienzi (Wagner) ...	3 0	"
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SOLO.

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ASCH, G. ...	La Castanetta (Castanet Dance) ...	2 0	J. WILLIAMS.
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" ...	Simpatica Waltz ...	2 0	"
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" ...	The Beggar Student Lancers ...	2 0	BOOSEY.
CORRI, W. ...	The Flowers of Versailles. Vocal Minuet ...	2 0	WEEKES.
DAWES, A. ...	The Bournemouth Polka ...	1 6	DONAJOWSKI.
DEACON, C. ...	Les Primevères Valse ...	2 0	L. M. P. CO.
DECKER, H. ...	Forest Ferns Waltz ...	1 6	JEFFREYS.
DECKER, T. ...	Joyeux Postillon Polka ...	1 6	WEEKES.
DELBRUCK, G. ...	Le Zephyr Polka ...	2 0	CHAPPELL.
DOBIGNY, A. ...	The Jolly-Polly-Dolly Polka ...	1 6	DONAJOWSKI.
DODWELL, S. ...	Old London Waltz ...	2 0	FRANCIS.
ELVEY, E. M. ...	Delizia Valse ...	2 0	WEEKES.
FAHRBACH, P. ...	Adieu à Copenhague ...	2 0	HOPWOOD.
" ...	Nathalie. Suite de Valse ...	2 0	"
" ...	Ma Mignonne. Polka-Mazurka ...	2 0	"
" ...	Toi ma seule pensée. Polka ...	2 0	"
" ...	Le Perce-neige. Polka-Mazurka ...	2 0	"
" ...	Les Minstrels Quadrille ...	2 0	"
" ...	Un soir à Madrid. Suite de Valse ...	2 0	"
FIANDRA, P. ...	The Silver Thames Waltz ...	2 0	COCKS.
FLEMING, G. ...	A night in June. Waltz ...	2 0	BOOSEY.
FRAYLING, W. ...	The Summer Fête Polka ...	1 6	ASHDOWN.
FREEMAN, C. ...	The Jolly Polka ...	1 6	"
GUNGL, J. ...	State Ball Waltz ...	2 0	MARSHALL.
HEINRICH, F. ...	Sunset Dreams. Valse ...	2 0	WEEKES.
HERZEL, R. ...	The Royal Hunt Waltz ...	2 0	METZLER.
HOWELLS, G. ...	The Birthday Waltz ...	2 0	DONAJOWSKI.
HUTCHISON ...	True love is sweet Waltz ...	2 0	MARSHALL.
KÉLER BÉLA ...	Polemische Takte Waltz ...	2 0	WILLCOCKS.
KOTTAUN, C. ...	La Fiancée. Polka-Mazurka ...	2 0	FRANCIS.
LARDELLI, G. ...	Narina Valse ...	2 0	DUFF.
LEVAY, A. ...	Clarice Waltz ...	2 0	METZLER.
LOWTHIAN, C. ...	Fabruvahl Valse ...	2 0	CHAPPELL.
MAITLAND, P. ...	Minerva Waltzes ...	2 0	PATEY.
McEVoy, A. T. ...	The Calendar Polka ...	0 6	DONAJOWSKI.
" ...	Dans les Champs Valse ...	2 0	"
MEISSLER, J. ...	Sooner or later Waltz ...	2 0	MARSHALL.
" ...	Little Mandarin Polka ...	1 6	"
MONTEPIORE ...	Chic-a-choc Valse ...	2 0	COCKS.
MONTRÉSOR ...	Spirit of the night Waltz ...	2 0	DONAJOWSKI.
MORA, A. L. ...	Comme il faut Polka ...	2 0	HOPWOOD.
MULLEN, L. ...	Il Corricolo Galop ...	0 6	B. WILLIAMS.
MURRAY, Lady ...	The Prince of Wales Waltz ...	2 0	L. M. P. CO.
OLMA, C. ...	Some one. Valse ...	2 0	B. WILLIAMS.
PROPERT, W. A. ...	Cinderella Valse ...	2 0	L. M. P. CO.
ROUND, H. ...	Doing and Hoping Waltz ...	2 0	PITMAN.
RUSSELL, H. ...	Terpsichore Waltz ...	2 0	FORSYTH.
SKENE, D. A. ...	The Zigzag Polka ...	1 6	WEEKES.
SOLOMON, E. ...	Saucebox Polka ...	2 0	DUFF.
" ...	Lillian Polka ...	1 6	COCKS.
" ...	Lillian Waltz ...	2 0	DUFF.
SWEDISH AND NORWEGIAN COUNTRY DANCE ...	Erica (Heather) Valse ...	0 6	FRANCIS.
THERÈSE ...	Erica (Heather) Valse ...	2 0	"

Composer.	Title.	Price (net).	Publisher.
WALDTEUFEL	Les Fleurs Valse ...	2 0	METZLER.
WESTERBY, H.	Margarina Valse ...	2 0	WEEKES.
WHEELER, L.	Sea-breeze Polka ...	2 0	CHAPPELL.
"	Toi seule Valse ...	2 0	"
WILCOCKSON	The rival blues Polka ...	2 0	L. M. P. Co.
WILLIAMS, W.	Old London Quadrilles ...	2 0	FRANCIS.
YEO, F. C.	Sylvesta Valse... ..	2 0	WOOD.

DUETS.

COOTE, C.	Old London Lancers ...	2 0	CHAPPELL.
"	The Beggar Student Lancers ...	2 0	BOOSEY.
"	Nell Gwynne. Quadrille ...	2 0	METZLER.
"	Nell Gwynne. Polka ...	2 0	"
DELBRÜCK, G.	The Zephyr Polka ...	2 0	CHAPPELL.
FAHRBACH, P.	Adieux àopenhague ...	2 0	HOPWOOD.
"	Nathalie. Suite de Valse ...	2 0	"
"	Ma Mignonne. Polka-Mazurka ...	2 0	"
"	Toi ma seule pensée. Polka ...	2 0	"
"	Les Minstrels Quadrille ...	2 0	"
HUTCHISON ...	True love is sweet Waltz ...	2 0	MARSHALL.
LIDDELL ...	Nell Gwynne. Waltz ...	2 0	METZLER.
"	Nell Gwynne. Galop ...	2 0	"
"	Nell Gwynne. Lancers ...	2 0	"
LOWTHIAN, C.	Fahrwohl Valse ...	2 0	CHAPPELL.
MEISSLER, J. ...	Sooner or later Waltz ...	2 0	MARSHALL.
MORA, A. L. ...	Comme il faut Polka ...	2 0	HOPWOOD.
OLMA, C. ...	Some one. Valse ...	2 0	B. WILLIAMS.
WHEELER, L.	Sea breeze Polka ...	2 0	CHAPPELL.
"	Toi seule Valse ...	2 0	"
WILLIAMS, W.	Old London Quadrilles ...	2 0	FRANCIS.

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HARPER, F. J.	Le retour du Soldat. March... ..	1 0	DONAJOWSKI.
"	Le départ du Soldat. ...	1 0	"
"	Marche Triomphale ...	1 0	"
HELL, J. ...	The Mayor's Procession March ...	2 0	NOVELLO.
MERKEL, G. ...	Original Compositions:—		"
"	No. 13. Fantasia in D ...	1 6	"
"	" 14. Two Preludes ...	1 0	"
"	" 15. Marche religieuse ...	1 0	"
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SANGSTER, W.	Elegy ...	2 0	WEEKES.
SELBY, B. L.	Andante and Fugue ...	1 6	NOVELLO.
"	Pastorale and Melody in A flat ...	1 6	"
"	Orchestral March ...	1 0	"
"	March in G ...	1 0	DONAJOWSKI.
SMALLWOOD	Celebrated Compositions transcribed ...	each	1 6
"	No. 8. Une fête à Trianon (Roubier) ...	1 6	J. WILLIAMS.
"	" 9. Joyeuse reunion (Roubier) ...	1 6	"
SPARK, Dr. W.	The Organist's Quarterly Journal, Part lxiii. ...	5 0	NOVELLO.
TREGO, H. S.	Minster March (Wagner) ...	1 0	DONAJOWSKI.
"	As pants the hart (Spohr) ...	1 0	"
"	Bridal Chorus (Wagner) ...	1 0	"
"	Adagio (Mendelssohn)... ..	1 0	"
"	Reminiscence (Schumann) ...	1 0	"
"	Priests' March (Mozart) ...	1 0	"
"	March Héroïque (Schubert) ...	1 0	"
TURPIN, E. H.	Prelude No. 4, in E minor (Chopin) ...	1 6	WEEKES.
WAGNER, O. ...	Sonate ...	1 6	NOVELLO.

HARMONIUM AND AMERICAN ORGAN.

ARCHER, F. ...	Arrangements. Book III. ...	1 6	METZLER.
COWARD, J. M.	American Organ Journal, No. 10 ...	1 6	"

HARMONIUM AND PIANOFORTE.

GOUNOD, Ch.	Gallia. The Accompaniments arranged by T. E. Aylward ...	2 6	NOVELLO.
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INSTRUMENTAL MUSIC.

PIANOFORTE AND VIOLIN.

Composer.	Title.	Price (net).	Publisher.
ALTHAUS, B. ...	Gavotte Mignonne ...	1 0	DONAJOWSKI.
"	Romance ...	1 0	"
"	Air Suédois Varié ...	1 0	"
BEAZLEY, J. C.	Minuit. Nocturne (Donajowski) ...	1 6	"
"	Pleasing Strains ... each	1 6	WOOD.
"	No. 1. Home sweet home ...	"	"
"	" 2. The last rose of Summer ...	"	"
"	" 3. Auld lang syne ...	"	"
"	" 4. The blue bells of Scotland ...	"	"
"	" 5. March of the men of Harlech ...	"	"
"	" 6. Keel row ...	"	"
BURNETT, A. ...	The Violinist's Repertoire. No. 4. Entr'acte. "La Fille du Regiment" ...	1 6	L. M. P. Co.
"	" The Violinist's Album. Nos. 1 and 2 ...	3 0	"
"	" The Violinist's Album. No. 3 ...	1 6	"
COSTA, A. ...	New Duets ... each	1 0	PITMAN.
"	No. 1. Album Blatt. " 2. Polka. " 3. Abendlied. " 4. Quick step. " 5. Barcarole. " 6. Canzonetta.	"	"
DANCLA, C. ...	La Marseillaise ...	2 0	CHANOT.
DRANE, J. C.	Church Parade March ...	1 6	DONAJOWSKI.
DYER, A. E. ...	Arne's Air and Gavotte ...	2 0	WOOD.
ERNST, H. W.	Élégie avec Introduction de Louis Spohr ...	1 6	DONAJOWSKI.
FARMER, H. ...	Princess Ida. Fantasia ...	2 6	CHAPPELL.
FOWLER, C. ...	Pastorale ...	1 6	CHANOT.
GURLITT, C. ...	Le Gondolier ...	1 3	"
HANNAFORD ...	Sonatina in F. Op. 134. No. 2 ...	1 6	AUGENER.
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# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 499.—Vol. 25.  
Registered for transmission abroad.

SEPTEMBER 1, 1884.

Price 3d.; Post-free, 4d.  
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## THE BACH CHOIR

Patron.—HER MAJESTY THE QUEEN.

### BI-CENTENARY FESTIVAL, 1885.

President.—H.R.H. THE PRINCE OF WALES.

Musical Director.—Mr. OTTO GOLDSCHMIDT.

It is intended to give a FESTIVAL PERFORMANCE of J. SEBASTIAN BACH'S MASS in B minor, in the Albert Hall, on the Afternoon of SATURDAY, March 21, 1885 (being the 200th Anniversary of the Birthday of the Composer), with a Chorus of about 600 Voices, of which the Bach Choir, with the co-operation of the Henry Leslie Choir, will form the nucleus.

Members of the leading Choral Societies and other experienced Vocalists who may be willing to assist in this Special Performance are invited to send in their names to J. Maude Crament, Esq., Secretary, Festival Committee, Royal Albert Hall, Kensington Gore, S.W., who in due course will furnish them with full information.

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SECOND SEASON.—1884-85.

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SMOKING	"	"	December 11, 1884.
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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1884.

## BERLIOZ AND HIS BOOKS

By MRS. WALTER CARR.

It seems strange that Berlioz should have been so much before the public during the last two or three years as a composer, and yet that so little should be known of him as a writer. Opinions may, do, and we might add *must* differ as to the abstract merits of his music; but about the quality of his literary works there can be no doubt whatever. They are light, amusing, instructive, crammed full of jokes, puns, criticisms, often singularly discriminating, often hasty and unjust, but always interesting, while above all there is a charm of style which carries one on and is a source of perpetual surprise and delight.

It is doubtless this very perfection of style which has for so long hindered their translation, for those who love the books most feel a dread of translating language whose aroma is so delicate that it can but escape in the process. Two of these books, however, have been lately done, and a third is promised.

The most important and the most interesting is the "Mémoires," which now includes the "Voyages Musicaux," or, as he would have written it, "Musicaux," for one of his peculiarities was making use of the latter form of plural on occasions when other people used the former. He says in the preface, and repeats it elsewhere, that he does not pretend to describe his whole life, that he is not writing confessions, and will only tell what he chooses about himself, and this must be borne in mind in reading the autobiographical part. The reader must also be on his guard against adopting all Berlioz's statements, which were often distorted by prejudice and passion, as in the case of Carvalho, who made great sacrifices to insure the success of the "Troyens," and yet whom Berlioz accused of incapacity and half-heartedness, if not of absolute treachery, during the annoying business of the production.

The autobiographical part of the book is the least interesting, and as his life has been so ably treated already in these pages we pass on to the other features of his works. The musician will find here a mine of wealth, for Berlioz possesses a gift of utterance very rare in composers of high rank, who are usually dumb both with tongue and pen. How few are even the remarks on music in Beethoven's letters; indeed, the one to Czerny about the best method of teaching music to his loved, but unloving, nephew is almost a solitary example. Schubert spoke only through his music; and Mendelssohn, charming as his private letters are, refused to write so much as a paragraph for the press. Schumann, of course, was a literary man, though absolutely dumb in society, and Wagner one might call loquacious in print; but the crabbed style of Schumann and the personal concentration of Wagner prevent their works appealing to anything like the number who could find interest in Berlioz's writings.

This is the more curious as he professes to hate literary work. Over and over again he tells us how he has sat for days together with the paper before him without being able to hammer out a line, beyond the title of the work he had to criticise. He who, from his own account, pushed plain-speaking to an extreme among his acquaintances, must have found it very difficult to write to order on any topic, and especially on music, where his con-

victions were very sincere, and where he specially detested platitudes. He seems to have invented a method of escaping from saying anything at all on certain operas, at least if we may assume that there was some foundation for the two very absurd chapters in the "Soirées de l'Orchestre," where the characters accuse him of never mentioning about the works he is expected to criticise, and quote two articles, one of which is a long account of a conversation between the little boys who are bumping up a sheet of canvas with their heads to represent a tempestuous sea at the Opéra, and the other an imaginary scene with a little peasant-girl in a country churchyard.

Not that he could not criticise, and criticise well, too. Each special work he judged on its own merits, unbiassed by any prejudice for or against its composer. As an instance, may be cited his remarks on Marcello's "Icieli immensi narrano," which he pronounces not fit for a drinking song, and publishes in the "Grotesques de la Musique," with words of his own, supposed to be sung by a jolly cattle-dealer returning from market, an irreverent parody which he says expressly in nowise detracts from his admiration for Marcello's really fine works. He could also admire a good work by a composer without fame, or perhaps special attractions for himself, as when he says he has heard "une délicieuse romance" from "Il Torneo," an opera by Lord Westmoreland, the English Ambassador in Berlin, whose music Mendelssohn and his sisters found so trying. His admiration for Gluck, Mozart, Beethoven, Weber, and Spontini amounted to a passion, and his critiques on Beethoven's Symphonies, "Fidelio," and other works; on Gluck's "Orphée" and "Alceste," on Weber's "Freischütz" and "Oberon," which constitute the greater part of his "A Travers Chants," are well worth reading.

The one thing he could not stand was any mutilation of his favourite authors. From the days when he used to frequent the Opéra, and shout out from the pit such remarks as "There are no cymbals there, who has dared to correct Gluck"? and, "the trombones did not play! This is unbearable"! to the time when he was driven nearly frantic by the production of "Robin des Bois," he was perfectly consistent in this respect. It is touching to read how his love and admiration for Liszt were tried on one occasion by the great artist playing the adagio of Beethoven's Sonata in C sharp minor, in the manner he had then adopted to gain the applause of the fashionable world. "I suffered cruelly," he says ("A Travers Chants," p. 63), "more than I have ever suffered in hearing our wretched *cantatrices* embroider the grand air in 'Der Freischütz'; for to this torture was added my distress at seeing an artist of his stamp falling into the snare, which as a rule only besets mediocrities. But what was to be done? Liszt was then like a child who, when he tumbles, likes to have no notice taken, but picks himself up without a word, and cries if anybody holds him out a hand. He has picked himself up splendidly." He then goes on to relate how, at a party,\* while Liszt was playing, the lamp went out, and "then in the darkness, after a moment's pause, rose in its sublime simplicity the noble elegy he had once so strangely disfigured; not a note, not an accent, was added to the notes and the accents of the author. It was the shade of Beethoven, conjured up by the virtuoso, to whose voice we were listening. We all trembled in silence, and when the last chord had sounded no one spoke—we were in tears."

\* At M. Légouvé's.

The mention of Liszt leads us on naturally to consider Berlioz's relations with his brother artists, and here again the man is characteristic. Often unjust, often jealous, perhaps not without cause, but as often ready to acknowledge the merits of men with whom he did not agree, and passionately devoted to those with whom he did. The jealousy and injustice come out most strongly with regard to Cherubini, Habeneck, and Girard; the opposite qualities with regard to Mendelssohn. *C'est un grandissime maître*, he writes from Leipzig to his friend Joseph Ortigue ("Correspondance inédite," p. 133), and more than once he speaks of the *ravissante* score of the "Midsummer Night's Dream," and of the "delicate musical web, diapered in rich colours, which he calls the 'Overture to Fingal's Cave.'" He arrived at Leipzig in the middle of a rehearsal of the "Walpurgis Nacht," and writes, "The score is clearness itself, in spite of its complexity; the voices and instruments cross each other in every possible way, contradict each other, clash, in an apparent disorder which is the culminating point of art. These generous words are the more valuable because the two men can scarcely be said to have hit it off in their private relations. When they were together in Rome, Berlioz evidently thought Mendelssohn griggish. "He is a regular porcupine on the subject of music," he says, "one never knows where to touch him without getting pricked," and Mendelssohn cannot have had much pleasure in the society of a companion who, from his own account, was always laying traps for him musically, and uttering profanities on the mere mention of anything approaching to a religious sentiment. We can well understand Mendelssohn's "feeling sometimes as if he should like to eat him," bitterly as Berlioz resented this phrase in his published letters. On the other hand, Mendelssohn was considerably astonished and amused to find the full particulars of Berlioz's visit to Leipzig published in the *Journal des Débats*. He wrote to his sister Rebecca how his wife had laughed over it, and how they quite wondered that he had not mentioned their two servants, so many confidential particulars had he entered into.

There is no subject on which we should have more curiosity to hear Berlioz's opinion than on the "music of the future," and here again he does not say at all what might have been expected of him. A musician to whom a fugue was an abomination, who could not understand—we had almost said endure—Bach, Haydn, and Handel, who kicked against all conventionalisms, and claimed the right, with Gluck, to "sacrifice any and every rule for the sake of effect," might have been expected to adopt the new ideas heart and soul. But it was not so. The concerts of Wagner's music, held at the Opéra to prepare the public for the production of "Tannhäuser," gave him an opportunity of making his profession of faith on the subject in the article which is republished in the "A Travers Chants." After saying how far he agrees with the new school, he goes on: "But if it says one must go exactly contrary to rule; people are weary of melody, of airs, duets, trios, pieces in which the theme is regularly developed, of consonances, of simple dissonances prepared and resolved, of natural modulations treated with skill; . . . the idea alone is to be considered; . . . the ear is to be despised, to be treated roughly till it is broken in; . . . it must learn to get accustomed to everything—to sequences of diminished sevenths, ascending or descending, like a nest of serpents hissing and writhing as they tear each other in pieces; to triple dissonances, unprepared and unresolved; to inner parts forced to keep company, though they agree neither in harmony nor rhythm;

to atrocious modulations which introduce one key in one corner of the orchestra while the rest is playing another; . . . if nothing is to be considered in an opera but the declamation, no matter how unvocal, absurd, or ugly the intervals may be; . . . if singers are to be expected to take as much trouble in studying a part as in learning by heart a page of Sanscrit, or in swallowing a handful of nutshells; . . . if the witches in 'Macbeth' are right and the horrible is the beautiful, and the beautiful the horrible—if this is the new religion, it never was mine, it is not mine, it never shall be mine. I lift up my hand and swear *non credo*. . . It is true that to please the ear is not the whole object of music, but a thousand times less is its object to displease, to torture, to murder the ear." These are strong words even for Berlioz, but we must not forget that he finds much to praise in Wagner's music, and that he says of himself "he possesses a rare intensity of feeling, an ardour, a power of will, and a faith which subdue, move, and enchant;" adding, however, "These qualities would have more effect if they were joined to greater power of invention, less effort, and a juster appreciation of certain constituent elements of art."

Much as we like to hear one artist's opinion of another, especially if it appear to be a candid opinion, still greater interest attaches to Berlioz's remarks on little practical-points seldom touched by a musician of his eminence. Many of these have to do with his experiences as a conductor, which were certainly of a varied nature. His very first experiment of the kind was conducting his own first Mass at St. Eustache, shortly after which he was asked to become conductor of a society of amateurs. With some misgivings he consented, thinking it might be good practice, and that it was as well to experiment *in anima vili*. The work first attempted was a symphony in D, by Gyrowitz, "full of platitudes such as he could not have conceived to have been imagined by any tinker, hare-skin man, Roman grocer, or Neapolitan barber." We give the rest in his own words: "I resign myself and we begin. I hear a frightful discordance produced by the clarinets. I interrupt the orchestra, and say to them, 'Gentlemen, you have taken the wrong piece; we are in D, and you are playing in F.' 'No, sir, we have the right symphony.' 'Let us begin again then.' Again the same discordant notes, and again I stop. 'But this is impossible, show me your parts.' The parts are passed up. '*Parbleu!* the cacophony is explained. Your part is written in F, but the clarinets are in A, so that your F would be unison with the D. You have taken the wrong instruments.' 'But we only have clarinets in C.' 'Well then play a third lower.' 'But we don't know how to transpose.' 'Then, for goodness' sake don't play at all.' '*Par exemple!* We are members of the Society, and have a right to play as well as the rest.'"

This being in the "Grotesques de la Musique" is not perhaps intended to be taken literally, but from other scenes described seriously there seems to have been some foundation for it.

Even in good orchestras he often seems to have found great difficulties with the instruments. Ophicleides were not to be had at Weimar, Leipzig, Dresden, or Brunswick, the *cor Anglais* was generally wanting, and though there was one at Leipzig played by an excellent musician, it was in such a dilapidated condition, and so out of tune, that the part had to be given to the first clarinet. The cymbals in general use were cracked, and drummers as a rule had only one pair of wooden sticks. All these difficulties, arising largely from the fact that his scores included instruments which the older masters, generally played in Germany, never used, Berlioz had to meet and surmount, sometimes by assigning the



part to some other instrument, sometimes by providing substitutes from his own resources. For instance, he always carried with him a pair of sponge-headed drumsticks. The case of the harp, however, was almost hopeless, as there seem to have been neither instruments nor players in Germany. At Berlin he found the large bass trombone in E flat, which was not used in Paris, and which he did not particularly admire, thinking it drowned the other three. At his own Concerts he reduced the sound by making the musician playing it sit down, so that the bell came against his desk, while the tenor and alto stood up. With regard to the trombones, a curious difficulty occurred both in Paris and Berlin with a passage in the "Tuba Mirum." The time is very slow, and the four instruments play in succession the chord of G, B, D, G, on the four beats of the bar. Nothing can be more easy to look at, and yet no amount of practice availed to get this simple bar played on these two occasions. It is a matter of common everyday experience that a chorus which will surmount real difficulties will sometimes drive a conductor almost to desperation over some simple passage, but this is an unusually curious instance. Talking of choruses, Berlioz strongly recommends that there should always be three rooms for practice, and that their parts should first be learnt separately by the tenors and basses each in their own room, while the soprani and contralti might practise together. He also comments on the bad effect of a chorus constantly getting up and down, particularly in such works as Bach's "Passion," where two choirs are kept singing alternately, and says that if the fatigue of standing throughout be too great he should prefer their being seated altogether. As he says, a passage may be intended as a surprise, but if the audience see one side rising they know exactly what they are going to hear. Other sounds which annoyed him were the rustling caused by turning over the leaves of the singers' music, and still worse, the tapping of his *bâton* on the desk by the conductor, a sound which, as he observes, will penetrate through any *tutti* of orchestra and chorus.

Like most composers, he speaks of his growing preference for instrumental musicians over singers. The latter seem to have occasionally nearly driven him out of his mind with their perpetual high notes, which he compares to the howl of a King Charles spaniel when its foot has been trodden on, their shakes—an ornament he detested, except as the musical imitation of a laugh—and their propensity to embroider fine works with idiotic vocalises. In the chapter called "Small troubles at grand concerts," in the "Grotesques de la Musique," he gives a specimen of the exertions necessary, on the part of the conductor, to secure the unembellished performance of an air by Mozart. The singer has originally proposed it, then thinks better of it, and suggests "Bel raggio"; but the parts not having been procured, reverts to Mozart. At rehearsal the conductor gives out the air by Mozart, and all is ready. "The singer comes forward, and says with her well-known irresistible grace, 'I have an idea! I will sing the air from the "Domino Noir.'" 'Oh! Ah! pch! krrr! . . . Capellmeister, have you the opera Madame mentions at your theatre?' 'No, sir.' 'Then what are we to do?' 'Then I suppose I must resign myself to the air by Mozart.' 'I think you had better.' At last we begin; the *cantatrice* resigns herself to the *chef-d'œuvre*. She covers it with embroideries as one might have expected. The conductor hears somewhere within himself the former eloquent exclamation, 'Krrr!' and turning to the Diva, says, in his softest voice, and with a smile

wholly unconstrained, 'If you sing it in that way you will have enemies among the audience, I warn you.' 'Do you think so?' 'I am sure of it.' 'Dear, dear! but . . . I ask your advice. . . . Perhaps it might be as well to sing Mozart exactly as it is written. I forgot we were in Germany. . . . Well, I am ready for anything!' 'That is right, courage; risk the adventure; sing Mozart with simplicity. There were at one time airs intended for singers to embellish, but as a rule these were written by flunkeys, and Mozart was a master; indeed, some think him a great master, not deficient in taste.' We begin again. The singer having made up her mind to drink the cup to the dregs, sings simply this miracle of expression, sentiment, passion, and style, only changing two bars, just for the honour of the calling. She has scarcely finished, when five or six people rush up to her, exclaiming, 'A thousand thanks, Madame; with what simplicity and purity you sing! That is the true style in which to interpret the great masters; it is delicious, admirable! Ah, you understand Mozart!' The conductor, apart, 'Krrrrr!' What a touch that is, the two bars she is obliged to change, *pour l'honneur du corps!*

Nobody was, however, more susceptible to the charm of the human voice than Berlioz. Witness his enthusiasm about the Festival of the Charity Children at St Paul's, of which he gives an account in the "Soirées de l'Orchestre." So struck was he with the effect produced by these fresh, pure little voices, without any regular musical training, that he wished to see something of the same kind in Paris. "With its own resources only, such a *fête* would be possible in ten years. Paris has only to will it. In the meantime, with nothing beyond the first rudiments of music, England wills and does it. A great people, with an instinct for great things. Shakespeare's spirit dwells within them still."

One of the most curious of Berlioz's theories was that, "in order to act *musically* on the human organisation, sound must be within a certain distance of the auditor." It is not enough, he says, to be able to hear perfectly well—one must *vibrate* to the music, and this vibration, which is the cause of the emotion produced by music, will not carry beyond a certain point. He instances a small gathering listening to Beethoven's Trio in B flat, and says that he has seen, under similar circumstances, people not only shed tears, but cry vehemently and uncontrollably. Place the same artists playing the same piece in a large concert-hall, and the sensitive hearer will at once grow calm; he still hears, but no longer vibrates to the music. Berlioz adds innumerable cases to the same effect, and draws the conclusion that modern opera-houses and modern concert-halls are much too big. It is perfectly true that a work will have tenfold effect if played before a small sympathetic audience; but we have always thought the reason was because the audience were sympathetic, and that their appreciation stimulated the player or singer as no mixed body, including many uninterested hearers, could ever do. There may, however, be something in Berlioz's theory, and it emphasises our regret for the loss of the Hanover Square Rooms, where the atmosphere was thick with musical associations, and where every work of any value sounded so well.

One word more on the subject of style. For clearness and brilliancy the "Mémoires" can scarcely be surpassed, and that this was not entirely the effect of labour may be seen from several of the letters in the "Correspondance Inédite," especially those addressed to ladies. The "art of saying nothing prettily" could scarcely be carried further than in the letters to Madame Massart, often written under

great bodily suffering. Even the letters to his son, which are generally more full of advice and reproof than tenderness, sometimes contain very touching and beautiful passages such as this from one written barely a year before the young man's death: "Ah! my poor Louis, what should I do without you! Think how I have loved you, even when you were quite little, and I find it so hard to love little children."

We may finish with a saying of Heine's (one of those true words spoken in jest), who called to him from the bed on which he had already lain for six years of torture, "Eh, Berlioz! is that you! Come in. So you have not deserted me. Always original!"

### SPOHR'S OPERAS

By F. CORDER.

(Concluded from page 448.)

In 1826 the composer Curschmann persuaded his friend Ch. Pfeiffer, a rising young poet, to work up a novel of Tieck's, "Pietro von Albano," into an opera libretto, but before the task was half done the composer repented of undertaking so great a matter as an opera and abandoned it. Spohr took a fancy to the libretto and arranged to have it transferred to himself. He wrote the music between February and August, 1827, returning to the old form of "romantic opera," *i.e.*, with spoken dialogue. He tells us that he had some misgivings about the libretto, which afterwards proved to be not unfounded; for instance, the contrast between the funeral of *Cecilia* and the students revelling at the same time, seemed rather too forcible; the character of a bishop, too, who has nothing to sing, was another drawback. However, the opera was produced at Cassel on October 13, 1827, with great success, though afterwards many theatres rejected it on account of religious scruples, of which a perusal of the vocal score affords no explanation. A notice of this work by Meyerbeer is not without interest. In a letter to Spohr dated March 4, 1828, he says, "I cannot conclude without thanking you for the pleasure which the perusal of your masterpiece, "Pietro von Albano," which Herr Schlesinger lent me, has afforded me, and I am happy to be able to say that in particular the Finale of the first Act (though only two characters are furnished by the poet), the scene between *Antonio* and the half lifeless *Cecilia* in the second Act, and the ingenious manner in which the stringed instruments, half *con sordine* and half *senza sordine*, shadow forth the dialogue between the living *Antonio* and the spirit-like *Cecilia*, the imposing Finale of the second Act, and besides these, numerous other features of splendid dramatic intention, excellent declamation, novel and picturesque instrumentation and harmony have truly charmed me and excited in me the most ardent desire to be present at a performance of your masterpiece."

In the absence of the spoken dialogue and stage directions, we can only gather an imperfect idea of the story from the vocal score, but it is decidedly interesting. The Overture is a very fine vigorous piece of work. After a *misterioso* introduction in allusion to *Pietro's* incantation of the first Act, the *Allegro* has this principal subject:—



which is worked out with unflagging energy; the second subject, however, is rather too subordinate in interest.

The opening situation of the opera appears to be this. A certain *Podesta* of Padua and his wife *Eudoxia* were blessed with twin daughters, *Cecilia* and *Rosa*. (They are both called *Cecilia* in the score, which is very confusing, but probably only intended to indicate that the two parts are sung by one and the same person.) *Rosa* has been carried off by robbers—for what reason does not appear—and has long been mourned as dead. *Cecilia*, on the point of being married to a young man named *Antonio*, suddenly dies—malady not stated. To begin an opera with both the heroines dead is rather startling, but wait a bit! We open with a Recitative and Aria for *Antonio*, who has just returned to Padua to claim his bride. The first few bars faintly suggest "Tannhäuser" (Act 2), "Beloved halls, I give you greeting!" but his Aria is full of tender grace and Spohrish beauty. It is interrupted at the conclusion, to use an Hibernicism, by the solemn funeral dirge of *Cecilia*, a unison chorus for male voices, priests, a second chorus (of people) uttering mournful ejaculations between the phrases. The *Podesta* and *Eudoxia* meet *Antonio* and break the sorrowful news to him, striving in vain to moderate his terrible anguish. This mournful situation is broken in upon by the ill-timed merriment of a band of students hailing their learned teacher, the sage *Pietro von Albano*, who is said to have practised the black art—that is, who knew a few chemical conjuring tricks—in 1316, the period of our opera—



Then the sage himself appears; he apologises for the unseemly rejoicing of his scholars, and endeavours to comfort the mourners, starting a melodious Trio and Chorus with this theme—



At the conclusion of this finely-written number the dirge is re-introduced, again giving way to the students' chorus.

Spoken dialogue fills up the hiatus between these matters and the next number, which is a fine Recitative and Aria for the living *Cecilia*—that is, *Rosa*—the scene having apparently changed to the robbers' retreat in a forest. This scena is of the usual form, but a good deal less florid than those in previous operas. *Antonio*, who appears to be distractedly roaming about in the forest, meets *Rosa* and at first believes her to be *Cecilia*. They have an explanatory duet very agitated and vigorous in character, though entirely composed of well-worn Spohrish phrases; at the end of it the robbers return, and, on *Antonio* endeavouring to cut his way through them, he is overpowered and left for dead.

Scene 3 is very gruesome. It is the Finale so much praised by Meyerbeer. We are in the dwelling of the magician *Pietro* who, assisted by his servant *Beresinthe* and a chorus of invisible spirits, is busy over an incantation, the object of which is to bring from her grave to factitious life the hapless *Cecilia*, who in the flesh had refused the proffered love of the

magician. There is a good deal of recitative, and the music of the scene, exclusive of a gloomy and not very interesting Aria for *Pietro*, is all built upon the few bars of introduction to the Overture. After the usual thunderstorm and orchestral terrors in the shape of tremolos and chords of diminished sevenths, the charm is declared to have worked, and *Cecilia*, to the accompaniment of a few bars of mysterious music, seemingly for the harp, makes her appearance. She murmurs—

*Cecilia.* Who wakens me from gentle slumber and tender dreams? I saw the hosts of heaven, and rose to join the angels.—Ah!

[She perceives *Pietro* and sinks to the ground.

*Pietro.* Quit dreams and slumber. Awaken in my arms!

This is a most original situation, and we cannot help thinking that it might have been made much more of, both by poet and musician. It is more suitable to treatment in the modern, emotional style than in the formality of Spohr's period.

The second Act opens with an Air for *Eudoxia*, which does not call for notice; after which the *Podesta* comes on, and tells his wife in recitative how *Antonio* has found *Rosa*, and nearly paid for the discovery with his life; how he now lies wounded in a hut, tended by the good and wise *Pietro*. The *Podesta* announces his intention of going with a troop of soldiers to apprehend the robbers and rescue his long-lost daughter. A joyous duet follows—



As this ends the scene changes to *Pietro's* house, and a grand Aria for the magician joins straight on; this is probably very effective in performance, but musically it is not remarkable. *Pietro* is supposed to be watching the still slumbering resurrectionised *Cecilia*. The following scene should have offered a grand opportunity for the composer, but it was quite beyond Spohr to deal with. *Antonio*, who is in *Pietro's* house—we don't know how he came there—loses his way in its "labyrinth of halls" and comes upon *Cecilia*. She wakes, and there is a weirdly conceived situation. She relates to *Antonio* how her soul was suddenly hindered from soaring to heaven, and she was forced to linger thus between death and life by the accursed art of *Pietro*. *Antonio* selfishly begins to prate about his love for her, but she tells him sadly that her only life and love are of the other world, and begs him to restore her to death. A formal duet here seems terribly out of place, though it is very charming. Having accomplished this necessary formality, the scene, which Spohr has set for the rest in bold recitative, continues. *Pietro* being too dangerous to be openly attacked, *Cecilia* begs her lover to convey her back to the Cathedral. Once kneeling at the altar, and listening to the priest's benediction, her soul will be released from its present thralldom. The sorrowing *Antonio* promises to comply with her demand, though sorely against his will, but *Cecilia* having relapsed into unconsciousness, he seizes the opportunity to sing an unnecessary Aria.

Scene 2 is apparently in the *Podesta's* house. *Eudoxia*, anxiously expecting her newly found daughter, sings a nice Aria, and then the expected ones arrive with, of course, a crowd of people singing a chorus of welcome—



Immediately upon this comes a Quartet and Chorus, which, contrary to what we might expect from Spohr, is by no means a success. It is followed by a *reprise* of the chorus of welcome. The next number, however, atones for this temporary weakness, being another beautiful duet (the third) for *Antonio* and the duplex heroine. *Antonio* feels that *Cecilia* speaks to him from heaven, and bids him let *Rosa* supply her place in his affections. There is no difficulty in his obeying this command as the two young ladies are so alike as to be undistinguishable. A pretty idea here is the reminiscence of the duet in the previous scene. After this duet *Antonio* is reminded by the striking of the clock (a pardonable anachronism) of his promise to *Cecilia*, and hastens off to fulfil it.

The last scene would seem to take place in or about the Cathedral. There is a chorus of "Hail to our master" (*Pietro*) on the part of the populace, and then comes the Finale, commencing with the death of *Cecilia*, the harp music which attended her resurrection being effectively re-introduced. The people are alarmed at seeing the dead alive, and *Antonio* avenges her by proclaiming the truth. The people believe his wild story, and with almost ludicrous promptness change their salutations of *Pietro* into clamours for his destruction. What becomes of him is uncertain, but there is a rather tedious chorus of menace, consisting of three verses, with solos for all the principal characters, and the opera finishes with an all too short prayer, a Trio and Chorus of great beauty.

The central motive of this drama possesses a weird originality that might have been turned to good account had it been more skilfully dealt with by both librettist and composer. In the music, though Spohr has not exactly employed the *Leitmotiv*, he has given reminiscences of his themes on the recurrence of the ideas suggesting them, and this forms a refreshing innovation to the strict "absolute music" which he so rigidly adheres to.

We are compelled to give a rather scanty notice of the next opera, "The Alchemist," for two reasons. Neither in Spohr's Autobiography nor elsewhere can we find any particulars of its composition or production, and besides this, the story cannot very clearly be made out in the absence of the libretto. It is said to be founded on a Spanish tale by Washington Irving, but beyond this and the facts that it was composed between October, 1829, and April, 1830, and first performed at Cassel on July 28, 1830, for the birthday of the Elector, nothing is known of it. It is, however, a very sound and interesting work, with a decided attempt at local colour, which the mannerisms of the composer of course override and destroy.

The Overture is very brilliant. It commences with a short Adagio, and the Allegro is a Bolero in C minor. The opening scene represents a ruined Moorish castle near Granada. A band of gipsies sing an unaccompanied five-part chorus behind the scenes, approaching; while between the lines the orchestra plays snatches of the Bolero in the Overture. Having entered and encamped, one of their number, *Paola*, sings an Aria, from which it appears that her lover is false, and she is therefore jealous and vindictive, thereby proclaiming herself to be the second soprano and female villain of the piece. Then

the heroine, *Ines*, sings a little song at her window, for she inhabits these ruins with her old father, the Alchemist *Vasquez*. Her lover is named *Alonzo*, as is only natural, and on his coming to court *Ines* clandestinely he sings a very charming Aria. But *Ines* has another suitor, one *Ramiro*, who, from the fact of his being a villain of the deepest dye, and moreover owning a palace, we conjecture to be a person of title—say a Count. This person hires the gipsies to sing a Bolero under the window, but *Ines* takes no notice and flings out no coppers, wherefore the wicked Count vows vengeance. He will wait till the father is out of the way, and will then carry off the maiden. Next the Alchemist, imprudently experimenting with nitroglycerine or something, blows himself up and sets the house on fire. This is *Alonzo's* opportunity, and he dashes into the flames and rescues the old man, thereby winning his esteem. A Trio of considerable power for *Ines*, *Vasquez*, and *Alonzo* ends the Act.

Act II. opens in *Paola's* house. *Ramiro* is her fickle lover, and she upbraids him with his designs on *Ines*, which she has discovered. A duet here is very effective, but is made of such unusual difficulty by a sequence of brilliant chromatic scale passages for *Paola* that the composer gives an alternative version. An Aria for *Paola* which follows (the scene having apparently changed to the abode of *Ines*) is very fresh and attractive—



It then seems that *Ines* goes out for a walk, and meeting (accidentally, of course) with *Alonzo*, does the usual Spohrish and graceful love-duet with passages in imitation, &c., after which, coming upon the gipsy encampment, the pair are cajoled into resting there and patronising an entertainment got up for their benefit. In vain *Paola* tries to warn them by a mysterious ballad which she sings, after a very pretty, almost Weberish, gipsy dance—



the lovers are made prisoners by the gipsies who are in the pay of *Ramiro*, and when the old Alchemist totters out in search of his daughter he is pounced upon by the officers of the Inquisition, also egged on by the wicked Count.

Act III. shows us *Vasquez* in prison. He sings a Vision and an Aria of the usual type of operatic bass songs, but this does not advance the action of the piece. The scene changes to the Count's palace, where a ball is being given to cheer up the captive *Ines*. There is some good ballet music here, especially a Fandango with vocal accompaniment—



*Paola* contrives to give *Ines* a note, telling her of her father's capture. She accordingly upbraids *Ramiro* until, exhausted by a very long duet, he promises to get the old man released, just to pacify her.

The scene changes again to a street or square. *Vasquez* is being led to execution. *Alonzo* turns up, having escaped from somewhere, and says that there is yet time; he will go to the judges and prove his

innocence. How he can manage this is an unexplained mystery, but perhaps the Inquisitors considered it a proper thing for old gentlemen to experiment with dynamite. *Ines* now comes on, having also escaped. She vainly tries to pass through the lines of soldiers; just as they are inclined to let her in, *Ramiro* pursues her and announces that she is his sister and is mad. The credulous people accept this absurd statement, and *Ines* in despair tries to kill herself. The ever ready *Alonzo*, however, appears in the nick of time, announces the pardon of *Vasquez*, and fights with the bold, bad Count, felling him to the earth. This puts *Paola* into a great state of remorseful anguish, and she anathematises a good deal; but finding that *Ramiro* is not dead, she takes him off to repent or marry her, or both, while the other characters join in a Spanish Finale to express their happiness.

As a whole, we should reckon the music of this opera to be on a level with that of the two preceding, perhaps a little brighter, the subject being less gloomy than either "Pietro" or "The Bergeist." It would be well worth revival, and does not present unusual difficulties for the singers.

"The Crusaders," while it is in one respect the most remarkable of Spohr's operas, is otherwise one of his weakest works, really hardly possessing a single attractive number. What gives it a special interest to the critic, however, is the form. With a sudden renunciation of the strait-laced, pedantic formality which had hitherto been essential to Spohr, he boldly attempted to realise the music drama at which Wagner was then commencing to labour. To this end he became his own librettist, and with the aid of his wife (this was in 1832, not long before her death) extracted from a novel of Kotzebue's a very fair set of words. Mistrusting his poetic powers, perhaps, he has made but sparing use of verse and rhyme, the bulk of the book being in mere prose, but the diction is sensible and the action coherent and in places very dramatic. The principle attempted is to abolish those long formal vocal pieces which only delay the action, but what is given us in their stead? Nothing, or almost nothing. A considerable portion of the mere dialogue is set to the usual recitative and the remainder to a nondescript kind of *arioso* recitative, in which the orchestra works away diligently at matter of no importance and pretends to be working out nothing symphonically, while the voice comes in where it can. This style of thing is less like a feeble shadow of Wagnerian *melos* than those scenes in Goetz's "Taming of the Shrew," where rhythmical movement in the orchestra is used to accompany *arioso* recitative in the voices, and this has never proved a successful device in anyone's hands, as the hearer knows not where to seek the interest—in point of fact, there never is much. Added to this Spohr's marked and rather monotonous rhythms, which are especially stubborn in his last works, invest this accompanied recitative with a ponderous march most wearisome to the ear. Every bar seems to contain either four well-marked crotchets or triplets of quavers throughout. In fact, Spohr trying to write a Music-Drama is as much out of his element as Wagner would have been had he tried to write a Pianoforte Concerto.

Though the book of "Die Kreuzfahrer" was written in 1832, the opera itself was not completed and produced till New-Year's Day, 1845. It had a brilliant success, which, however, proved only a *succès d'estime*. Spohr wrote concerning it to his friend Hesse, "That my opera should have made a deep and lasting impression upon the public, the lesser number only of which consisted of musically educated persons, I ascribe to the truthful character of my music, which

aims only at representing the situation perfectly, and discards all the flimsy parade of modern opera music, such as florid instrumental solos and noisy effects." But, alas! Spohr was no critic, even of his own compositions. Let us now give a short analysis of the work.

Like a true *music-drama*, the opera has no set overture, only a short instrumental introduction of no particular character, and leading into the opening chorus. We are in the Crusaders' camp before Nicœa, in Palestine, and the soldiers are singing what Spohr calls an *Altdeutsches Soldatenlied*—a very dismal affair—

Trust one who saith, no bet-ter death can  
there be found, this world a-round, as to be slain on  
bat-tle plain.

The camp is aroused by news of the return of the hero, *Sir Baldwin*, who has been long mourned as dead, now escaped from captivity of the Saracens by aid of his friend *Bishop Adhemar*, who was not above bribing the gaolers. *Sir Baldwin's* first question, after replying to the congratulations of his friends, is about his betrothed, the *Lady Emma von Falkenstein*. She is reported to him as being probably married or dead, to his great distress. The knights are here all drawn away by the news that one of them—*Bohemund*—has captured an Emir's daughter. *Baldwin* and *Adhemar* only remain behind to sing a short duet, saying that they are disgusted with the naughty ways of this new set of crusaders, so different from the old, and that they will return home to Germany.

Scene 2 is the courtyard of a conveniently adjoining convent, established mainly as a hospital for the wounded crusaders. *Emma*, disguised as a young pilgrim, and attended by her faithful servant *Walter*, has roamed through Palestine in search of *Baldwin*, and hearing in the camp that he is dead she resolves not to return home but to bury herself in this cloister. In vain the portress and *Walter* warn her not to act rashly; she persists in summoning the Abbess *Celestina*, who admits her, after reminding her distinctly of all she undertakes. The sisters are obliged to see men, as their principal duty is to tend the wounded, but they must remain closely veiled and mute in presence of the other sex; a word or a look subjects the frail one to a terrible death—living entombment. *Emma* is undismayed, and only stays behind the Abbess and portress to enliven us, after this long scene of recitative, by a parting duet with *Walter* and a short Aria on her own account.

Scene 3 is a chamber in the convent. From a scene between the Abbess and the portress, her confidential servant, we learn that *Celestina* took the veil on account of a disappointment in love, the gentleman being *Count Falkenstein*, *Emma's* father. She consequently nourishes the most unchristian hatred against *Emma*, which the portress, after much talk, succeeds in calming for a time. *Emma*, on her urgent request, is allowed to take the veil at once, without any novitiate, being now encouraged in her desire by *Celestina*.

The scene then returns to the camp. It would have been better to have joined this part on with Scene 1. *Fatima*, the Emir's daughter, is flying from the insulting attempts of *Bohemund* and others, who strive to take off her veil. *Baldwin* interferes, bidding them respect religious customs; but he is not listened to. Just then the Emir himself, who has obtained admission to the camp, comes to try and ransom his daughter. *Bohemund* refuses to release her unless the Emir will turn Christian. This being refused, he offers to fight for the girl. *Baldwin* takes the part of the feeble old man, and accepts the challenge for him. The two knights fight and *Baldwin* is victorious, though severely wounded. Gratitude of the Emir. The Saracens depart in joy. End of Act 1.

Act II., Scene 1. Open country before the convent. Scene between the Emir and his daughter, who has fallen hopelessly in love with the gallant *Baldwin*. Renewed gratitude on the part of the Emir, who gives the young man a ring as a talisman, telling him to rely upon his aid if he should ever be in need. *Baldwin* takes a friendly farewell of them, and goes into the convent to have his wound attended to.

Scene 2. Room in the convent. *Emma* is now one of the sisters and is being instructed in her duties. *Baldwin's* esquire comes to ask aid for his master. He is bidden to introduce the patient, and *Emma* is commanded to undertake her first service. Meeting of the lovers. The recognition. *Emma* faints in her lover's arms and at his call for assistance the Abbess, portress, and nuns flock in to behold the new sister, not only unveiled, but in the embrace of a man. They tear the lovers apart and *Baldwin*, unable to resist, is turned out of the room. The Abbess wisely sends for military protection against future attempts for rescue on the part of *Baldwin*, and then has a long interview with *Emma*. The hapless girl pleads in vain her betrothal vow. *Celestina* is cruel and inexorable. She is a nun and must remain so. To *Emma*, left alone in her despair, comes the good-natured portress with an offer of help. There is a subterranean passage leading from this chamber out to the highway; she will get the key, bring it here and *Baldwin* also, taking advantage of the Abbess's momentary absence, and the lovers can then flee together. It is done. Rapturous meeting of *Baldwin* and *Emma*, who of course, instead of instantly flying, stop to sing the usual and inevitably fatal love-duet—a very poor one, too, which makes the case worse. They have hardly entered the passage when the Abbess and her nuns return, discover their flight and pursue them. They are also caught in a trap, for they meet in the passage the castellan *Bruno* and soldiers whom *Celestina* had sent for. Being captured *Emma* is dragged off to a cell to await her terrible fate and *Baldwin* is expelled from the place, the revengeful Abbess in her triumph scorning his threats of vengeance.

Act 3. *Baldwin* wanders in despair around the convent walls and sings an immoderately long Aria to console himself. He waits for *Bruno*, who is patrolling with his men, and implores his help, reminding him of past services unpaid for, but the castellan is not to be seduced. Again alone, *Baldwin* is still more maddened by hearing the nuns chanting a funeral hymn over *Emma*. This gives place to the march of the Saracens who approach from a distance and cross the stage. The Emir finds the unconscious form of *Baldwin* in his road, revives him and hears what is the matter. Instantly he offers his aid. No Christians can venture to break into a convent, defying the wrath of the church, but the Saracens are the very men he wants. Exultant chorus, "Up to the assault!"

Scene 2. Interior of the convent church. All preparations are made for walling the wretched *Emma* up in a niche. Grand funeral procession. *Emma* is allowed to sing a last prayer before death, and the nuns also sing hymns to organ accompaniment (though we don't think organs of much account were built so early as 1097). The lay brothers then proceed to do their duty, building up a wall with stones and mortar—very effective stage business. Happily ere the work is completed trumpets and other sounds announce the assault of the Saracens; the sounds approach, *Bruno* and his men are overpowered and the besiegers rush in. *Emma* is torn from her living grave, and *Baldwin* triumphs, but *Celestina* curses them in the name of the Church. At this juncture the legate *Adhemar*, the bosom friend of *Baldwin*, comes forward, and enquiring into the case declares that *Emma's* betrothal vow holds good, and she is consequently no nun. *Celestina* retires in confusion, and all ends happily with a mild chorus of joy.

If we have seemed to treat Spohr's librettos with occasional flippant disrespect in giving the account of their plots, it is but because they deal with events and ideas which, however impressive in former days, appeal as little to the sympathies of the present day as the romances of James or Ainsworth. *Tempora mutantur*. We seek for realism everywhere now, even in an opera. "Der Freischütz" and "Die Zauberflöte" are laughed at for their supernatural scenes, and thus two of the finest works ever penned are discarded in favour of more human, or inhuman, operas, with heroines of unpleasant, not to say tigerish characters. Perhaps the next change of taste will bring us back to the gentle and soothing style of Spohr, whose operas are to those of the present day what the flavour of cream is to that of pickles.

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XV.—GLUCK (continued from page 451).

FOUR years after the production of "Orfeo," Gluck was ready with "Alceste"—an opera even more representative of the principles which the composer had set himself to advocate. Quinault and Lulli, it will be remembered, had dealt with the same classic story, but Calzabigi and Gluck proposed to handle it in a very different spirit. Their idea was to reproduce, as far as possible, the severe outline of Greek drama, and take no note of modern taste for the florid designs of art. The story of Alceste suited them exactly in this regard. It is a tale of feeling rather than of action, and rests nearly to the end upon a single situation. This suited well the ancient Greeks, on whose stage, it has been truly said, "simplicity was not a fault." But precisely in the measure of its conformity to the Hellenic tradition was the boldness of the master who elected to lay it before an eighteenth century audience. In the same measure, too, was the virulence of the attacks it called forth from public criticism and private enmity. The 16th of December, 1766, saw the flood gates of musical vituperation opened in Vienna, the more completely because the Opera had been closed for a week in order to allow time for sufficient rehearsal. "A pretty state of things," said Gluck's critics, "when we are deprived of the lyric stage for nine days and then called to assist at a funeral on the tenth." Others declared that they attended the performance to shed tears of emotion not those of weariness. Others, again, demanded their money back, while cynics asked what pleasure could be found in the jeremiads of an idiot who dies for her husband.

But the mass of the public entertained a different opinion. Doubtful at first, they soon yielded to the truth and simplicity of the art set before them. They recognised the voice of nature and, for a long time, would hear nothing else.

"Alceste" was published in 1769, and then Gluck, who theretofore had allowed his music to speak for itself, made a formal exposition of principles, in the shape of a dedicatory letter to the Grand Duke of Tuscany. This document has often been translated, and must be familiar to English readers. Nevertheless, we cannot omit it here:—

"When I undertook to set music to the opera of 'Alceste,' I purposed to avoid all the abuses that the ignorant vanity of singers and the excessive complaisance of composers had introduced into Italian opera, which, from the most beautiful and imposing of all spectacles, had been made the most wearisome and ridiculous. I sought to limit music to its real function—that of assisting the poetry by strengthening the expression of feeling and the interest of situation, without interrupting action or encumbering it with superfluous ornaments. I believed that music should do for poetry what is done to a well-drawn sketch by brightness of colour and a happy combination of light and shade.

"I am, therefore, careful not to interrupt an actor in the excitement of dialogue to make him wait for the end of a tiresome ritornella, and not to stop him in the middle of a phrase upon a favourable vowel, whether it be to show, in a long passage, the agility of his beautiful voice, or for the orchestra to give him opportunity for taking breath, that he may make a *point d'orgue*.

"I have not thought it a duty to pass rapidly from the second part of an air, even when that second part is the most passionate and important, and regularly to repeat the words of the first four times, finishing the air where the sense does not conclude, in order that the singer may show that he can vary a passage in several ways at his pleasure.

"In fine, I have wished to renounce all the abuses against which, for a long time past, good sense and good taste have cried out in vain.

"I have assumed that the overture ought to suggest to the spectators the character of the action about to be set before them, and also indicate the subject; that the instruments should be used in proportion to the degree of interest and feeling, and that it is necessary above all to avoid too marked an incongruity between air and recitative, so as not to mutilate the sense of the period, or interrupt *mal à propos* the movement and warmth of the scene.

"I believed, further, that the chief part of my task was to seek a beautiful simplicity, and I have avoided a parade of difficulties at the expense of clearness; I have not attached any value to the discovery of novelty, save that which naturally belongs to the situation, or is allied to the expression; and, lastly, there is no rule which I have not believed it my duty to sacrifice with a good grace in favour of effect.

"These are my principles. Happily, the poem lent itself marvelously well to my plan; the celebrated author of 'Alceste,' having conceived a new order of lyric drama, had substituted for flowery descriptions, useless similes, and cold and sententious moralisings, strong passion, interesting situations, the language of the heart, and varied spectacle. Success has justified our ideas, and the universal approbation of an enlightened city has shown me that simplicity and truth are the grand principles of the beautiful, no matter in what form of art."

With no word of this famous document, written, not by Gluck, but for him by the Abbé Coltellini, will the



modern musical conservative quarrel. Rather does he desire that the principles set forth in it may again be applied to Italian opera, which stands very much in need of them. At the same time, good ideas are capable of abuse by being pushed to the point of exaggeration. Gluck stopped at the right place, but the reformer of our own day, working on the same lines, went far beyond, and achieved a lyric drama which in many respects is more artificial and offensive to good taste than the discarded model.

Gluck's calm and academic exposition of principles did not save him from fierce criticism, which he endured with scarcely a good grace. He knew himself to be in the right, and was impatient of those who, contradicting him, were necessarily in the wrong. This temper came out in the letter which dedicated his next opera, "Paride ed Elena," to the Duke of Braganza.

"I resolved to publish the music of 'Alceste' only in hope of finding imitators. I dared to flatter myself that in following the route which I had opened they would be compelled to destroy the abuses which have introduced themselves into and dishonoured Italian opera. I avow with sorrow that I have waited for this in vain. The *demi-savans*—the doctors of taste, a species unhappily too numerous, and always a thousand times more harmful to the fine arts than the ignorant—have arrayed themselves against my method, which, were it established, would deny their pretensions.

"Some have thought themselves entitled to judge 'Alceste' after informal rehearsals, badly conducted and worse executed; they have measured in a room the effect which the opera would produce in a theatre, with as much sagacity as in a Grecian city men might have estimated, at a few feet distance, the effect of statues intended to be placed upon lofty columns. One of these delicate amateurs, having his soul in his ears, may have found an air too severe, a passage too strongly expressed, or badly led up to, without thinking that, under the circumstances, the passage was sublime in expression and presented the happiest contrast. A pedantic harmonist may have remarked an ingenious negligence, or a fault of feeling, and been moved to denounce both as unpardonable sins against the mysteries of harmony, soon raising a crowd of voices all one in condemning the music as wild, barbarous, and extravagant.

"It is true that the other arts are not more happily situated, and are judged with no more justice and no more intelligence. Your Highness easily divines the reason. The more one seeks perfection and truth, the more precision and exactitude become necessary—of this I desire no better example than my air in 'Orfeo,' 'Che farò senza Euridice?' Make the smallest change in it, either in the movement or turn of expression, and the air becomes one for marionettes. In a work of that kind, a note more or less sustained, a strengthened tone, or a negligent bar, an *appoggiatura* out of place, a shake, a roulade, can destroy the effect of an entire scene. Moreover, when it is a question of performing music composed on the principles established by me, the presence of the composer is, so to speak, as essential as the sun to the operations of nature. He is the life and the soul of it; without him confusion and chaos reign, but one must wait to encounter obstacles inseparable from a world of men who, because they have eyes and ears, no matter of what kind, believe they have a right to judge in matters of fine art."

The tone of the foregoing remarks cannot possibly be mistaken. It shows that the iron of criticism had entered into Gluck's soul, and made him very sore. He would have done better, perhaps, had he kept

silence. Under all circumstances the militant artist is a mistake. If his art be true—if false, he cannot be an artist—it will fight for its own hand more effectually than the tongue and pen of controversy.

"Paride ed Elena" had but little success with the Viennese, and Gluck allowed five years to pass before again challenging public opinion. He remained all the time in Vienna, one of the Kaiserstadt's most honoured citizens. As to the manner of his life we are, happily, not ignorant, since, in 1772, Dr. Burney visited the Austrian capital, and was admitted to the composer's friendship. Burney, as a matter of course, put his observations of Gluck in print, and they are to be found in "The present state of Music in Germany, the Netherlands, and United Provinces," published a year later. The Doctor thus describes his first visit to the illustrious composer:—

"At five o'clock Lord Stormont's coach carried Madame Thun, his lordship, and myself to the house of the Chevalier Gluck, in the Fauxbourg St. Mark. He is very well housed there, has a pretty garden, and a great number of neat and elegantly furnished rooms. He has no children. Madame Gluck and his niece, who lives with him, came to receive us at the door, as well as the veteran composer himself. He is much pitted with the small-pox, and very coarse in figure and look; but was soon got into good humour, and he talked, sang, and played, Madame Thun observed, more than ever she knew him at any one time. . . . With as little voice as possible he contrived to entertain, and even delight, the company in a very high degree; for, with the richness of accompaniment, the energy and vehemence of his manner in the *Allegros*, and his judicious expression in the slow movements, he so well compensated for the want of voice that it was a defect which was soon entirely forgotten. He was so good-humoured as to perform almost his whole opera of 'Alceste,' many admirable things in a still later opera of his, 'Paride ed Elena,' and in a French opera from Racine's 'Iphigénie,' which he has just composed. This last, though he has not yet committed a note of it to paper, was so well digested in his head, and his retention is so wonderful, that he sang it nearly from the beginning to the end with as much readiness as if he had had a fair score before him. His invention is, I believe, unequalled by any other composer who now lives or has ever existed, particularly in dramatic painting and theatrical effects. He studies a poem a long time before he thinks of setting it. He considers well the relation which each part bears to the whole, the general cast of each character, and aspires more at satisfying the mind than flattering the ear. This is not only being a friend to poetry, but a poet himself; and if he had language sufficient of any other kind than that of sound in which to express his ideas, I am certain he would be a great poet; as it is, music in his hands is a most copious, nervous, elegant, and expressive language. It seldom happens that a single air of his operas can be taken out of its niche and sung singly with much effect.\* The whole is a chain of which a detached single link is but of small importance."

Doctor Burney goes on to record words of Gluck which establish and confirm the connection between his operatic reforms and experience of English taste:

"He told me that he owed entirely to England the study of nature in his dramatic compositions. . . . He then studied the English taste; remarked particularly what the audience seemed most to feel; and, finding that plainness and simplicity had the greatest effect upon them, he has, ever since that time, endea-

\* The worthy Doctor is a little abroad here.

voured to write for the voice more in the natural tones of the human affections and passions than to flatter the lovers of deep science or difficult execution."

A biographer of Gluck—M. Desnoiresterres—takes care to correct Burney's assertion that at the time of his visit—September, 1772—not a note of "Iphigenia" had been written, pointing out that on August 1 the Bailli du Roulet wrote to Dauvergne, one of the directors of the Paris Opéra, stating that the music had neither to be invented nor committed to paper. Should anyone question the authority of Du Roulet, let it be noted that he wrote the book of the work in question. This person had an important and even determining influence upon the career of Gluck, since it was chiefly through him that the master turned towards Paris as the place where his labours would be crowned. But there seems also to have been another agent in this matter. A M. de Sevelinge, who dined in Gluck's company in 1767, heard him praise the noble simplicity and dramatic intentions of Lulli, and at once undertook to further the master's interests in the French capital. Whatever De Sevelinge may have done, Du Roulet did more. The last-named had made Gluck's acquaintance in Rome, was a devoted amateur of his music, and thought himself fortunate when the chances of the French diplomatic service placed him near the master in Vienna as an attaché of the Embassy. Du Roulet and Gluck together laid out the plan of "Iphigénie en Aulide," and the already mentioned letter of the diplomat to Dauvergne was an attempt to enlist the sympathy of the French director for the new work. Nothing could have been more artful than the contents of the epistle in question. On this point, however, the reader shall judge for himself. Said M. du Roulet:—

"This great man, after having written more than forty Italian operas, and had the greatest success in all the theatres where that language is admitted, is now convinced, by study and profound reflection upon the art, that the Italians have departed from the true way in their theatrical compositions; that the French method is the veritable dramatic musical method, and that, if it is not yet brought to perfection, the fault lies, not in the talent of French musicians, which is truly estimable, but with the poets, who, not understanding the exigencies of musical art, have preferred, in their compositions, dash to sentiment, gallantry to passion, and sweetness and colour of verse to pathos of style and situation. After these observations, M. Gluck is indignant with the rash statements of those of our famous writers who have dared to calumniate the French language, holding that it does not lend itself to grand musical composition. On this matter no one can be a more competent judge than M. Gluck; he is master of both languages, and though he speaks French with difficulty he knows it thoroughly, he has made a special study of it; in short, the *finesse* of the language has been acquired by him, above all prosody, of which he is a most scrupulous observer."

After this appeal to French vanity, Du Roulet made a frank bid for the production of "Iphigénie" in Paris, adding, by way of postscript, "I forgot to say that M. Glouch (*sic*), naturally disinterested, does not ask for his work more than the direction usually pays for a novelty." The bait so skillfully laid took at once, for M. Dauvergne sent the letter to *Le Mercure de France*, where it appeared in all the glory of print. Gluck followed up the "cast" with one of his own, also in the shape of a letter, as cunning as that of his friend. Here is an extract from it:—

"Although I have never been obliged to offer my services to any theatre, I cannot be angry with the

author of the letter to one of the directors, proposing my 'Iphigénie' for your Académie de Musique. I confess that I should produce it with pleasure in Paris, because by its effect and with the aid of the famous M. Rousseau, of Geneva, whom I propose to consult, we should together, perhaps, in seeking noble, expressive, and natural melody, with declamation exact according to the prosody of each language and the character of each people, be able to determine the means which I contemplate to produce a music proper to all nations, and to abolish the ridiculous distinction of national music."

Meanwhile the first act of "Iphigénie" had been sent to M. Dauvergne, who returned it, saying: "If the Chevalier Gluck will engage to write six similar works for the Académie de Musique, good, otherwise this one cannot be produced: such an opera is made to kill all the old lyric dramas of France." The remark was more by way of compliment than satisfaction; and the negotiations so dragged along that the master, losing patience, wrote to beg the influence of his old pupil, Marie Antoinette, then the wife of the Dauphin. Her reply was prompt: "You have only to come." Gluck obeyed, reaching Paris in the autumn of 1773, and at once enjoyed Marie Antoinette's patronage and friendship. Thus did a great era in the life of the composer close and another open.

Gluck entered upon a difficult task in Paris, notwithstanding the powerful Court influence secured beforehand. His sympathies naturally drew him towards the supporters of classic French opera, but these were rather alarmed at the apparition of a man who brought them something new. As to the partisans of Italian opera, they were in arms ready to resist the German heresiarch to the bitter end. Gluck went to work prudently, seeking, in the first instance, to conciliate Rousseau, to whom he was introduced by the printer Corancez as a special favour. The philosopher, at that time, was hard of approach, and affected somewhat the manner of a misanthrope. Nevertheless, he took kindly to Gluck, and even engaged to look through "Alceste" for the purpose of giving an opinion upon it. The complaisance of the musician was scarcely equal to that of the man whose friendship he desired. For some reason or other Gluck took away the copy in a fashion which can only be characterised as rude. "I had begun this labour," wrote Rousseau to Dr. Burney, "when he recalled his opera, without asking for my remarks." It is not to be wondered at that, soon after, all intercourse between the two came to an end.

"Iphigénie" was soon put in rehearsal at the Opéra, and Gluck then discovered the immensity of the labour he had undertaken. Principals, orchestra, and chorus were alike bad, and the whole establishment lay under the influence of traditions utterly at variance with even the elements of dramatic propriety. Were we to give details upon this head, we should run a serious risk of exciting the reader's incredulity and losing his confidence. Suffice it that Gluck struggled bravely against incompetence on the one hand, and absurd regulations on the other, till, at last, the new opera was announced for April 13. But it was not played till April 19. A prominent artist had fallen ill, and Gluck would not proceed without him, thereby astonishing the directors and the public to the last degree. Such a thing was never known when the Court had promised to attend. What though the opera suffered by employing a substitute! Better that than disappoint royalty. Gluck had a different opinion—better disappoint royalty than damage his opera, and he stuck to it with inflexible resolution. So the Court

carriages were countermanded at Versailles, and an impatient public had perforce to wait till the sick artist recovered, which he did by the date last named. The Opéra was crowded on the night of representation with all the rank and fashion of Paris, Marie Antoinette at their head, but the success of the work was little more than one of *estime*. A unanimous vote encored the overture; for the rest the public remained cold and calm, but not hostile. They were simply puzzled by a work foreign to their ideas and experience. Happily for Gluck, he had a splendid *chef de clique* in Madame la Dauphine, who beat her hands together at every opportunity, compelling Court and fashion to do the same. So there was plenty of formal applause, and the Princess went back to Versailles with her dull husband in a state of high delight. What she really thought of the whole matter appears in a letter written, some days later, to her sister in Vienna:—

"At last, my dear Christine, a great triumph. On the 19th took place the first performance of Gluck's 'Iphigénie.' I was transported with it; one can talk of nothing else; there reigns in all heads an excitement about this event as extraordinary as you can possibly imagine. It is incredible. People are divided and attack each other as though the matter were one of religion. At Court, although I publicly pronounced in favour of this work of genius, there are parties and discussions of singular vivacity. It is, I believe, worse in the city. I saw M. Gluck before the representation, and he himself expounded the nature of his ideas, which are intended to determine what he calls the true character of theatrical music, and restore to it naturalness. To judge by the effect upon myself, he has succeeded beyond his desires. M. le Dauphin came out of his calm, and found much to applaud; but, as I expected, if there were at the representation pieces which carried one away, the public in general hesitated. They do not know what to make of this new system after being used to one so different. To-day everybody desires to hear the piece, which is a good sign, and Gluck seems quite satisfied. I am sure you will be as happy as I am about this event."

To what further extent the unfortunate daughter of Marie Theresa championed her old music-master must be told at another time.

(To be continued.)

#### MY PUPIL.

SHE was about fifteen years old, the time when an English girl is at her worst in every respect. Formless, mannerless, apparently brainless and talentless, the only feeling she could excite was that of commiseration. I will call her Miss Smith, partly because that is not her real name and partly because, as the American humorist observes, it is a name full of poetry and wild unearthly music. (Her own music was wild and unearthly enough, goodness knows, especially when she attempted to play Schumann's Slumber Song with the right hand in E natural and the left in E flat and made the quavers and semi-quavers all the same length.) She had just joined the school and I at first believed her to be suffering an agony of shyness which prevented her answering the simplest question rationally and gave her that vacuous expression of countenance with which I am now, alas! only too painfully familiar. But it was worse than shyness—it was that utter shrivelling up of the intellect which afflicts young persons, especially of the female sex, the moment you try to make them clearly realise what they have previously known vaguely.

Worthy Mrs. — having given me elaborate and minute information as to my pupil's family history (which did not interest me in the least), there crept into the room, staggering under the load of a shabby and full-to-bursting portfolio, this awkward and unpromising specimen of girlhood in which I had some trouble in recognising an animated figure of which I had caught a glimpse through the playroom window as I entered the house, the figure of one seated on a table and elaborately "showing off" to the admiring circle of her new companions. Hastening to relieve her of the overgrown portfolio, I examined its contents. First (I probably began at the wrong end) came copies of Beethoven's Moonlight and Funeral March Sonatas, then a cheap edition of Mendelssohn's "Songs without Words," Chopin's Valse in A flat, and Schumann's Slumber Song. The rest was a mass of the feeblest drawing-room music. "Reminiscences of," "Fantasias on," "Transcriptions brillantes de" (this title, for some occult reason, is never Anglicised), and other distortions of threadbare melodies by men who could neither compose nor write for the instrument. Recommending my pupil to burn all this trash, I took the reduced repertory and endeavoured to gauge her abilities thereby. I have already mentioned her idea of the Schumann piece; the opening passages of the Chopin Valse were performed in such a manner as to make me enquire why she didn't use her pocket-handkerchief if she *must* dust the keys before playing. Needless to say that this question was received with the same apathy as all my other remarks. I had been assured that my pupil was exceedingly musical, but I should not have made this discovery myself, for she seemed to neither know nor care whether she played right or wrong, in time or out of time. The third and fourth fingers were so weak as to be practically useless, she had neither tone nor touch, moved no joint but the elbow, and used the pedal like the "swell" of an organ. After hearing her play several things in a smeary way and vainly correcting some of the worst faults, I pursued my investigations as to her technique. My enquiry for studies was received with languid surprise and at last a book of short characteristic pieces after the style of Heller was produced. The cover and several of the first pages were missing, and on asking my interesting pupil the title and composer's name of the book, I found that she had never thought of ascertaining. I remarked that it must give quite a romantic interest to one's studies not to know what one is learning.

"But have you no technical studies or finger exercises? Cramer? Czerny?"

"I think my sister has Czerny's studies." (All her replies were given in a timid whisper.)

"Do you ever play your scales?"

"Yes" (doubtfully), "sometimes."

"Try one now. Say, D major."

A bewildered pause of a few minutes. Then, after cautiously feeling the keys, which I assured her she would not find too hot, she climbed up and down the required scale, leaving out all the C sharps, and getting fearfully entangled in the fingering.

"That is quite an elegant scale. You use different fingers every time. I couldn't do that myself if I tried ever so."

"I haven't practised the flats—only the sharps."

"I see—that accounts for it. But I always prefer the scale of D to be played with two sharps. How many flats do you think there are in it?" (After a mighty pause)—"Five—no, three."

"Oh! And which are they?"

(Another long pause)—"F sharp, G sharp, and A sharp."

I felt as if mind was giving way; but summoning all my patience I explained, as clearly as I could, this complicated matter. I might as well have spoken in Greek or Chinese.

"Now play me the scale of D minor."

She instantly began the scale of B minor. Fresh explanation as to the difference between tonic minor and relative minor. More hopeless than ever. Having given her a book of scales and finger exercises I took an easy piece, and tried to make her read it at sight. This was a woful business; every note had to be sought out separately, and although she knew pretty well that one note, for instance, was C, she had not the faintest notion in what part of the piano that particular C resided. The way in which she gave the notes any duration she chose (of course, ignoring rests entirely) obliged me to enquire further into her technical knowledge. I then learnt for the first time (and promised to communicate the information to THE MUSICAL TIMES) that notes are called crotchets, quavers, minims, semiquavers, and semibreves, *major* and *minor*, that semiquavers are the longest, and either quavers or crotchets (she was uncertain which) the shortest. But it appeared upon enquiry that a semibreve was equal to two semiquavers, and a crotchet equal to three minims, so this seemed hardly right. She did not know what a dot after a note meant, but thought it either made it longer or shorter. Did not know the meaning of 8-va and a dotted line, of a slur or a tie, or any of the signs for grace-notes. Had always omitted all shakes and appoggiaturas, being incapable of making them. I felt inclined to tell her that if she made the acquirement of ignorance the business of her life she could never graduate with higher honours than at the present moment; but I was too exhausted for irony. The lesson came to an end, and I went and took a Turkish bath.

Weeks and months passed on, and the leaden dullness of my pupil was unchanged. By sheer force I got her to play a few simple pieces correctly, but I felt inclined to beg her not to practise at all, for it only implanted firmly in her the very faults I was striving to eradicate. In vain I played to her, told her interesting anecdotes, used flattery, scolding, praise, irony, and ridicule; I might as well have tried to interest the Wellington monument. Her eyes gave no sign of intelligence, not a muscle of her face moved; she remained as impassive as a bishop's butler. At the end of a year I looked back, and the review was most disheartening, as far as progress was concerned. Then came the Midsummer holidays again, and Miss Smith did not return to school till late in the autumn. Those three months had worked a marvellous change; I hardly knew my pupil again. Certainly she had gone from what are known as short things into long dresses, but that was not all. With her sudden stride towards womanhood she had made a wonderful progress in manner and bearing. She no longer crept into the room, but entered with a bow and a smile, and seemed no more afraid of the sound of her own voice. Still greater marvel—she began to develop a mind, and no longer made idiotic mistakes in her playing. She could sometimes remember that if there was an accidental it would apply to repetitions of the same note in the same bar. Though her fingers were still and have ever remained weak for lack of proper and systematic exercise-practice, they began now to lose their stiffness, at the same time that the hands assumed a more shapely appearance. Mind and body alike began to improve with strange rapidity, and at the end of the next twelvemonths Miss Smith, without possessing real talent for music, had become a fairly respectable player. The compliments I re-

ceived on her account never gratified my vanity, for, if her progress was due to my exertions, how was it that the first year was completely barren of results? Of course, the next thing that happened was that she left school—just when she was beginning really to play. Two years afterwards I met her in society. She was just married, and a nicer, brighter young woman I never knew. She confessed to me, however, that she had never touched a piano since the day she left school. Do you recognise the original of this portrait, my brother professional? Her name is not Miss Smith, it is Legion. She is, in fact, the typical school girl whom we all teach in hundreds, and when I think of the enormous amount of time, trouble, labour, and worry thus absolutely wasted everywhere and everywhere I can only sigh and wish that I had been born a scavenger, or some such really useful artist, instead of a teacher of school girls. The scavenger and the chimneysweep, humble though their callings, earn the gratitude of the world by removing from it what is objectionable, while we musicians, who begin our career with lofty aims and aspirations, only inflict on the world what it would much rather be without—our compositions and our pupils.

F. C.

ALTHOUGH we hold the faith that genius will eventually make its way, there can be little doubt that many instances have occurred in which either a lucky chance or a sympathetic helping hand has very materially hastened this result. Of the first of these aids to popular recognition the following paragraph furnishes an instance: "About thirty years ago a poor little musical composer, very modest, and almost unknown, tried to sell the partition of an opera which had just lately been produced in Paris to some publisher, but nobody wanted it. Perhaps one of the music houses would have accepted the partition had it not been for the illustrious Berlioz, who advised him not to touch it at the price demanded—that is to say, a sum equal to 600 dollars. When the publisher had declined the music the young composer carried his manuscript to another house, but it was refused, simply because the first had done so. Strolling along the boulevard, the disappointed artist met a young gentleman named Choudens, a clerk in the Department of State. To him he related his troubles, whereupon Choudens said, 'Ma foi, but it is lucky we met. I am going to marry in a few days the daughter of a man who engraves music, and when we are married we shall start a music warehouse. I cannot afford to pay you 3,000 francs for your work, but I will give you 1,500 for it, if you will trust me for the year.' The composer accepted these terms and the work was printed. The name of the opera is 'Faust,' and that of the composer, Charles Gounod." This, if true, may indeed be termed the "lucky chance" which at once brightened the prospects of one who, entirely unknown, sought only the world's attention to achieve a fame which has gained in strength to the present day. But it must not be forgotten that there was also a "helping hand," and that this came not from France, but from England. In the columns of the *Athenæum* Mr. H. F. Chorley, then musical critic of the journal, not only drew public attention to the exceptional powers of M. Gounod, but from his own knowledge spoke in such glowing terms of his "Faust" that a widely-spread desire to hear the work was aroused, and it was mainly through his writings that the opera was produced in this country. This deserves to be recorded; and we are glad that the quotation of the above paragraph gives us the opportunity of mentioning one of the many instances of Mr. Chorley's intelligent and thoroughly impartial criticism.

THE magnificent new organ recently erected in the Public Hall at Worcester, the expense of which has been defrayed chiefly by subscription, leads us to direct the attention of all music-lovers to the instrument at Canterbury Cathedral, which dates back to 1661, was rebuilt in 1753, and again in 1784; seven pedal pipes were added by James Longhurst in 1825, and the organ was finally rebuilt by Hill in 1841, who, however, left the swell organ at tenor C, and the pedal organ with only *one octave*. Being, of course, wholly unfit for the performance of much of the music which the improved services of the Cathedral demand, a movement for the purchase of a new instrument, originating with Dr. Longhurst, the Organist of the Cathedral, was commenced as far back as the year 1875, and subscriptions began to be collected for the purpose. After reaching the sum of £434 5s. 6d., however, the matter seemed to be at a standstill, when the enthronement of a new Archbishop—an opportunity, happily, of rare occurrence—resuscitated the idea, which was taken up principally by the Laity, including the two county members, and other influential gentlemen, notably the Mayor and several members of the Corporation of Canterbury. It has been determined that, the necessary funds being secured, a new organ by the eminent builders, Henry Willis and Son, shall be built for the Cathedral, at an estimated cost of £3,150, exclusive of case; but unfortunately, in spite of the most unwearied exertions, only £1,204 have been promised. The Secretary of the College of Organists, Mr. E. H. Turpin, says of the instrument now in the Cathedral, "It is the worst organ of any of our Cathedral organs, its defects being only veiled by the great skill of the organist"; the Dean, in a letter dated March 13, speaks of it as "not merely small, but of such a kind as to render it impossible to introduce into the Cathedral service some of the finest sacred music"; and, on comparing it with the organs in other Cathedrals, it is found to be far smaller than the smallest; while, as compared with Ripon, Hereford, Lichfield, Winchester, Worcester, Durham, Chester, St. Paul's, Salisbury, and York, it is in each case less by one half, or more. It is difficult to believe that so noble a religious structure as Canterbury Cathedral shall be allowed any longer to possess an instrument totally inadequate to its requirements; and we earnestly hope, therefore, that the appeal of those deeply interested in the cause will be heartily and liberally responded to.

UNDER the heading, "A Piano and Organ Market in the Fiji Islands," we read in an American paper the following, communicated by the United States Consul, A. Van Camp, of Levuka, to the State Department: "Pianos and organs have long been the resources of our resident families as means of evening entertainment. Few makers of any note, whether English, French, German, or American, are not represented by their workmanship here. Unfortunately for the possessors of much of it, and perhaps equally unfortunate for the supplies, it has not withstood for any time the shrinking, warping effects of climate. Disabled, broken-down pianos and harmoniums are truly legion in these islands. The maker who will send us instruments capable of defying our climate may command the market, which is an ever expanding one." Now the American journals are teeming with advertisements of pianofortes and organs, each maker declaring that his instruments are vastly superior to any others, either in the States or elsewhere; one tells us that he will give a premium of a thousand dollars to any person who will produce a piano strung either with strings or wires which will prove, on trial, equal to the "Electro Gold String Piano"; another—

manufacturer of the "Sterling Organ"—that his "popular American instruments" are "specially designed to resist all changes of climate"; and we need scarcely enlarge upon the merits of the world-renowned instruments made in other countries. How then is it that the Fiji Islands are left with "disabled, broken-down pianos and harmoniums"? Presuming that the United States Consul has not slightly overdrawn the picture, we can only imagine that the principal manufacturers are unaware of the state of music in this locality; if so, let them read the following extract from the same letter: "Singing and playing enter into the education of all the white and many of the half-caste of the youth of Fiji; and there are here skilful teachers and instrumentalists of high merit." Who, then, can deny that there is really a "Piano and Organ Market in the Fiji Islands"?

THAT part of the year popularly known by the name of the "silly season" is, undoubtedly, the time for continuing our specimens of "silly criticisms," and as, thanks to our correspondents, our stock is always well supplied, we at once proceed to give a few choice extracts. Our first is from the notice of a miscellaneous Concert, which it says "opened with a brilliant rendering, as an overture, of the instrumental performance, 'Caliph of Bagdad.'" In a Cantata which followed, a solo is said to have been "most artistically and appropriately accompanied with the distant and eventually *crescendo* beating of the drums, at the excellent manipulation of Mr. —"; a funny song "brought down the feet of the laughter-waving audience"; a cornet solo, "Barber of Seville," was well played and "pianofortely accompanied" by the performer's daughter; and a four-part chorus was "most appositely rendered." Another critique, on a performance of Mendelssohn's "Elijah," tells us that "the chorus in 'Yet doth the Lord' acquitted themselves of the rather trying task with a skill that elicited a just succession with the music and the meaning, and perpetuated the moving sentiment of the oratorio with keenly sensible perception"; the solo "O Man of God" was sung "with an accentuated expression and purity of tone that made it almost uniquely enjoyable"; and the singer of the air "Hear ye Israel" gave to it "a sterling energy that well rang out the great behest which the music was designed to mark." In the following chorus, "Be not afraid," there was "a declension of the accentuation that was needed from the former, yet with a fuller volume, that typified well the motive idea." No doubt all this fine writing means something; but, as drowning men are said to catch at a straw, would it not be better for critics of this kind to cling to the bare facts, in order to save themselves from being overwhelmed in such a sea of words?

TRUSTWORTHY reports from Worcester state that the prospects of the forthcoming Festival of the Three Choirs are exceptionally good. The tickets are selling well, those for the "Redemption" best of all; the number as yet disposed of for Gounod's work far exceeding the issue for the "Messiah." This, of course, implies no comparison between the "Sacred Trilogy" and the "Sacred Oratorio," nor should it be taken as indicating deliberate public preference. The "Messiah" is known by heart, but the "Redemption" is to some an absolute, and to the best-informed a comparative, novelty. What the matter to which we now draw attention does show is this—that the "Redemption" has excited the deep and wide-spread interest which foreruns abiding popularity, and that its hold on the public strengthens

with lapse of time. These points have been sufficiently tested since the Birmingham Festival of 1882. At every great Festival—that of Leeds excepted—held during the last two years, Gounod's religious masterpiece has been performed; in some cases, as at Gloucester twelve months ago, carrying off the honours of the occasion. From such evidence there can only be one conclusion even in the minds of those who may object that two years are not a sufficient period of trial. All circumstances go to show that the "Redemption" has taken its place with the "Messiah" and "Elijah" as a work the public expect to hear whenever Festival performances are given. In that position it will certainly embarrass Festival managers, who can hardly be expected to accept a stereotyped programme for three mornings. One of the three "indispensables" will have to retire, and the chances are that we shall presently see the "Messiah" and the "Redemption" amicably taking turn and turn before the public, presenting a noble contrast and showing how high and pure art can reach its goal by various ways.

#### THE BAYREUTH FESTIVAL.

THE "Parsifal Festival," as we may term it, closed on Friday, the 8th ult., after a series of ten brilliant performances on alternate days, commencing on July 21. The caste was in most respects the same as at the first performances given in 1882, under Wagner's own direction; the rôle of *Kundry* alternating between Frau Materna, of Vienna, and Fräulein Malthen, of Dresden (with both of whom the London public is now acquainted); that of *Parsifal* being taken by Herr Gudehus and Winkelmann, the former of whom, as also Herr Reichmann, was lately playing in London; the part of *Gurnemanz* alternated between Herr Scaria and Siehr; and that of *Amfortas* was taken by Herr Reichmann, except on the last occasion, when he, almost at the final moment, broke his engagement, and went off to fulfil one elsewhere. We mention this in order to give due acknowledgment to Herr Fuchs, who at the last supplied Reichmann's place, and played the part of the sick king *without rehearsal*, although he had only *once*, the previous year, taken that rôle. Too high praise therefore cannot be given for the admirable manner in which he rendered the difficult character of *Amfortas*, for, though to our thinking less effective as regards personal appearance, he was infinitely more so as regards voice. We have to regret the absence of Herr Hill, who in 1882 sustained the part of *Klingsor*; his place was this year taken by Herr Plank.

It is perhaps scarcely necessary to recall here the whole story of "Parsifal," which is now, we hope, becoming sufficiently familiar to all those who care for Wagner's works, but it may be well perhaps just to repeat the main points. They tell us how the knights of the Holy Grail on Monsalvat are waiting sadly and anxiously for the restitution of the sacred spear (supposed to be that which pierced the Saviour's side), which has been wrested from their king, *Amfortas*, by *Klingsor*, a magician; how in doing this *Amfortas* received a wound, from which he can never be healed until the spear is restored to its rightful owners; how none but a being perfectly pure and innocent will be able to recover it; how at length *Parsifal* appears, and how, after many and great temptations, out of which he emerges pure and unscathed, he obtains the spear which *Klingsor* aimed at him with intent to kill him; and how he then returns to the holy mountain of the Grail, and, curing *Amfortas* by touching his side with the spear, then takes his place as king and head, and thenceforth administers the sacrament, which it had previously been *Amfortas's* office to fulfil.

It will be seen at once that this is, in part at least, a religious representation, which can only be placed by the side of the Miracle Plays of old times and the Ammergau Passion Play. Let none, then, confuse it in their minds with the word "Opera." People talk indiscriminately of the "Wagner Operas," but however they may classify "Lohengrin" and "Tannhäuser," &c., let it be remem-

bered that in "Parsifal" we are on other ground; and we cannot forbear to repeat here the words we took for a motto in a previous sketch of "Parsifal"—"*Lasciate ogni pregiudizio, voi ch' entrate qui.*"\* Thus, then, the character of *Parsifal* is intended, allegorically, to represent that of Christ, and in the last Act, where he is divested of his armour and appears in a flowing white robe, with flaxen hair and beard, we behold a living image of the Saviour as He is familiar to us in many of the most celebrated pictures. In the same scene *Kundry* represents the repentant Magdalen, and kneeling at *Parsifal's* feet she washes and anoints them and wipes them with her hair. *Parsifal* anoints her head, and blessing her, redeems her from her sin. In the first Act, in like manner, we have a representation of the Holy Supper, which is administered by *Amfortas* to the Knights of the Grail. The second Act is entirely secular in character, and portrays the temptations to which *Parsifal* is subjected when his steps have by chance led him to the domain of *Klingsor*—allegorically, the paths of sin. Here he is first allured by a troop of smiling and dancing maidens, arrayed as flowers, and while he is about to join in their games a voice arrests his attention, calling on his name. *Kundry*, who has been commanded by *Klingsor* to tempt *Parsifal* to linger with her in the magic garden, forgetful of all better purpose and higher aim, appears in the form and array of a beautiful woman; and after arousing his deepest emotion by telling him of his mother's death, she endeavours to awaken in his now susceptible heart the first feeling of love; but as she imprints a kiss on his lips he starts up with an expression of agony, and calls loudly upon *Amfortas*, of whose sufferings he had been a silent witness when, in the first Act, *Amfortas* had to administer the sacrament. Recollection is borne down upon *Parsifal*, and he feels in his own body the suffering of *Amfortas's* wound—again a Biblical idea. He spurns *Kundry* from him, and when she finds that earthly love can have no influence upon him she repents of her own evil ways and implores for salvation with and through him. This he promises her if she will show him the way to *Amfortas*, but in a frenzy of disappointed rage and despair she calls upon *Klingsor* to bar *Parsifal's* way; the spear is hurled at him, as already described, but instead of harming him it hovers miraculously over his head. *Parsifal* seizes it, and, making the sign of the cross, *Klingsor's* power is at an end, and he and his castle sink into the earth.

Reverting once more to Act I., we would especially single out as one of the most striking portions of the whole work the scene where *Parsifal* is conducted by *Gurnemanz* into the sacred hall of the Grail. We have seen them just previously in the green woods near the Grail mountain, and we now follow their windings up the steep and rocky path, where the scenery moves gradually before us to the grand and solemn, while strangely yearning and never-resting, music to which Wagner has wedded it. We pass great caverns and hollow rocky depths, into which, with a gradually diminishing light, the eye can hardly penetrate, until at length the music assumes a more restful character; the sound of deep-toned bells is borne upon our ears, and in the dimness we are conscious of a vast hall or temple, while solemn strains, as of a march, mingle with the bells; and returning daylight, and an ever-increasing volume of sound in the orchestra, work up to a climax, just as *Gurnemanz* and *Parsifal* enter the temple by a side door, and the Knights of the Grail, attired as Knights Templars (only with a white dove instead of a red cross on their cloaks), march in, and forming into procession take their place at a table on either side of the altar.

Another remarkable point is in the last Act, where again the Knights enter the temple in the same manner, but divided into two sections, the one bearing the pall-covered coffin containing the remains of the dead king *Titirel*, the other carrying the litter on which his son, *Amfortas*, lies; and as the two processions enter from opposite sides they chant in turn, the one section chanting an inquiry and the other a reply, in imitation of the Greek chorus of old; this is most effective and impressive.

Most notable, too, are the introductions to each of the three Acts. In the first we have the motives of the Grail,

\* "*Lasciate ogni speranza, voi ch' entrate qui.*"—*Dante*.



the "Pure or Guileless Fool," &c., &c., and the grand music of the temple introduced to us; in the second, a wild and restless music indicative of *Klingsor's* stormy reign; and in the last Act, a kind of *resumé* of previous motives, together with the unsatisfied and ever-striving motive that portrays *Parsifal's* wanderings before he succeeds in finding again the holy place. To speak in one general term of the whole music, we must say the impression left on the mind after many hearings is one of an intense, unsatisfied longing, as of one who is ever seeking after, yet never quite attaining, the ideal of his highest aims and desires. It is a *haunting* music, and for days and days after the performances are over the different portions keep coursing through one's brain, and, waking or sleeping, the "*Parsifal Festspiel*" seems to have taken complete possession of our being. Nor is there wanting a feeling of rest and peace, in contradistinction to the unrest described above. In the Grail motive, the motive of the "*Reiner Thor*," and the now celebrated "*Good Friday music*," strains at once hopeful and consoling, inspiring and holy, seem to calm the fever of life's unrest and to bid all tumult cease.

To compare "*Parsifal*" with Wagner's other works is, to our thinking, a mistake. It stands alone, both in its character of a sacred work and in its entire conception and carrying out. The effect on one's whole mind and soul is such as no other work has yet made upon us, and, as one of Wagner's deep admirers and interpreters has lately written—

Thou only so hast dealt with me that I  
Can be no more as if thou hadst not been.

One earnest protest must be entered here against the idea of bringing "*Parsifal*" away from the home of its birth. There are enterprising managers now offering enormous sums for the sole right of producing it elsewhere—this one in America, that one in Germany. But we believe we speak the wishes of all those who truly admire and appreciate the great Tone-poet when we say we earnestly hope that the "*Weihfestspiel-Parsifal*" may be consecrated to Bayreuth alone. We also trust that Wagner's wishes will continue to be faithfully carried out in respect to many minor details, where, it is to be deeply regretted, there are already signs that the master-spirit is no longer present. Surely in the very place where he gave this imperishable work to the world, in the very place where he himself is laid to rest, men will be conscientious enough still to carry out his last wishes, and not, even in matters of applause and demonstrations, and such like things, to pander to a vitiated taste and fashion!

An interesting reception took place at "*Wahnfried*" (Wagner's house), on the evening before the final performance of "*Parsifal*," when the guests were received by the daughters of the house, in the absence of Madame Wagner, who naturally could not go through such a trying ordeal. Once again, in the master's house, his own incomparable strains re-echoed through the large hall and rooms around, not a hundred yards from the leafy alcove where his earthly remains rest. One may take pleasure in thinking that something of his spirit descended upon the singers present, for never was Frau Materna heard to display her powers more magnificently than in the farewell song of *Brünnhilde* (the closing scene of "*Götterdämmerung*"), in which she was splendidly accompanied by Herr Joseph Rubinstein.

Wagner, the younger master, is gone; but there was still present one who bears his eighty years lightly, and o'er whom the events of a long, stirring, and celebrated life have shed a halo of veneration: Franz Liszt, though visibly aged since the last time we saw him, has still the mental vigour and faculties of many a man ten and twenty years his junior, and with memory unimpaired and intellect and affections undiminished, he moves about among us all, distributing here a kindly word, there a smile and mark of recognition, and here a friendly joke. He feels much interest in the forthcoming English edition of his "*St. Elizabeth*," the proofs of which he was at that moment correcting. It is wonderful to see him, at his advanced age, attending all the performances of "*Parsifal*," a reception here and there at *Wahnfried*, receiving callers by the dozen, and then, the very day after the Bayreuth performances are over, setting forth on a long hot journey to his Weimar home, and prepared to start thence again, a

short couple of weeks later, for the performances of the "*Ring des Nibelungen*" in Munich!

However much the outer world may look with interest and with curiosity upon *Liszt the genius*, those only who have been privileged to come within his *personal* influence and friendship can know the whole charm of *Liszt the man*. May he be spared as long as life has aught of joy and interest to offer him, and may he still be present—a crown of glory—at the next performances of the "*Weihfestspiel!*"

CONSTANCE BACHE.

## MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Glasgow Choral Union Committee is engaged in completing arrangements for the eleventh season of Choral and Orchestral Concerts, to take place during the period from December 8, 1884, to February 14, 1885, and particulars are expected to be announced very shortly. From what I have heard, there is every reason to conclude that the high position these Concerts have hitherto held will be fully maintained during the forthcoming season. Mr. Manns will, of course, again be the Conductor, and the orchestra will be utilised in Edinburgh, Dundee, and other principal towns in Scotland as formerly.

The Glasgow Select Choir, under the careful and experienced *bâton* of Mr. James Allan, has long enjoyed the confidence of the musical public, not only of Scotland, but in many places in England, as an exponent of high-class vocal compositions. This season, I learn, the Choir's engagements are quite as numerous as formerly, and Concerts are arranged for in Glasgow and numerous other towns in Scotland, as also in Sheffield, Nottingham, and various other English centres, including the great metropolis itself, where, through the enterprise and foresight of Mr. Ambrose Austin, the Choir will appear in St. James's Hall in November and January for the fifth and second times respectively on the days sacred to the memory of St. Andrew and Robert Burns. The reputation of the Choir, I would like to explain, however, is not at all limited to the interpretation of Scottish music, as might not unnaturally be inferred by this latter reference to Scottish national celebrations. On the contrary, the Choir has shown itself a very worthy exponent of the best English part-music, past and present; and in their programmes for next season such compositions as Eaton Fanning's "*Miller's Daughter*" (likely to be a feature of the season), Champneys's "*Rustic Coquette*," Silas's "*Softly fall the shades of evening*," and Macfarren's "*Break, break*" will find a place. These, with numerous others of a similar character, will doubtless be produced by the Choir with the utmost success, affording, as may be said, an acknowledged model for interpretation by amateur Societies far and near. The Choir has, moreover, given exceptionally fine renderings of Dr. Stainer's "*Daughter of Jairus*" and of Henry Smart's "*Jacob*," and this season it is intended to produce F. Cowen's "*Rose Maiden*," Mendelssohn's "*Lauda Sion*," and, probably, Zingarelli's "*Laudate*." The same earnest and conscientious attention to expression being given in the case of these larger works that is bestowed in regard to what curiously so commonly receives the greater amount of choral study—the smaller vocal pieces. The Glasgow Select Choir is especially rich in the male voice element—tenors and basses—and the fact has suggested the giving a little more prominence in their programmes than hitherto to part-music for men's voices. It is intended to include such highly esteemed, though hardly in our day sufficiently practised, male voice part-songs as, for example, "*The Sabbath Call*" and "*The Chapel*" from the "*Orpheus*" collection.

The Musical Union, located on the South side of the Clyde, and numbering upwards of a hundred male and female voices, announces its scheme for next season. The Society will devote itself chiefly to the interpretation of glees, part-songs, and anthems, especially those that are effective with a large body of singers. It is announced that several specially written compositions and arrangements will be produced. Mr. William Moodie, a musician of ability, is again the Conductor of the Society.

Another transpontine musical Society, the Glasgow South-side Choral Association, which is under the energetic

care of Mr. James McKean, has announced its intention to bring forward Handel's "Samson," and practice has accordingly commenced with that view.

The City Hall Saturday Evening Concerts, carried on under the management of the Glasgow Abstiners' Union, will be resumed for the season on the 13th inst. This is the thirty-first year of these entertainments. Of their kind, chiefly consisting of ballads, they are always among the best. The engagements include such distinguished vocalists as Madame Patey and Miss Anna Williams, while among instrumental performers are Miss Bertha Brousil and Signor Tito Mattei, the Glasgow Select Choir also appearing during the Season. A duplicate series of the Concerts will begin, as before, later on, in St. Andrew's Hall, under the same management, though the success of these is hardly yet established.

#### A NEW SYSTEM OF ORGAN BUILDING.

WHILE much thought and skill have of late years been devoted to improvements in the construction of organs, no great change has taken place in their general arrangements, which still remain in their main features the German instrument of two hundred years ago; that is to say, they consist of a certain number of manual organs, with one pedal organ for bass, together with various mechanical aids. This one-pedal organ, originally intended as a bass for the great organ only (as shown by the music of the period), is not sufficiently sympathetic when used in the modern fashion as a bass to several manual organs of varied character.

It occurred to Mr. Thomas Casson, of Denbigh, an amateur of considerable mechanical skill, that the solution of this difficulty was to provide a separate pedal organ for each manual organ, and, with the advice of Mr. W. T. Best, this method has just been successfully applied by him to the organ at St. Mary's Church in that town.

The organ, which was opened by Mr. Best on July 29, now contains the following stops:—

#### GREAT ORGAN.

1 Open Diapason	... 8 ft.
2 Stopped Diapason	... 8 "
3 Dulciana...	... 8 "
4 Principal...	... 4 "
5 Wald Flute	... 4 "
6 Twelfth	... 2½ "
7 Fifteenth	... 2 "
8 Mixture	... III. ranks
Coupler, Swell to Great.	

#### GREAT PEDAL ORGAN.

9 Acoustic	... 32 ft. resultant
10 Open Diapason	... 16 ft.
11 Bourdon	... 16 "
Coupler, Great to Pedal.	

Three Composition Pedals govern the whole of the above Stops and Couplers.

#### SWELL ORGAN.

12 Bourdon	... 16 ft.
13 Open Diapason	... 8 "
14 Stopped Diapason	... 8 "
15 Dulcet	... 4 "
16 Doublet	... II. ranks
17 Trumpet	... 8 ft.

#### SWELL PEDAL ORGAN.

18 Bourdon	... 16 ft.
19 Trombone	... 16 "
Coupler, Swell to Pedal.	

Two Composition Pedals govern all the Stops and Couplers from 12 to the "Swell to Pedal."

#### ECHO ORGAN.

20 Voix Céleste	... 8 ft.
21 Salicional	... 8 "
22 Flauto traverso	... 8 "
23 Suabe Flute	... 4 "
24 Oboe	... 8 "
Tremulant.	

#### ECHO PEDAL ORGAN.

25 Bourdon	... 16 ft.
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In order to follow out logically the theory mentioned above, since it was found impracticable to have more than one pedal clavier, each pedal organ (or pedaller) is attachable to the one clavier by means of a "help," consisting of a pneumatic stud under its respective manual. The help attaches its own pedaller and detaches the remaining ones. In each case the pedal couplers belong to their respective pedaliers, and if drawn they are simultaneously attached and detached. Each pedaller is under the control of the combination movements which govern the stops of its respective manual organs. It thus follows that the worry of constantly changing the pedal stops and couplers with every variation of manual power is *entirely abolished*. The pedal stops and couplers, however numerous, are under perfect and absolute control. The separate pedal organs afford means for providing *exactly* appropriate

basses—*e.g.*, the Bourdon and Trombone of the swell pedaller are in the swell box. The system allows of, but does not necessarily involve, recourse to a considerable amount of "borrowing," as practised by Walcker, Schultze, and other eminent foreign builders, though in a much more legitimate way—*e.g.*, the trombone has but 12 pipes, the remainder being borrowed from the 17 lowest notes of the trumpet. This saves a great deal in room and cost. The "swell to great" coupler unites the respective pedal organs, as well as those of the manuals. Mr. Best was very much pleased with the organ, pronouncing it, for its size, one of the most effective that he had ever touched. He considers that Mr. Casson's system is beyond all question the correct one, an opinion in which Mr. Stimpson, of Birmingham, concurred. Amongst those who have watched the experiment with approbation and sympathy are—Sir F. A. Gore Ouseley, Dr. Rogers (of Bangor), Messrs. Lloyd (of St. Asaph), Bartholomew (of Ludlow), J. R. Alsop, H. A. Branscombe, D. C. Browne, W. H. Jude, J. S. Monk, E. T. Driffield (of Liverpool), &c.

THEIR Royal Highnesses the Prince and Princess of Wales will honour the approaching musical Festival at Norwich with their presence, and will attend two performances. The Festival will commence on Tuesday, October 14, and will last until the following Friday. Tuesday evening will be devoted to Mendelssohn's "Elijah"; Wednesday morning, to Gounod's "Redemption"; Thursday morning, to Mr. A. C. Mackenzie's dramatic Oratorio "The Rose of Sharon," composed expressly for the Festival; and Friday morning to "The Messiah." The evenings of Wednesday, Thursday, and Friday will be occupied with miscellaneous Concerts, including an Elegiac Ode, composed expressly for the Festival by Mr. C. Villiers Stanford. It is probable that the Prince and Princess of Wales will attend the Wednesday morning and Friday evening performances.

We are informed that the programme of the Sacred Harmonic Society for the ensuing season will include the first performance in London of Mr. A. C. Mackenzie's new Oratorio "The Rose of Sharon," conducted by the composer; Berlioz's "Childhood of Christ"; a revival of Handel's "Belshazzar," as a commemoration of the bi-centenary of the composer's birth; Mendelssohn's "St. Paul," and other masterpieces of Oratorio. The leading artists engaged are Miss Emma Nevada, who comes to London expressly to sing in Mr. Mackenzie's new Oratorio, Miss Anna Williams, Miss Carlotta Elliot, Miss Annie Marriott, Madame Valleria, Madame Patey, Madame Isabel Fasset, Miss Marian Mackenzie, Miss Hilda Wilson, Mr. Lloyd, Mr. Maas, Mr. Bridson, Mr. Thorndike, and Mr. Santley. Mr. Charles Hallé retains his post as Conductor, and Mr. W. H. Cummings as Assistant Conductor.

THE new organ erected by Mr. T. Fincham in St. Philip's Church, Dalston, was opened on Friday, the 1st ult. After a short service, and an address by the vicar, the Rev. F. Cox, M.A., an Organ Recital was given by Herr Leopold, Organist of Moorfields, the programme including compositions by Bach, Handel, and Guilmant. On the following Thursday a second Recital was given by Mr. T. Fincham, builder of the organ, and Organist of St. James's, Pentonville, who displayed the qualities of the various stops to great advantage. The instrument, which is much admired for its sweet and powerful tone, has two complete manuals and pedal, and contains twenty-two sounding stops, three of which are on the pedal.

We are informed that arrangements have been made by the Committee of the Royal Albert Hall Choral Society for the production of Wagner's "Parsifal" at the opening of their season in November next, when they will have the assistance of four of the distinguished German artists who were selected by the late Herr Wagner for the original performances of the work given under his own direction at Bayreuth. By thus affording the English public an opportunity of hearing as an oratorio a composition which, in all probability, will never be given as an opera in this country, the Society will add one more to the many examples of that spirited policy which has ever characterised its management.

# Jog on the footpath way.

Words by SHAKESPEARE.

## FOUR-PART SONG.

Composed by C. A. MACINONE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 61, Queen Street (E.C.)

*Adagio. ad lib.* *rall.* *Allegro vivace e con spirito.*

SOPRANO.  
 ALTO.  
 TENOR.  
 BASS.

Jog on, . . . jog on, jog on, . . . jog on, . . . jog  
 Jog on, . . . jog on, jog on, . . . jog on the foot - path  
 Jog on, . . . jog on, jog on, . . . jog on the foot - path  
 Jog on, . . . jog on, jog on, . . . jog on, . . . jog

PIANO.  
 ♩ = 60. *f* *rall.* *p* *Allegro vivace e con spirito.* ♩ = 94.

on . . . the foot - path way, . . . jog on, . . . jog on, jog on, . . .  
 way, jog on, jog on the foot - path way, jog on, jog on, jog on, . . . jog on, jog  
 way, jog on, the foot - path . . . way, . . . jog on, . . . jog on, . . .  
 on, . . . the foot - path . . . way, . . . jog on, . . . jog on, jog . . .

. . . the foot - path way, And mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly,  
 on the foot - path way, the foot - path way, jog, jog  
 the foot - path way, the foot - path way, jog on, jog  
 on the foot - path way, the foot - path way, jog on, jog

mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile a, a, . . .  
 on, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile . . . a, mer - ri - ly,  
 on, mer - ri - ly hent the stile . . . a, mer - ri - ly,  
 on, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile a,

. . . mer - ri - ly, mer - ri - ly a,  
 mer - ri - ly, mer - ri - ly hent the stile a, mer - ri - ly, mer - ri - ly, mer - ri - ly  
 mer - ri - ly, mer - ri - ly hent the stile a, mer - ri - ly, mer - ri - ly, mer - ri - ly  
 hent the stile a, a, . . .

. . . mer - ri - ly, mer - ri - ly a, . . . mer - ri - ly  
 hent the stile . . . a, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile,  
 hent the stile a, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile  
 hent the stile a, a, . . . hent the stile

First system of the musical score. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "a, mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly hent the stile. mer-ri-ly hent the stile a, mer-ri-ly a, mer-ri-ly, a, hent the stile a, hent the stile. a, mer-ri-ly a, mer-ri-ly". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Second system of the musical score. It consists of five staves: four vocal staves and one piano accompaniment staff. The lyrics are: "a, hent the stile a, mer-ri-ly hent the stile a, mer-ri-ly, mer-ri-ly, mer-ri-ly, a, hent the stile a, mer-ri-ly, mer-ri-ly, mer-ri-ly, a, mer-ri-ly hent the stile a, mer-ri-ly hent the stile". The piano accompaniment continues with a similar rhythmic pattern. A piano (*p*) dynamic marking is present.

Third system of the musical score. It consists of five staves: four vocal staves and one piano accompaniment staff. The lyrics are: "A mer-ry mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly a, A mer-ry mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly a, A mer-ry mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly a, A mer-ry". The piano accompaniment features a more complex rhythmic pattern. Dynamic markings include *rall.* (rallentando) and *a tempo.* (return to tempo).



heart . . goes all . . the day, Your sad . . tires . . in a mile a, . .

heart . . goes all . . the day, Your sad . . tires in a mile . . a,

ry heart goes all . . the day, Your sad . . tires in a mile . .

heart goes all . . the day, Your sad . . tires in a mile . .

your sad tires . . in a mile a, . .

a, . . your sad tires in a mile a,

a, . . your sad tires in a mile a,

a, . . your sad tires in a mile a,

your sad . . tires . . in a mile . . a, tires . . in a

your sad tires . . in a mile . . a, tires . . in a

your sad tires . . in a mile . . a, tires . . in a

your sad . . tires in a mile a, tires . . in a

*cres.* *f*



musical score for the first system, including vocal lines and piano accompaniment. The lyrics are: "mile . . . a, Jog on . . . the foot - path". Dynamics include *p* and *cres.*

musical score for the second system, including vocal lines and piano accompaniment. The lyrics are: "way, jog on, jog on . . . the foot - path way, . . . jog on, . . . jog". Dynamics include *f* and *cres.*

musical score for the third system, including vocal lines and piano accompaniment. The lyrics are: "on, jog on . . . the foot - path way, And mer - ri - ly, mer - ri - ly, . . . jog on, jog on the foot - path way, jog on, jog on, jog on, the foot - path way, jog on, jog on, jog on, . . . jog on the foot - path way, jog on . . . jog on, jog". Dynamics include *p*.

mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile  
 on, jog on mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile ...  
 on, jog on, on mer - ri - ly, mer - ri - ly hent the stile ...  
 on, jog on mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile

*f*  
 a, a, mer - ri - ly, mer - ri - ly a,  
 a, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile a, mer - ri - ly,  
 a, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile a, mer - ri - ly,  
 a, . . . . hent the stile a, a, . . . .

mer - ri - ly, mer - ri - ly, a,  
 mer - ri - ly, mer - ri - ly hent the stile . . a, mer - ri - ly, mer - ri - ly, mer - ri - ly  
 mer - ri ly, mer - ri - ly, hent the stile a, mer - ri - ly, mer - ri - ly, mer - ri - ly  
 hent the stile a, a, . . . .

mer - ri - ly a, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly hent . . .

hent the stile mer - ri - ly hent the stile . . . a, mer - ri - ly

hent the stile a, hent the stile . . . a, and . . .

hent the stile a, hent the stile . . . a, mer - ri - ly

the stile . . . a, hent the stile . . . a, mer - ri - ly,

a, mer - ri - ly, mer - ri - ly hent the stile a, mer - ri - ly,

mer - ri - ly hent the stile . . . a, hent the stile a,

a, mer - ri - ly a, mer - ri - ly hent the stile a, mer - ri - ly

mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile . . . a, *f* a, . . .

a, *f* mer - ri - ly

and mer - ri - ly, mer - ri - ly, mer - ri - ly hent the stile . . . a, a, . . .

a, *f* mer - ri - ly





THE International Inventions Exhibition, to be held next year in the Exhibition Buildings, Royal Horticultural Gardens, South Kensington, is, according to the prospectus, to be divided into two distinct departments:—1. Inventions. 2. Music. The following is a detailed description of the second of these divisions, which promises to be of the highest interest to musicians: Instruments and appliances constructed or in use since 1800—Organs: details of construction; machines for blowing, hydraulic or otherwise; details of mechanism and the construction of pipes; pneumatic apparatus for keyboards and couplers, electric appliances, designs for organs, designs for organ cases. Harmoniums: American organs, vocalions, concertinas, accordions, varieties of reeds and air channels, details of construction. Wind orchestral instruments: (a) wood; (b) brass. Pianofortes (Grand, square, and upright): models of framings, castings, models of actions, pedal appliances, mechanical devices for tuning and transposing, wire and other material used in construction, designs for cases. Violins and instruments of the violin family: bows, strings, and inventions connected with these instruments. Harps. Automatic and barrel instruments. Drums, cymbals, and other instruments of percussion. Bells and carillons. National instruments of all countries not ordinarily used in orchestras. Sirens, tuning forks, pitch pipes, tonometers, and appliances for the determination of pitch. Miscellaneous musical appliances: metronomes, desks, seats, appliances for forming the hand; instruments for recording improvisation. Music engraving and printing—printed and engraved music and machines and appliances for its production. Historic collections—musical instruments and appliances; pictures, engravings, and drawings of musical subjects.

THE musical library of Julian Marshall, Esq., was sold by auction at the rooms of Messrs. Sotheby, Wilkinson, and Hodge, Wellington Street, Strand, on Tuesday, July 29, and two following days. The entire collection consisted of 1,339 lots, among which were many works of the greatest rarity. The whole collection, too, was remarkable for the fine condition of the books and the beauty of the bindings, both ancient and modern. A number of the choicest books were purchased for the British Museum. Mr. W. H. Cummings and Mr. J. E. Matthews secured many rare gems, as also did Mr. W. Reeves, of Fleet Street, the well known dealer in musical antiquarian works, no less than 496 lots falling to his share. Among the scarce works were Elwy Bevan's "Instruction of the Art of Musick," 1631; J. Croce, "Septem Psalmi pœnitentiales sex Vacuum," 1599; Carey's "Musical Century," 1739-40; Couperin, "Pieces de Clavecin," 1713; Frescobaldi, "Tociate," 1637; Gafori, "Practica Musica," 1496; D'Urfe's "Pills to purge melancholy," 1719-20; Hilton, "Catch that catch can," 1652; Locke, "Melothesia," 1673; Locke, "Vocal Musick in Psyche," 1675; Ravenscroft, "Melismata," 1611; Scarlatti, "Essereize per Gravicembalo," and Warren's "Thirty-two Collections of Canons, Catches, and Glees." The Collection had evidently been made with great care and judgment, and was undoubtedly one of the finest ever sold by auction.

THE Directors elected for the next (seventy-third) season of the Philharmonic Society are Messrs. W. H. Cummings, Gardner, Mount, and Stephens, and Dr. Gladstone; hon. sec., Mr. Francesco Berger. Sir Arthur Sullivan is appointed Conductor for the entire series of six Concerts, to be given February 26, March 12 and 26, April 22, May 6 and 20. Two rehearsals will precede each Concert, and to the second of these rehearsals subscribers will be admitted. Special interest will be felt in the production of a new Symphony, to be written for the Society by the celebrated composer, Anton Dvorák, who will conduct the first performance of the work. In the hope of encouraging the recognition of rising talent, the Directors announce a prize of twenty guineas for the best Concert Overture, the nationality of the competitors being unlimited; and as it is understood that other arrangements are in progress for the purpose of securing as many illustrations as possible of modern art, whilst paying due homage to the great masters, there is every prospect of a thoroughly satisfactory artistic season, its financial safety being assured by a guarantee fund which already approaches £1,000.

THE Apollo Musical Club at Chicago offers the following prizes for the two best four-part songs, with English text, for male voices unaccompanied: first prize, 100 dollars; second prize, 50 dollars. The accepted songs will become the property of the club, and will be sung at one of the Subscription Concerts of the coming season (1884-5). The competition is open only to composers now residing in America, in accordance with the following conditions: 1. The songs must not occupy more than eight minutes in performance. 2. All MSS. accompanied by a sealed letter must be sent to the Chairman of the Committee of Award, No. 152, La Salle Street, Chicago, Illinois, on or before January 1, 1885. The MSS. must not contain the name of the author, but must bear a fictitious name. The accompanying sealed letter must bear the same fictitious name on the outside, and also a return address, and must contain within the full name and address of the author. No letters will be opened until a decision has been arrived at awarding the prizes, and then only the letters of the successful competitors. The other compositions and letters will be returned to the return address indicated on the outside of the sealed envelopes. The Committee of Award reserves the right to reject all MSS. The following gentlemen have kindly consented to act as Committee of Award: Mr. William L. Tomlins (Director of the Apollo Musical Club), Mr. Hans Balatka, Mr. Clarence Eddy, and Mr. Philo A. Otis (Chairman).

A NORMAL class for the training of Music Teachers, held under the auspices of the Tonic Sol-fa College, at their premises, Forest Gate, closed on the 9th ult., after a session of one month. It was attended by about forty students and junior teachers from all parts of England, Wales, and Scotland, and special attention was given to the study of method in training choral societies, church choirs, and in managing the singing in elementary schools. The curriculum included the delivery of model singing lessons to classes of children, voice-training, harmony, and the writing of chords from dictation, musical composition, elocution, sight-singing, acoustics, vocal physiology, &c. The professors included Messrs. Proudman, McNaught, Venables, W. C. Harris, T. F. Harris, B. Sc., Behnke, Kestin, and Oakey, Mus. Bac., the whole being under the superintendence of Mr. Curwen, the president, and Mr. Griffiths, the secretary of the Tonic Sol-fa College.

THE 187th Monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 1st ult. The programme was miscellaneous, and included solos by Miss Maud Cameron, Miss Edith Phillips, Miss Jeanie Rosse, Mr. Orlando Harley, Mr. W. Nicholl, and Mr. Pelham Roof, and several part-songs by the choir, among which were:—"Parting and meeting" (Hatton), "The welcome home" (Haking), "The sea hath its pearls" (Pinsuti), and "Good-night, farewell" (Garrett), the solos in the latter being taken by Miss Watts and Mr. H. Hannant. The pianoforte accompaniments were contributed by Miss Matilda Crimp, Mr. A. J. Hadrill, and Mr. Edwin Shute, and Mr. Joseph Monday conducted.

THE Chelsea Musical Society gave its seventh Concert on Tuesday evening, the 12th ult., in the Girl's School Room, Park Walk. The programme comprised part-songs, solos, &c., the first part being sacred and the second secular. In the former, Miss Ollive's rendering of "O rest in the Lord," and the duet "I waited for the Lord," by Miss F. Hughes and Miss Ollive, were greatly applauded. In the second part, Miss F. Hughes, Mr. J. Catten, and Mr. W. Powell were successful in their respective selections. The part singing was very good. Miss Amy Adams contributed two pianoforte solos.

FOUR Subscription Concerts will be given during the ensuing season by Mr. Willing's Choir, and an extra Concert is under consideration. The complete prospectus is not yet issued, but amongst the important works that will be given are Mr. A. C. Mackenzie's Cantata "Jason" and a Patriotic Hymn for Chorus and Orchestra, by Herr Anton Dvorák, which will be performed for the first time. The Choir will be considerably augmented, and the orchestra will, as before, be an especial feature. The list of Vice-Presidents has been increased, and includes, among others, the Earls of Northesk and Verulam, the Bishops of St. Albans and Bedford, Sir Fred. Ouseley, Sir J. Benedict, &c.

At the annual General Meeting of the Cheltenham Musical Society the Committee elected Mr. A. Von Holst Conductor, in place of Dr. A. E. Dyer, who resigned at the close of the season. A vote of thanks to Dr. Dyer for his invaluable services as Conductor of the Society for the last nine years was unanimously passed, accompanied by an expression of regret at his resignation of the office. With a view to enlarging the Society—which will commence its twenty-ninth season next month—it is now thrown open as regards membership.

A CONCERT was given at the Beethoven Rooms, Harley Street, on July 24, by Mdles. Schow-Rosing and Otta Brønnum (vocalists), and Mdle. Thekla Nathan (pianist), assisted by Messrs. Clifford Hallé and J. T. Hutchinson, and Mr. Kornfeld (violin). The Concert-givers received much applause for their selections and the Concert was an artistic success. Sir Julius Benedict and Mr. W. Ganz acted as Conductors.

MR. EDWIN BARNES, Organist of Holy Trinity Church, Paddington, gave an Organ Recital at the Royal Albert Hall, on July 31, when an excellent programme of works by Mendelssohn, Spohr, Handel, Rossini, &c., was provided. On the 13th ult. the same artist played a selection of classical organ compositions at St. James's, Westgate, Margate, in aid of the organ fund for the church.

MR. SINCLAIR DUNN gave an interesting lecture on the Jacobite times, illustrated by the songs of the period, at the Birkbeck Institution on the 6th ult. Mr. Dunn, who sang the well-known old ballads with much effect, was assisted by the Misses Fenn, and Messrs. Noldwitt and Fenton. The entertainment was received with marked favour throughout.

The monthly Organ Recital at St. John the Evangelist's, Waterloo Road, was given, on the 12th ult., by the Organist of the Church, Mr. Henry J. B. Dart, who played an interesting selection from the works of Bach, Mendelssohn, Raff, Smart, Hiles, and Guilman, and the whole of Barnett's Orchestral Suite, "The Lay of the Last Minstrel."

A LIST of the principal lyrical works written by Mr. Edward Oxenford, just published, contains the names of 60 operas, &c., and 900 songs and ballads. We doubt whether any author of Mr. Oxenford's age can produce so extensive a catalogue of the productions of his own pen.

We understand that Messrs. Ward, Lock and Co. are on the point of publishing an exhaustive treatise on the Violin and Violin-making, by Mr. Ed. Heron-Allen, the author of "The Ancestry of the Violin," "Violin-making; as it was, and is," &c.

In the list of successful candidates for the A.C.O. diploma at the Midsummer Examination of the College of Organists, given in our last number, "J. Firth, Shirley," should be J. Firth, Shipley.

THE Rev. Dr. Simpson, Sub-Dean of St. Paul's Cathedral, has consented to become President of the London Church Choir Association, in the room of the late Right Rev. Bishop Claughton.

## REVIEWS.

*Das moderne Musikdrama. Für gebildete Laien.* By Ludwig Nohl. [Wien: Karl Prochaska, 1884.]

DR. NOHL, it must be admitted, wields a most prolific pen. Throughout the length and breadth of the field of musical history there is scarcely a topic upon which, in books, pamphlets, or journalistic contributions, he has not enlarged. He has moreover written a meritorious, if somewhat lengthy, life of Beethoven, and a sympathetic biographical portrait of Mozart; and he would undoubtedly have presented the world of amateurs likewise with a "Handel," a "Bach," and a "Haydn," had he not been forestalled by standard biographies of these great masters from other authors. Such, however, being the case, Dr. Nohl's literary energies have in a great measure become diverted into channels where he can scarcely hope to do

justice to his undoubted ability—viz., the columns of not one, but of almost every existing German, and of many foreign, music journals. Literature of this description, however able it may be, is proverbially of an ephemeral character, and when individual literary labour has to be distributed over so extensive an area it is scarcely to be wondered at if Dr. Nohl's multitudinous journalistic efforts frequently bear the impress of a mind fully conscious of this ephemeral nature of his task.

We should scarcely have prefaced our notice of Dr. Nohl's book with these remarks were it not for the sincere regard which we entertain for his ability as an exponent of musico-historical subjects; an ability which, whenever fully engaged and brought to bear upon a given task, as in the case of the present volume, is sure to meet with due recognition. The perusal of the work before us has afforded us the most unqualified pleasure. The man who could thus enthusiastically, yet lucidly and concisely state the case and plead the cause of modern musical development, and more especially of the *Musikdrama*, should reserve his enthusiasm and powers of exposition for similar concentrated efforts, for by so doing he would render far greater justice both to himself and to the art he reveres. We have, as yet, but few able advocates of advanced musical thought, as represented in the works of Wagner and Liszt. Nor, we feel confident, will the admonition conveyed in these lines be disregarded by a writer of Dr. Nohl's far-sightedness and elasticity of mind. The present work, as its title indicates, addresses in the first place the "educated layman," but it may also be read with advantage by the professional musician to whom the most modern views in regard to the ultimate capacity of musical art are as yet "a mystery and a myth." In his survey of the progress of the cultivation of our art, the author proceeds with laudable impartiality. He even finds a place for Handel, *side by side* with Bach, which, it should be stated, is a concession not to be overlooked on the part of a writer of the Wagnerian school which, as a rule, all but ignores Handel, tracing true musical progress in a direct line from Bach to Beethoven, and thence to Wagner; the three forming the great landmarks of conscious artistic development. In a similar sense, it is refreshing to meet here with passages like the following: "As in nature the elementary and unconscious animal world by no means disappears after the crowning act of creation had produced man, so likewise are all those different forms and styles, which have preceded our present most directly appealing (*persönlichste Rede*) musical language, not lost, nor even are they mere preparatory steps, but co-existing, independent, and enduring"; an assertion which, if open to a charge of arrogance, from some quarters, at least shows the breadth of the author's treatment of the subject from his own standpoint. That by far the greater portion of the book is devoted to Richard Wagner—the originator of the "*musikdrama*" specially so called—need scarcely be said. Here again the "educated layman" in matters musical will meet with a great deal that is interesting and instructive, calculated to initiate him into the somewhat complex musical strivings of the present day. Among the chapters likely to afford him most direct information in this respect may be instanced those entitled "Der Musikalische Styl R. Wagners," "Die Idee eines Deutschen National-Dramas," and "R. Wagner und die Religion." Some interesting letters of Wagner, addressed to the author and published here for the first time, complete the attractiveness of a volume which cannot fail to be widely read and appreciated.

*Mozart's Klavier Sonaten.* Phrasirungs-Ausgabe von Dr. Hugo Riemann. [Berlin: N. Simrock.]

THIS is an interesting addition to the many existing editions of the great master's pianoforte Sonatas. Its distinguishing characteristic consist in a number of ingeniously devised signs interspersed in the text, by the due observance of which the pupil cannot go far wrong in interpreting these gems of classical musical literature much as they were presumably intended to be rendered by their composer. At all events, he will do so *intelligibly*, if not *intelligently*. The latter will depend very much upon the capacity of his teacher, and upon his own qualifications. There are marks here for absolute expression, as well as for the mere



mechanical aids to it, such as *staccato*, *mezzo-staccato*, *tenuto*, &c. But what pleases us most in Dr. Riemann's system is the careful phrasing, or grouping, of the composer's ideas (his *motive*, as the Germans say), which is effected by means of curved lines, enabling the intelligent pupil to comprehend at a glance the whole structure of the miniature art-work before him, and which, moreover, should be an invaluable assistance to the teacher. Of course, it need hardly be said that the curved lines introduced for the purpose of grouping have done away with the accustomed slurs of former editions, the editor having invented other signs, answering the same purpose, in their stead. Whatever doubts may be raised as to the advisability of thus adding to the already sufficiently complex nature of our present musical notation, from the tyro's point of view, there can be no doubt that Dr. Riemann's "Phrasing Edition" of Mozart's Sonatas (which is shortly to be followed by a similar one of Beethoven's Sonatas) will prove a great boon to those teachers of the instrument who take a higher view of their art than that of merely reproducing the notes as they are placed before them; and to them we confidently recommend it. The edition is dedicated to Hans von Bülow, and is printed in exceedingly clear type.

21 *Études Spéciales*. Pour préparer à l'exécution des Ouvrages de Fr. Chopin. Par Stephen Heller.  
[Edwin Ashdown.]

As the author of this work truly says, "It must, of course, be understood that these Studies apply only to mechanical difficulties. The secret of Chopin's style and expression can be discovered only by an earnest study of his works." What can be done, however, to help the student in mastering the executive portions of these compositions has certainly been most successfully shown in the Studies before us, which we cannot too strongly recommend to advanced pianists. The design of the publication will be best explained in Heller's own words: "Chopin is a writer of such masterly originality, not only in his creations, but also in his manner of composing for the pianoforte, in the structure of his accompaniments, in his treatment of scales, arpeggi, and combinations of all kinds, that a preliminary labour, with a view of acquiring a special technical power, is indispensable to the student of his works. With this view, I have chosen a certain number of passages from the works of Chopin, remarkable either in their construction or in the difficulties to be surmounted in their execution, and I have written a study on each, developing the theme and its technical peculiarities." It would be impossible for us to follow the Studies one by one and show how admirably the salient points of Chopin's various compositions are, we may say, imitated, in these technical exercises; but assuredly any student who can perform with accuracy and smoothness the passages in this work will encounter few formidable obstacles in the writings of Chopin. No one is more competent to produce such a volume than Stephen Heller; and certainly we could not name an artist who could more conscientiously and satisfactorily have fulfilled the task.

*A Rhine Legend*. A Cantata for Ladies' Voices. The Poetry by Edwin Oxenford. The music composed by Alfred J. Caldicott, Mus. Bac., Cantab.  
[Robert Cocks and Co.]

THE legend upon which this Cantata is founded may be briefly described. In years long gone by a Princess was so indiscreet as to attempt to excel in sweetness the voices of the Water-fairies, who were in the habit of rising to the surface of the water to sing in the still evening. For some time they endured this insult to their vocal powers, but at length, in a fit of rage, they dragged the unfortunate Princess to their dwelling beneath the waters, the conditions of her release being that some maiden should be found who can really out-rival the Water-fairies in song. On Midsummer Eve, therefore, the maidens of the surrounding country assemble on the banks of the river, and endeavour by the exercise of their voices to procure the liberation of the Princess. To this pleasing little story Mr. Caldicott has wedded some appropriate and melodious music, written throughout with much artistic feeling, but simple enough to commend it to the attention of drawing-

room amateurs. The Introduction and Chorus of Maidens at Sunset—commenced by the clock striking eight upon the dominant of G major—is attractive both in the voice parts and accompaniment; and without laying claim to any contrapuntal effects, the Chorus well expresses the unpretending words of the text. A Bolero, too, in E minor, with an effective change into the tonic major, two Choruses of Water-fairies, and the Trio, Chorus, and Finale, "Alas! no hope," may be cited as amongst the best pieces in the Cantata; but the solos have also considerable merit, and the figures in the accompaniment of all the vocal pieces show the practised hand of a musician throughout.

*The Harmonium Album*. Edited by J. S. Curwen. Vol. V. [J. Curwen and Sons.]

*The American Organ Journal*. Edited by J. M. Coward. Nos. 5, 9, and 10.

*Arrangements for the American Organ*. By F. Archer. Books I. and III.

*Andante*. By Beethoven.

*Voluntary*. By Chopin.

*Ave Maria*. By Schubert. Arranged for the American Organ by Louis Engel.

[Metzler and Co.]

*Meditation for Harmonium*. By W. H. Gavertal.

[Swan and Co.]

THE present instalment of Mr. Curwen's publication contains fifteen allegro movements for use as concluding voluntaries, by John E. West. The composer is unquestionably an excellent musician and possesses considerable fluency of idea. Within their range his pieces are as varied in style as possible, and are all well developed movements, not mere trifles of a few bars each. Mr. West has not always remembered that very full chords are ineffective on the harmonium, but for the most part he writes exceedingly well for the instrument. There are no directions for registering, this matter being left to the discretion of the player, as in Mendelssohn's organ music.

The American Organ arrangements of Mr. Coward and Mr. Archer are excellent, both as to selection and the manner in which the task of transcription has been carried out. One exception, however, must be noted in which Mr. Coward has added a feeble coda to the bridal chorus from "Lohengrin" to make the piece end in a pompous manner. For the rest the books consist of standard marches, airs, choruses, and instrumental movements from the best composers, with directions for registering according to stop nomenclature employed in the Mason and Hamlin organs. We regret that similar commendation cannot be bestowed on Mr. Engel's transcriptions. They are full of very grave errors—that is to say, arbitrary and uncalled for alterations of the composer's ideas, and passages so faultily written that the veriest tyro in harmony would feel ashamed of them. If the intention had been to bring discredit on arrangements and transcriptions generally it could not have been more effectively accomplished. The Meditation is a quiet, unpretentious piece of no great intrinsic value, but melodious and agreeable as far as it goes.

*Elsie*. Serenade for the Pianoforte. By Charles Gardner.  
[Weekes and Co.]

THE small amount of original thought to be found in what, for want of a better name, we must term the "Drawing-room" music of the day, does not in the slightest degree prevent our clinging to the hope that in our hunt amongst the load of compositions of this class forwarded for review we may light upon at least two or three which deserve a good and encouraging word. Mr. Gardner's graceful "Serenade" has, in our last search, amply rewarded us for our labour, and we at once cordially commend it to the lovers of refined and unpretentious pianoforte music. "Elsie" indeed should be proud of her name, being associated with such a musical tribute. The theme is extremely attractive; and the appropriately simple arpeggio which accompanies it throughout materially heightens its effect. We particularly admire the interrupted close in the last line of page 4, the full close on the dominant being prolonged for three bars, and the original subject following, after a modulation into the key of the piece. Mr. Gardner need not doubt that any amount of such well considered trifles will receive a welcome.

*Overture to "The Martyrdom of St. Polycarp."* Arranged by B. W. Horner. [Novello, Ewer and Co.]  
*Postlude.* By G. Gardiner.  
*Processional March.* By Larlie.  
*Andante Cantabile.* By E. Dearle.  
*Allegretto in F.* By A. B. Plant.  
*Chopin's Prelude, No. 4.* Transcribed by E. H. Turpin. [Weekes and Co.]  
*Marche, Le Cortège de Noces.* Arranged by A. H. Brown. [B. Williams.]  
*Autrefois.* Arranged by J. Partridge.  
*Three Pieces.* By Dr. W. J. Westbrook. [R. Cocks and Co.]  
*Andantino.* Arranged by H. Drew. [Duncan Davison.]

THE brilliant march from Sir Frederick Ouseley's Oratorio "St. Polycarp" is a popular organ piece; but we have here for the first time the overture from the same work. It is quite distinct from the march in style, being a dignified, though vigorous movement, in D minor, in strict form, and undoubtedly inspired by Mozart. The transcription has been so skilfully carried out that it might well pass for an original organ piece, and is equally suitable for a service voluntary, or an item in a recital programme. Mr. Gardiner's Postlude is in the form of a first movement in E flat, 9-8 time. It is bright and rather florid for the hands, but the pedal part is comparatively simple. The next piece on the list can only be considered in the light of a musical joke. The composer apparently does not know the compass of organ manuals, nor the method of writing for the instrument. As abstract music his piece is also destitute of any good quality. Mr. Dearle's Andante opens quietly, but develops in somewhat elaborate fashion. Some of the passages are rather crude, but on the whole the movement is clever and effective. The Allegretto with choral is rather vague and patchy in construction, the principal theme, in F minor, 3-4 time, being alternated with the choral in A flat, without any apparent design. The Chopin Prelude, which is known to all pianists, has been neatly arranged by Mr. Turpin. The piece was played at the funeral of the composer in 1849, and also at the obsequies of the late Duke of Albany. We never remember to have heard the march "Le Cortège de Noces," which Mr. Brown has transcribed for the organ, and it scarcely repays the trouble expended upon it. It is a flippant, not to say vulgar piece, and quite unsuited to the king of instruments, the lack of dignity being not compensated for by any melodic beauty. "Autrefois" is a transcription of a pianoforte piece by Mr. Brinley Richards. It is in the manner of a gavotte, and therefore not likely to be used as a voluntary by organists of taste. The idea of a flood of gavottes, bourrées, minuets, &c., as preludes and postludes, in our chaste Church of England service is too dreadful to contemplate. Dr. Westbrook's compositions consist of a March in G, an Air with variations in C, and a Pastoral in D. They are all written in a straightforward musicianly style, without any pretensions to individuality, but with ample knowledge of effect. Organists of moderate technical attainments will find them well within their means. The last piece is an arrangement of a movement by Sir Julius Benedict, originally composed for four performers on two pianofortes. It is elegantly and showily written, and if played with taste and finish would be extremely effective; but it should not be attempted by any except executants of the first rank.

*The Music-Trades' Pocket Directory for 1883-4.*  
 [G. D. Ernest and Co.]

THIS little compilation is intended apparently as a supplement rather than a rival of the musical directories. It concerns itself exclusively with music trades as distinct from the profession, and contains alphabetical and classified lists of firms in London, and a provincial list arranged under the headings of towns in alphabetical order. So far as we have tested it, the information appears to be accurate, and the book will undoubtedly prove useful for purposes of reference. But in future editions it will be well to keep the contents proper clear of advertisements. In the case of a hurried consultation it is irritating and confusing to have to wade through pages of the latter before arriving at the spot where the desired information is given.

*Reveries Caractéristiques.* For the Pianoforte. Composed by Claudius H. Couldery. [Lamborn Cock.]

WE are glad to welcome Mr. Couldery's Reveries as worthy additions to the solid music of the time. We can scarcely say that the twelve pieces are equal in merit; but there is certainly not one weak number amongst them. No. 1, in A minor and major, with a flowing arpeggio accompaniment throughout; No. 4, in D flat major; No. 5, an Andante in A flat major, melodious and graceful in the extreme; No. 8, in D major, apart from its intrinsic merit, an excellent study for touch; and No. 10, a "Lento" in A major, are our especial favourites; but this, of course, is a mere matter of opinion; for, as we have said, they are all attractive in character and musician-like in treatment. We have on many former occasions spoken of Mr. Couldery's compositions for the pianoforte in terms of commendation, and are glad to find that he still adheres to the principle of displaying his inventive, rather than his scholastic, powers. There is so much music-making in the present day that we experience some difficulty in selecting from the mass of works forwarded to us anything which shows individuality in the writer; and although Mr. Couldery sometimes wanders too much in the beaten track, we have hopes that he will some day strike out a path for himself.

*Thirty Preparatory Studies for the Pianoforte.* By J. Hoffmann. [Edwin Ashdown.]

CONSIDERING the multiplicity of Studies written by past and present composers, it is difficult indeed to think of any novelty in the form of passages especially designed to train the hand. These Preparatory Exercises, however, if not evidencing originality, are so well planned and so carefully considered as to merit warm praise. The idea of giving Preliminary Exercises upon the figure which runs through the following Study is extremely good; and although perhaps there are somewhat too many in the key of C, we can conscientiously praise the manner in which both hands are written for in every number. The method of playing a turn upon a dotted note is well shown in No. 21—the way in which it is written being placed above—No. 29 is a good study for the acciaccatura, and we have also some refined little pieces, which will be found good exercises for variety of touch. As merely Preparatory Studies we can most cordially commend the selection under notice.

*A Practical School for the Organ.* By William Spark, Mus. Doc. [Edwin Ashdown.]

THIS work is the first instalment of an ambitious scheme to consist of a "curriculum of organ study," modelled on the plan of Mr. Charles Hallé's "Practical Organ School." Although instruction books and cheap editions of organ classics have been multiplied of late years there is always room for new works of merit, and Dr. Spark's undertaking will not fail to meet with such recognition as it deserves. The organist of the Leeds Town Hall has had ample experience, and he has furnished a useful tutor, which, with some necessary explanations from a teacher, will serve its purpose fairly well. The literary portion, however, is rather slipshod, the following quotation being by no means unfair as an example of the author's style: "It is assumed that before commencing to study the organ the student has learnt to play the pianoforte tolerably well at least, and that he is acquainted with the manual scales, as well as being possessed of some amount of reading power."

*Gavotte in F.* For the Pianoforte.

*Rosa.* Air de Ballet, pour Piano.

Composed by E. Silas.

[Weekes and Co.]

GAVOTTES are perhaps somewhat too plentiful in the present day, but Mr. Silas has earned his right to welcome in this class of composition; and although we scarcely consider the one before us amongst the happiest of his efforts, it is in every respect a musician-like and well-written piece. The Air de Ballet is attractive, and we conscientiously commend it to the notice of all who cultivate good solid music.

*Where is my lov'd one?* Song. Poetry by Miss Pardoe.  
*My Sweetheart.* Song. Words by D. C. Hasbrouk.  
 Composed by Charles Salaman.  
 [Stanley Lucas, Weber and Co.]

EVEN amongst the multitude of vocal compositions daily flooding the market, these two beautiful songs should make their way. Mr. Salaman has been long known as one of the most refined and poetical writers for the voice in this country; and we have here ample evidence that his powers are ripening with years. In the first song the charming conversational phrases for voice and pianoforte give the utmost interest to a composition replete with melody sufficient to attract, even with a conventional accompaniment; and the setting of the quaint words in the second song neither receives nor requires more than a sympathetic support from the instrument. If vocalists care to exhibit a composer at his best, we predict a lasting popularity for these unpretentious little poems.

*Lips that beguile.* Song. Composed by Popsie Rowe.  
 [Alfred Hays.]

WE do not know who is responsible for the words of this song, but certainly music and poetry are sufficiently in sympathy to make us believe that they are from the same mind. A quaint phrase, in G minor, with appropriately simple harmonies, colours the verses effectively enough; but some little variety in the accompaniment would be welcome, especially on the return of the theme. The composer, however, whose name is new to us, sufficiently proves that she has feeling for melody; and we shall be glad, therefore, again to welcome her in something, we hope, of more importance.

*Songs of Youth; for Voice and Pianoforte.* By Mrs. Tom Taylor.

[Stanley Lucas, Weber and Co.]

THIS volume of Songs is a welcome contribution to the high-class vocal music of the day. With the exception of No. 1, "The Owls," the words of which are by the composer, the poetry is not selected from the works of any living authors; but all the subjects are well chosen, and admirably adapted for musical setting. "Mariana's Song," from Shakespeare's "Measure for Measure," and the Dirge, "Yes, thou may'st sigh," from Scott's "Fair Maid of Perth," are excellent compositions; but all will fully repay that earnest study which they demand both from the vocalist and the pianist.

*Why do I love Thee.* Song. Words by Charles Mackay.  
 Music by Cécile Hartog.

[Edwin Ashdown.]

MISS HARTOG is rapidly making her name as a song writer, one secret of her success being that her music is neither too popular nor too pedantic. Her artistic acquirements are shown just when they are wanted; and having the gift of melody, she appeals powerfully to all classes. The song before us must support, if it do not extend, her fame, and will no doubt command the attention it deserves.

*Élégie.* Pour Violoncelle, avec accompagnement de Piano. Par J. Hollmann.

[Stanley Lucas, Weber and Co.]

So little good violoncello music is written in the present day that amateurs will be glad to hear of the clever and unpretentious Sketch before us, composed by the eminent soloist, M. Hollmann. The subject is simple and extremely melodious; and, although but little trouble will be demanded from the performer on either instrument, the composition will be certain to give pleasure to a mixed audience.

*Inamorata.* Valse Rondo. Words by Cedric. Composed by F. R. Barratt.

[Novello, Ewer and Co.]

VOCALISTS in search of melodies, even in the form of a waltz, will no doubt be attracted by Mr. Barratt's song. It is extremely pleasing, well accompanied, and has the merit of being a really excellent setting of the words, the short phrase in the relative minor, especially, most happily expressing the feeling of loneliness.

## FOREIGN NOTES.

THIS year's "Parsifal" performances at Bayreuth came to a close with the tenth representation of this noble work, on the 8th ult. The house was crowded, and an enthusiasm more intense even than usual was displayed, both on the part of the executive artists in the rendering of their difficult task and on that of the audience upon the conclusion of the "Festspiele." When the curtain had closed for the last time, the assembled artists were addressed on the stage by the poet-composer's son, Siegfried, who, in the name of his mother, thanked them for their never-failing devotion to the cause of a worthy realisation of the national "Kunstwerk." Herr Gross, the staunch supporter of the "Festspiele" in former years, and now the trustee of the Wagner family, hereupon stated, "that the artistic success of this year's 'Parsifal' representations had likewise been accompanied by a material one. Nevertheless, it was not thought advisable—pending the decision of a question at law, which had since been raised—to renew the "Festspiele" until the year after next, when 'Tristan und Isolde' would be alternately performed with 'Parsifal' during the space of two months." The reason why "Tristan" should thus be singled out and placed side by side with "Parsifal" will be found in the fact that the former work may be summed up as an exaltation of earthly or human love, while the latter is concerned solely with the triumph of superhuman or divine love.

Thus, then, it would seem that the famous little town of Bayreuth will have to dispense with its annual influx of art-loving visitors next year. But the decision of Herr Gross, the banker, who appears to have become the *impresario* of the "national" undertaking since the death of its great originator, may yet be countermanded. It seems to us scarcely a wise or diplomatic step to allow an important element in the propaganda for the modern "Kunstwerk," such as the "Festspiele" undoubtedly are, to drop out of the ranks for the space of two years. Unless, therefore, Herr Gross be really the prime mover in the matter, as representative of Wagner's heirs, the German nation or its musical representatives, should take it in hand, or else cease to talk of the "Festspiele" as a "national" concern. The alleged question at law resolves itself, so far as we are aware, to a matter of difference between the heirs of the composer of "Parsifal" and the holders of the copyright of that work, Messrs. Schott, of Mayence; not, however, as affecting the stage performances at Bayreuth, but in regard to the representation of the entire music of "Parsifal" in the concert-room. Herr Pollini, the Hamburg opera director, had acquired this privilege of the publishers, as stated in these columns some time ago, but Herr Gross, in the supposed interests of the Wagner family, disputes the right, on the part of the eminent Mayence firm, to grant such privilege, since only certain *fragments* of the work were, according to the composer's intentions, to be produced apart from stage surroundings—*i.e.*, in the concert-room. Can anything more detrimental to a cause be imagined? Here are some thousands of amateurs, both in Germany and elsewhere, anxious to become acquainted with this, the latest manifestation of Wagner's genius, but unable to go to Bayreuth in order to obtain a complete impression of the work. We should have thought that an entire *musical* representation thereof, albeit detrimental to the dramatic intentions of its author, would be infinitely preferable to an acquaintance with the few fragments at present granted to the public outside Bayreuth. There may, indeed, be other questions pending, bearing even upon the repetition of the *stage* performances at Bayreuth, that we know not of, and to which the above remarks of Herr Gross may have had reference. According to our present lights, however, it appears to us that the last production of the most stupendous musical genius of modern days belongs to the world in general, and that, its stage representation apart, if it is to be reserved to Bayreuth, the music should at least not be withheld from the public generally. The sooner, therefore, the heirs of Wagner settle the dispute with the publishers, the better for their cause.

In connection with the recent "Parsifal" performances, and under the auspices of the central committee of the "Allgemeine Richard Wagner Verein," an interesting volume

has been published, entitled "Bayreuther Festblätter in Wort und Bild," the proceeds of which are intended to swell the general fund for the preservation of the "Festspiele." The volume contains a number of papers concerning the poet-composer and his art, and is moreover adorned by numerous artistically executed illustrations. Artists and *litterati* of various nationalities have contributed to the work.

Wagner's "Meistersinger" will be produced next season at the Brussels Opera, with the French translation of the book by M. Victor Wilder. During the same season Weber's "Oberon" will be performed at the same establishment, after an interval of over thirty years.

The projected "model-performances" of Beethoven's "Fidelio" took place on the 15th and 17th ult., at the Munich Hof-Theater, with Fräulein Malten as *Fidelio*, and Herr Niemann, as *Florestan*. Two complete performances of Wagner's "Ring des Nibelungen" were announced to take place at the same establishment, from the 19th to the 24th and the 26th to the 31st of the same month, with an *ensemble* composed of the leading Wagner interpreters of the day.

The competition of the Male Choirs of Germany, in connection with the twenty-fifth anniversary of the Männer-Gesangverein of Bonn (alluded to in our June number), resulted in the victory of the "Hilaria" Association of Aachen (Aix-la-Chapelle), who were awarded the gold medal, offered by the German Emperor, and a handsome vase on the part of the Empress.

The new building in which the famous "Gewandhaus" Concerts, of Leipzig, will in future be given is approaching its completion. During the coming season twelve of the usual twenty-two Subscription Concerts are to take place in the new and ten in the old building.

The third part of Dr. Riemann's "Opern-Handbuch" has just been published, extending as far as "Don Quixote" in its enumeration of operatic works.

The fact of a commemorative tablet having been placed against the former residence of a once celebrated musician, 350 years after his death, speaks well both for the solidity of the structure itself, and for the generations by whom his memory has been kept green so long; and is, moreover, an unquestionable sign of the times. The house we speak of is situate in the Pfeifergasse, at Salzburg, and the tablet recently placed on its venerable walls bears the following inscription:—"Here lived and died Paul Hofhaymer, in his time music's greatest master, born at Radstadt in 1459, died at Salzburg in 1537." Turning to our old friend and counsellor in such cases—viz., the "Dictionary of Musicians," London, 1824 (Grove's work does not contain the name at all), we are told that "Hothaimer (John?), organist to the Emperor Maximilian I., in the fifteenth century, is stated by the musical historians of Germany to have been a very skilful performer." To this scanty information the *Wiener Signale* adds the following: "Paul Hofhaymer devoted himself from an early age to the study of music, more especially to that of organ playing, and so distinguished himself that he was considered by his contemporaries the greatest master of his art. '*Princeps musicorum, qui in Germania parem non habet*,' as his biographer describes him. Hofhaymer, at one time in the service of the Duke Sigmund, of Tyrol, after the death of the latter entered the service of the Emperor Maximilian I., who, in recognition of his exceptional merits, raised him to the rank of his nobility." We are not told how the claim of this *princeps musicorum* to a commemorative tablet came to be publicly recognised at last by the good people of Salzburg, but are nevertheless glad to be able to record the fact, albeit some 350 years have elapsed since the death of their illustrious citizen.

An opera, entitled "Frithjof" (an often-treated subject), by Heinrich Zöllner, at present musical director at the University of Dorpat, has found much favour at a first reading with the authorities of the Cologne Stadt-Theater, and will shortly be produced there for the first time.

Herr Victor Nessler's latest opera, "Der Trompeter von Säkkingen," successfully produced at Leipzig some few months ago, is likewise to be brought out at Hamburg, where the tenor engaged for the title character, Herr Brucks, will introduce a new feature by executing *in propria persona* the trumpet solos assigned to the itinerant hero

whom he is to represent. Assuming the versatile singer to acquit himself creditably of his self-imposed task, a step forward will, at any rate, have been made, from an æsthetic point of view, in the matter of extraneous operatic stage business since the days when the tenor Wachtel first created a marked effect by the scientific manner in which he cracked his whip in the "Postillon de Lonjumeau."

At a two days' Music Festival held last month at Saarbrück, Handel's Oratorio "Samson" was performed on the first day, the second being devoted to the execution of a miscellaneous programme.

Herr Bilsse, the famous Berlin Conductor, is just now engaged with his excellent orchestra upon a Concert tour throughout Germany and Holland, meeting everywhere with a most enthusiastic reception. Considerably over one hundred Concerts have already been given, and many more will have been added to this number before the indefatigable capellmeister will resume his orchestral performances at Berlin, on the 1st of October next.

We again draw the attention of our readers to the forthcoming festivities at Eisenach, in connection with the unveiling of the Bach monument, the date of which has been definitely fixed for the 28th inst.

The last composition by Friedrich von Flotow, the composer of "Martha," has just been published by his widow at Darmstadt. It is a song entitled "Der blinde Musikant" ("The Blind Musician"), the words to which have been written, at the express desire of the composer, by G. L. Mohr. Flotow, as may not be generally known had himself become all but blind during the last few years of his life.

An opera by the late Otto Claudius, whilom Cathedral Organist at Naumburg, entitled "Der Gang nach der Eisenhammer" (founded upon Schiller's poem of that title was produced at that town on the 4th ult. for the first time, though composed in the year 1847, and very favourably received. The opera is said to be conceived in the spirit of C. M. von Weber, and thoroughly dramatic in its effects. Claudius, who had hitherto been chiefly known as a successful composer of songs for male choir, was an old friend of Richard Wagner, who had spoken in terms of the highest praise of the opera now submitted for public judgment, some seven years after the death of its composer. The work, which has since also been produced at Hal, is likely to be placed on the *répertoire* of many other German establishments.

An address, signed by German musicians, instrument makers, and others interested in the matter, has been presented to Prince Bismarck, as Chancellor of the Empire, embodying a petition for the early introduction throughout Germany of a normal musical *diapason*, similar to that already adopted in France and Italy. The same subject as regards Belgium, was discussed during the recent Congress of Musicians at Brussels.

Anton Rubinstein is just now engaged upon the completion of the score of a new opera entitled "Der Papag (The Parrot). The libretto is from the pen of Herr H. Wittmann, and is founded upon a humorous story of Oriental origin. The opera will, it is stated, be first brought out in November next by Director Pollini, of the Hamburg Stadt-Theater, where the same composer's Biblical drama "Sulamith" was also produced for the first time last year under the personal direction of Rubinstein. Both Antwerp and at Ghent, Rubinstein's opera "Nero" being prepared for a first performance during the coming season.

M. Camille Saint-Saëns's Opera "Henri VIII." will be produced, as the first novelty of the season, during the coming winter, at the German Theatre at Prague, under the direction of the composer. M. Saint-Saëns will then proceed to Vienna, where his Cantata "La Lyre et la Harpe" is to be performed, and where also he will part in some other Concerts in his capacity of pianist.

The new Grand Theatre at Geneva is to be opened about the middle of this month with a performance of Massenet's Opera "Hérodiade," under the direction of its composer. The four succeeding operas to be produced at the new establishment—amongst them Wagner's "Lohengrin," in a French version—are to be conducted by four of the most eminent French composers, though

they are, and which of them is to conduct "Lohengrin," has not as yet been definitely stated.

Our French contemporary, *L'Art Musical*, insists upon Mr. Gilbert A'Beckett, the able author of the libretto of "Savonarola," being *two* persons. In a recent number of that journal the opera in question, on the occasion of its performance at Covent Garden Theatre, was referred to as the joint production of "Messrs. Gilbert and Beckett." A "correction" of this notice follows in a subsequent number of *L'Art Musical* (August 15) to the effect that M. Villiers Stanford had, in fact, written the music of that work, while "Messrs. Gilbert and Beckett are the authors of the *libretto*." The difficulty in this case, of course, lies in the problem of how to make corrections, if they are to be made, *correctly*. Our esteemed contemporary's colleague, *Le Ménestrel*, has been much wiser in this respect, by taking no further notice of its own *jeu d'esprit*, contained in No. 22 of its present issue, wherein it makes the following announcement concerning Dr. Stanford's "The Canterbury Pilgrims," viz., "Le directeur, Carl Rosa, va représenter la semaine prochaine une œuvre nouvelle du docteur Stanford. Si les médecins (*sic*) se mettent à présent à traiter la musique, nul doute qu'elle ne succombe à brève échéance." Let us hope that modern English music will be better understood, before long, in *La belle France* than the names and the titles of its composers appear to be at present.

Subscriptions have been opened in Paris for the erection of a monument to Rudolph Kreutzer at his native town, Versailles. Kreutzer, who was born in 1766, of German parents, was a distinguished violin player and professor of that instrument at the Paris Conservatoire, for which institution he wrote, in conjunction with "Les citoyens Baillot et Rode," as its title states, a valuable "Méthode de Violon." It was to him Beethoven dedicated his Op. 47, the world-famed "Kreutzer Sonata." He died in 1831 at Geneva.

The theatres of Marseilles and Toulon, in consequence of the cholera epidemic, are closed, and the artists engaged at these establishments are consequently thrown out of employment, finding it almost impossible to obtain engagements elsewhere. The fourth general meeting of French Choral Societies, which was to be held at Paris about this time, has, for the like reason, been postponed until May, 1885.

Two pupils of that successful professor of vocal art, Madame Mathilde Marchesi—formerly of Vienna, now of Paris—have recently met with a most enthusiastic reception at Siena (Tuscany) in the *title-roles* of Bellini's "Romeo e Giulietta." The ladies in question are Signora Vittoria Coppi (of Florence) and Miss Alice Neyma (of Chicago), and their success has been such that twelve representations of the opera were announced.

From the annual Report of the national Conservatoire at Madrid it appears that the number of pupils of both sexes at that institution during the year 1883 has amounted to 2,190.

A question, of little importance in itself, but interesting to the compilers of biographical dictionaries, appears at last to have been finally settled. The age of the Maestro Verdi has been variously stated in books of reference, some fixing the date of the composer's birth as October 9, 1814, while others state that event to have taken place on October 9, 1813. Both dates, however (as has been recently ascertained from the civil registers of Busseto, in the former Duchy of Parma), are incorrect. Verdi was actually born on October 10, 1813. He received the baptismal names of Joseph Fortunin François, and is now in the seventy-first year of his age.

The world-famed theatre, Della Scala, of Milan, is at present closed for an indefinite period, and is undergoing extensive repairs, which for some time past it has stood in need of.

Our Turin correspondent writes: "The projected musical Festival, to be held here in connection with the present Exhibition, has been abandoned on account of the prevailing cholera scare. The Orchestral Concerts of the Exhibition have, however, to a great extent made up for the loss, both the Neapolitan and the Bolognese orchestras having produced a most marked effect under the conductorship of the Maestro Mancinelli. Boito's 'Mefistofele' and

Rossini's 'Tell' are being rehearsed at the Regio Theatre here for its opening next month (September), but what with the quarantine and the dread of the epidemic (though the death-rate here is, as a matter of fact, much lower than usual at this time of the year), there appears to be little chance of an exceptional influx of foreign visitors this season."

The death is announced, on the 1st ult., at Währing, near Vienna, of Ernst Löwenberg, professor at the Vienna Conservatorium, and an eminent pianist, who had rapidly made his way to public favour. He was only twenty-eight years of age.

C. A. Buchholz, the senior of German organ-builders of the present day, a man of superior culture and technical knowledge of his art, died at Berlin last month at the age of eighty-eight years.

We have also to record the death, at the age of seventy-five, of Johann Andreas Grabau, a virtuoso of the violoncello, and for over fifty years an esteemed member of the orchestras of the "Gewandhaus" and "Euterpe" Concerts of Leipzig.

## CORRESPONDENCE.

### RIEMANN'S OPERN-HANDBUCH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—You will doubtless permit me to add a few words of my own to the letter which has appeared in the current number of your esteemed journal concerning my "Opern-Handbuch."

When I first undertook the compilation of this work, both my publisher and myself were agreed that I should confine myself to the operas *en vogue*, and to those of recent date. But, as is usually the case with undertakings of this description, the work grew under my hands, and I can now confidently assert that, although relative completeness can only be attained in future editions, a sufficient mass of information will be conveyed in my book to justify its title, and which will, moreover, be supplemented by the final part, which is to complete the volume. I have, as a matter of course, made frequent use of Clément's "Dictionnaire Lyrique," as I have of many other sources of information for my purpose. Unfortunately, however, Clément's work is very misleading, being crowded with errors, both of omission and commission, literally copying, as it does in many instances, the mistakes of Fétis in all particulars. Notwithstanding this, I should be sorry to appear as if underrating the assistance which Clément's compilation has afforded to my work. I shall, moreover, find space, at the conclusion of the "Handbuch," to enumerate all those sources of information which have been made use of by me.

Concerning the various settings of Goethe's "Claudine von Villa Bella" referred to by me, I may mention that a number of these are entirely omitted by Clément, while, as correctly stated in your review, the composition attributed to Gottfried Weber should have been ascribed to Christian Godfried Weber (born in 1758), whilom Court-musician at Stuttgart, several other works of whom will be found enumerated in the fourth part of my "Handbuch." These and other corrections and additions will find a place in the final part of my laborious undertaking, while any suggestions in this direction will be gratefully received by

Your obedient servant,

HUGO RIEMANN.

Musik-Conservatorium, Hamburg, August, 1884.

### THE LATE JOHN ALCOCK, MUS. DOC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In answer to your correspondent "O. D." in your July number, I should like to say that the words of the anthem "Behold, how good," by Dr. Alcock, are to be found in Mr. Joule's anthem book, published in 1859; but I do not know where the music is to be seen. I should think Mr. Joule could inform your correspondent.

I should wish, with your permission, to avail myself of this opportunity of apprising the composers of anthems

that I have made a catalogue of every anthem that I can hear of; I have used the contents of about fifty anthem books, and collected the names of rather more than 5,000 anthems, representing nearly 1,000 composers. My object in compiling this catalogue is that I may make the second edition of my anthem book (if ever it is required) as complete as possible. Therefore if composers will kindly let me know the names of their anthems, and where the music of the same can be seen, I shall feel much obliged. In my catalogue I have the names of thirty-four anthems by Dr. Alcock, and copies of the music of twenty-nine of them.—I am, yours faithfully,

A. H. MANN.

### EFFECT OF GAS ON CHURCH ORGANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The idea which Mr. Swinbourne proposes—of enclosing the whole organ with thin calico, in order to keep out the heat of the gas, &c.—was carried out several years ago at St. Margaret's Church, and although the organ is in the most favourable situation, being in the North transept, with walls on three sides, and the canvas was carried the whole way to the ceiling, it was practically useless. It no doubt was useful in keeping the dust out of the organ, but, in its turn, got so dirty that I am now having it taken away. My enquiry was whether wire gauze would be more effective, as perhaps the hot air might be cooled in passing through; and as the complaint of the organ being put out of tune by the gas, &c., is so general, it would be of great use if some one could suggest some practical plan to remedy the evil.—Yours truly,  
Altrincham.

J. MATTHIAS FIELD.

### TO CORRESPONDENTS.

\*.\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

E. W.—It is not correct to take breath after the word "right." The phrase should be sung in one breath; but if this cannot be done, breath must be taken after the word "defence."

QUAERO LUCEM.—In a Pamphlet issued by the Cambridge Press and the Oxford Press, Ave Maria Lane, Paternoster Row, E.C.

### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

**BOLTON.**—The various bands of instrumentalists in Bolton and the neighbourhood have recently formed themselves into an Association for the purpose of giving music in the public park every Wednesday evening, and to lend countenance to the movement the Mayor of the Borough and several influential gentlemen have become patrons. On the 6th ult. open-air Concerts were given at intervals, and greatly enjoyed by large audiences. No collection is made, the bands being satisfied with the receipts from the sale of printed programmes.

**BRISBANE.**—On Monday evening, July 7, a Lecture on "Music" was delivered at the rooms of the Young Men's Christian Association, by Mr. W. H. Wilson. The lecturer traced in an interesting manner the growth of the art from the earliest times down to the period of Beethoven, dealing fully with the English ballad and madrigal, and giving an admirable sketch of the work of Bach and Handel, and the rise of instrumental music. The interest of the Lecture was much enhanced by the illustrations of the various styles of music which were rendered by Mr. Simmonds's choir and a lady amateur.

**CAPE TOWN.**—The success of the Diocesan Choir Festival held in the Cathedral on All Saints' Day, 1883, was fully repeated on the evening of July 22, in the rendering of Dr. Stainer's new Oratorio *St. Mary Magdalen*. As on the previous occasion, this satisfactory result is owing almost entirely to the efforts of the Precursor, the Rev. E. Bury; and the energy and enthusiasm which he threw into the by no means small undertaking appears to have been infused into all who gave their assistance. Including the supplied choir, there were about 150 voices in the choruses, the soloists being Miss Bergh,

Mrs. Roskelly, Mr. Stapleton, and Mr. Allen. The work is well worthy of the name of Dr. Stainer, and those who listened to it could not but have admired the appropriate and judicious selection the Rev. Mr. Bury had made for his second great musical service in the Cathedral. The soloists had evidently most carefully studied both the music and the words. In the opening the recitative descriptive of the Magdalen anointing the feet of Jesus was given with taste and feeling by Mr. Allen, the tremolo passages in the organ accompaniment adding a peculiarly pathetic effect to this and several of the subsequent numbers. The song (St. Mary Magdalen) "Ah, woe is me! What tho' my voice of wailing Through the long night ascends to Angel ears," was beautifully sung by Miss Bergh, whose sympathetic soprano is admirably adapted to bring out the charming music to which the words of this song are set. Mrs. Roskelly also acquitted herself with success in the contralto song, "Happy art thou, Magdalena; Happy are thy woes and fears"; and Mr. Stapleton did full justice to the tenor recitatives and song "Oh! thou that weepst." The choruses were smoothly rendered, and among them may be specially noticed "Rest in peace, Thou thorn-crown'd King"; the solo and chorus of the angelic choir, "He is not here! Death's solemn doom Could ne'er the Lord of death retain," in which the words "He is not here" are reiterated pianissimo with excellent effect. The concluding chorus with quartet, "Magdalena, past is wailing," with its joyous refrain of "Hallelujah! Christ is King," was finely given and artistically led-up to by a series of short bass, tenor, and soprano recitatives. The Oratorio produced a most favourable impression on all who heard it, and those who gave their services on the occasion deserve every credit for the manner in which they rendered so fine a work for the first time in this country. It must be mentioned, in conclusion, that Miss Stephenson at the pianoforte and Mr. Thomas at the organ displayed much ability as accompanists.

**LAMBOURN.**—Mr. G. H. Swift, Organist and Director of the Church Choir and Choral Society, on his leaving for a similar appointment at Hungerford, was presented with an illuminated address and a purse of money in appreciation of his valuable services during the last four years. The presentation was made by Mr. H. Hippesley, who presided on the occasion.

**LEEDS.**—A crowded audience assembled in the Victoria Hall on Saturday evening, July 26, at the last Concert of the season. Not only was the body of the Hall completely filled, but the balcony and orchestra were also crowded, and about 1,000 persons were unable to obtain admission. Dr. Spark had provided an attractive programme, comprising, in addition to his own Recitals on the organ, vocal performances by Miss Emilie Marshall, Mr. H. Gilbert Jackson, and the Leeds Harmonic Union of eight singers. During an interval between the parts, Canon Bullock paid a high compliment to the talent and energy of Dr. Spark, whose Free Organ Recitals, he said, had been listened to with the utmost pleasure by about 30,000 people since September last.

**NEWNHAM-ON-SEVERN.**—A Concert, in aid of the Church Choir Fund, was given at the Town Hall, on Monday, the 17th ult., before a large audience. Miss Mary Morgan, R.A.M., greatly pleased by her rendering of two songs; and Miss Agnes Barling, Miss Gwynneth Morgan, and Mr. E. C. Jones were also highly successful in all their vocal pieces, the applause after every solo being both warm and well deserved. Amongst other singers who appeared were Miss Annie Morgan, Messrs. William Frank and John Morgan, Simmonds, Trotter, and Jennings. Mr. Ernest Colville contributed some violin solos with much effect, and part-songs by the Church Choir were exceedingly well rendered.

**REDRUTH.**—A very interesting Organ Recital was given in the Methodist Free Church, Illogan Highway, on the 7th ult., by Mr. W. H. Jewell, Organist Congregational Church, Heywood, Manchester, formerly Organist of the above church. The selection included works by Herman, Vincent, Resch, Bach, Scotson Clark, and the Organist. Miss H. Rogers, Miss J. Jewell, and Mr. W. H. Trelease rendered able assistance vocally, the latter gentleman contributing a composition of his own, "Neath the old oak tree."

**SHANKLIN.** I. W.—Mrs. Bishop gave a Concert in the Hall of the Literary Institute on Thursday, the 14th ult. The artists were Mr. Bishop, pianoforte; Mr. F. Baker, harmonium; Miss Riley, violin; and Lady Rose, Miss Wilmers, Messrs. Levy and D'Arcy Fernis, vocalists. The Hall was well filled, and the performance highly successful.

**SHEFFIELD.**—An excellent performance of Mr. G. F. Root's popular Cantata *The Haymakers* was given in the Albert Hall on Saturday evening, the 16th ult., by the members of the Philharmonic Society. The choruses were well sung, and the solo vocalists, Misses A. Hill, L. Hales, and Sprawson, Messrs. Wooding, Kirby, and Mounsey, were highly efficient. Mr. Arthur Kaye, the Society's Conductor, directed the performance; Mr. G. H. Rimmington presided at the pianoforte, and Mr. Charles Best at the harmonium.

**SIBBERTOFT.**—The members of the Choral Society gave their annual Morning Concert on Thursday, the 21st ult., when was performed for the first time a Cantata entitled *The Little Mermaid*, founded on Andersen's Fairy Tale, words and music by the Rev. J. C. Berkeley (formerly Organist of Lancing College). The work was very well received, the numbers which pleased the audience most being the Chorus of Invisible Spirits, "Oh! Muriel," and the song "Farewell, dear love," admirably sung by Miss Rose Berkeley. The first part was miscellaneous, comprising solos and duets by Chopin, Schubert, and Brahms, played by the Rev. J. C. Berkeley and Mr. M. Berkeley, R.A.M., and two songs, by Beethoven and M. V. White, sung in finished style by Miss Boys.

**SOUTHPORT.**—A very successful competition for amateur reed bands was held in the Winter Gardens, on Monday, the 4th ult. The event is more worthy of note inasmuch as it is the first competition of this class of band held in Southport, if not, indeed, in this part of the country. There were ten entries, and seven bands put in an appearance—viz., Moorside Mills, Oldham; Heywood Unitarian Temperance; Saddleworth; Droylsden Village; Leeds Constabulary; Crewe Railway Works; and Wigan Borough. The conditions were



that each band should play a selection of its own choosing, and a new vase by H. Round. The judges were Mr. Joseph Gags, professor of music, Manchester; and Mr. T. C. Jones, Conductor of the Liverpool Vocalists' Union. The playing of the bands generally was marked by sound musical taste, the combination of reed and brass instruments for amateur bands being a pleasing feature. At the conclusion of the contest, the bands, *en masse*, played a new march, "The Tempest," under the conductorship of the composer, Mr. H. Round. The first prize was awarded to Moorside Mills (Conductor, Mr. J. Wadsworth); second prize, Droyladen (Herr Grosse); third prize, Saddleworth (Mr. J. Gladney); fourth prize, Heywood Unitarian (Mr. J. Gladney); fifth prize, Wigan Borough (Signor Nifossi). The value of the prizes amounted to £72 7s. 6d., and included two very valuable clarinets, by Rudall, Carte, and Co., and Cubitt and Co., London. The instruments went with the first and second prizes.

**SOUTHSEA.**—On Monday evening, the 18th ult., the Pavilion on Clarence Pier was crowded to overflowing, the occasion being one of the most successful Concerts ever given in the building. The vocalists were Madame Clara West, Madame Joyce Maas, Miss Lottie West, and Mr. Horcroft. Orchestral selections were given by the band of the Royal Marine Artillery, under the direction of Mr. J. Winterbottom, and Mr. Godwin Fowles acted as pianoforte accompanist.

**STAFFORD.**—An Organ Recital was given by Dr. Taylor in St. Mary's Church on Tuesday, the 12th ult. The programme included compositions by Handel, Smart, Stainer, Guilman, and Lemmens, all of which were excellently rendered. Miss Annie Lea was the vocalist.

**WILMSLOW.**—On Sunday, July 27, the organ which has been fitted up by Messrs. Stringer and Co., of Hanley, in the Methodist New Connexion Chapel, Hawthorn Street, was opened by Mr. Samuel Moss, of Macclesfield. The instrument formerly stood in the old church of Astbury, and was originally built at a cost of about £700 for King George the Fourth, in 1829, by Messrs. Flight and Robson, for the pavilion at Brighton. A few years ago the instrument was reconstructed and modern improvements added, and it now contains two manuals, about 1,000 pipes, and 20 stops, with three composition pedals. Special services were held afternoon and evening, the preacher being the Rev. J. White Ridley, of Southport. Mr. Moss played during the day a selection of pieces by Handel, Haydn, Scotson Clark, and an "Extempore" Andante of his own.

**WOLVERHAMPTON.**—An Organ Recital was given by Mr. J. C. Clarke, on Friday, July 25, on the organ erected by Messrs. Nicholson and Lord for the Wolverhampton Fine Art and Industrial Exhibition. The programme included Bach's Fugue on St. Anne's Tune; Weber's Jubilee Overture; Fantaisie Pastorale (Wély); Chant Seraphique (Guilmant), &c. Miss de Surencourt and Mr. Bott were the vocalists. Mr. Clarke's playing was much appreciated.

**WORCESTER.**—Thanks to the exertions of some energetic gentlemen and the contributions of others, the citizens of Worcester now possess as fine an organ as any community could desire to grace its Public Hall. When the Hall was destroyed by fire some two years and a half ago, the organ placed therein shared the same fate as the building. The Town Council, however, having received the sum for which the late instrument was insured, voted a certain amount of money for a new one; but this not being sufficient, the good offices of the Rev. Canon Cattley, whose efforts in this direction are so well known, were at once enlisted to procure subscriptions; and the result is the erection of a magnificent instrument by Mr. J. Nicholson, at a cost of about £2,200. The organ is admirably adapted for Concert use, which was the aim of all connected with the scheme. Indeed, for solos and orchestral purposes it will rank among the best instruments in the provinces. The balance of power is so perfect that in "building up" not one single stop is found discordant among the others. Special provision has been made for solos by the construction of a splendid solo organ, but in addition to the stops in the solo portion of the instrument, the choir organ also contains many which can be used for solo purposes in combination with stops in the solo organ. The orchestral effects are such that there is hardly any instrument which cannot be imitated by one or other of the stops. The inaugural ceremony took place on July 31, when an excellent Concert was given, the powers of the organ being most advantageously displayed by Mr. A. J. Caldicott, Mus. Bac. (who suggested the plans for the construction of the instrument), Mr. Quarterman, and Mr. Waring, Mus. Bac. During an interval the Dean of Worcester (Lord Alwyne Compton) handed the key of the organ to the Mayor, and paid a well-merited compliment to the Rev. Canon Cattley, whose indefatigable services in the cause were also acknowledged in a speech by the Mayor, Mr. W. B. Williamson.

**ORGAN APPOINTMENTS.**—Mr. Thos. G. Full, Organist and Choirmaster to the Wesleyan Chapel, Denbigh Road, Bayswater.—Mr. George Conner, Honorary Organist to St. Matthew's, Princes Square.—Mr. John Morland, to the Cathedral, Waterford.—Mr. Joshua Dawson, to Durham County Asylum.—Mr. Walter E. Ellen, A.C.O., Organist and Choirmaster to the Parish Church of St. Mary, Chard.

### BIRTH.

On July 28, the wife of G. H. Bell, North Wales Musical Depot, Newtown, of a daughter.

### DEATH.

On August 8, at his residence, 47, Gloucester Street, Belgrave Road, S.W., GEORGE BENSON, Mus. Bac., Cantab. Friends will please accept this intimation.

**MADAME TREBELLI**, having postponed her intended return to the United States, will remain in England during the coming winter season. All communications respecting engagements may be addressed to N. Vert, 51, New Bond Street, W.

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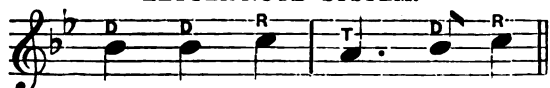
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In the forest, moonbeamed-brightened.

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Rest on me, thou eye of darkness.

At night I see thee with dreaming eyes.

Dreams.

The rose and the lily.

On the sea.

Gently through my bosom flow.

Omnipresence.

Thou art far.

A lifetime wasted.

Lo! he has come.

Autumn sorrow.

Will she come to-day?

Love in May.

Yea, thou art blighted.

The last tear.

Love song.

When my despair is deepest.

Sweetest maid, with lips like roses.

Thinking of thee.

The rose has made sad moan to me.

In Rhine's broad rolling waters.

Forgotten.

Good Night.

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The King of Thule.

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Clara's song.

Who never ate with tears his bread?

Wanderer's night song.

The fisherboy.

The Alpine hunter.

Once and now.

Prayer.

The Loreley.

A flower thou resemblest.

Love's marvel.

The violet.

Flower and scent.

I cherish thee.

The three gipsies.

Question and answer.

Once again I fain would meet thee.

How sweetly sings the lark.

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The dewdrops shine.

Like to a lark.

The wood-witch.

Aubade.

Loss.

A message.

Spring song.

In the forest all is growing.

A flower thou resemblest.

The Asra.

Sun and love.

The rose.

Love's presence.

Bend, fairest blossom.

Ah! could it remain thus for ever.

The golden sun is shining.

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colnshire, and 7, Bedford Place, Russell Square, London.

**MISS EVA D. FARBSTEIN (Soprano),** Pupil of  
Signor Ardit, conductor of Her Majesty's Opera, is booking  
engagements for coming season. For terms and vacant dates, address,  
2, Story Street, Hull, or N. Vert, 52, New Bond Street, W.

**MISS BESSIE HOLT, R.A.M. (Soprano)** (of the  
London, Manchester, and Newcastle Concerts). Engagements  
booked: September 2, Blackpool; 8, Llandudno; 17, 18, 19, Harrogate;  
20, Manchester; 22, Mossley; 29, Farnworth; October 4, Manchester;  
6, Royton; 7, Oldham; 22, Newcastle-on-Tyne; November 3, Pad-  
inghe; 29, Mossley (2nd engagement); December 27, Manchester;  
others pending. 128, Shelton Terrace, Lower Broughton Road,  
Manchester.

**MISS JULIA JONES (Soprano Vocalist)** begs to  
announce that she has REMOVED to 214, Bridge Road,  
Battersea, S.W., where all communications respecting Engagements  
for Oratorios, Concerts, &c., should be addressed.

**MISS FANNIE SELLERS (Soprano).** Engaged:  
August 30 to September 5, Matlock Bath Pavilion; re-engaged,  
Matlock, September 13 to 19; Harrogate, September 20, 25, 26, 27;  
Colne, October 18; Dewsbury, November 20; Harrogate ("Messiah"),  
December; other dates pending. Address, Crag Cottage, Knares-  
borough.

**MADAME LAURA SMART, Soprano,** requests  
that all communications respecting Oratorio, Concert, or  
Operatic Recital may be addressed 50, Church Street, Liverpool.

**MADAME CLARA WEST (Soprano)** and Miss  
**LOTTIE WEST (Contralto);** or complete Concert Party.  
Beethoven Villa, King Edward Road, Hackney.

**MADAME WORRELL (Soprano),** Associate of  
the Royal Academy of Music. Communications respecting  
engagements for Oratorios, Classical, Operatic, or Ballad Concerts,  
to be addressed to 52, Knowle Road, Brixton Road, S.W.

**MISS LIZZIE LAYTON (Mezzo-Soprano)** (Pupil  
of Mr. Winn) begs to announce her CHANGE of RESI-  
DENCE. Communications respecting Engagements for Concerts,  
&c., please address, 39, Loftus Road, Shepherd's Bush, W.

**MISS SELINA HALL (Contralto),** begs to an-  
nounce her CHANGE of RESIDENCE to 149, Marylebone  
Road, London, where all communications may be addressed con-  
tracting Engagements for Oratorio and Miscellaneous Concerts, also  
Lessons in Singing and Voice Production;

**MISS COYTE TURNER (Contralto)** begs to  
announce her return to Town. For terms and vacant dates,  
please address, 96, Tollington Park, N.

**MADAME EVANS-WARWICK (Contralto)**  
requests all communications respecting engagements for  
Concerts, &c., be addressed to her residence, 6, Tavistock Crescent,  
Westbourne Park, London, W.

**MISS CLARA WOLLASTON (Contralto)** (Pupil  
of J. B. Welch, Esq.), will sing at The Spa, Scarborough,  
November 3 to 8, and desires other engagements in the same direction,  
either just before or after these dates. Address, 24, King Edward  
Road, Hackney.

**MR. J. ALLAN ACOTT, Principal Tenor, York**  
Minster (late of Salisbury Cathedral), is now booking Engage-  
ments for coming season. For terms and vacant dates, address, The  
Minster, York.

**MR. E. DUNKERTON (Tenor), Lincoln Cathed-**  
ral. Engaged: Mansfield, September 25; Barton, October 6;  
Brigg, October 7; Leicester, October 9; Retford, October 16; New  
Wortley, October 27; Norwich, November 20; Ilkeston, December 15.

**MR. A. LAWRENCE FREYER (Tenor, St. Paul's**  
Cathedral), requests that all communications respecting En-  
gagements for Oratorios, Concerts, &c., be addressed, 233, Friar  
Road, Lordship Lane, London, S.E.

**MR. HULBERT L. FULKERSON, R.A.M.**  
(Tenor), has returned from his tour in the States. For engage-  
ments in Oratorio, Concerts, and Lessons. Address, 48, Hunter  
Street, Brunswick Square, W.C.

**MR. A. W. HOLBERRY HAGYARD (Tenor).**  
Engaged: September 18, Felixstowe; 29, 30, Cambridge;  
October 4, Crystal Palace; 14, 15, 16, 17, Norwich Festival; 22, Safron  
Walden; December 2, Clay Cross; other engagements pending. For  
terms, and vacant dates, address, Trinity College, Cambridge.

**MR. ALFRED KENNINGHAM (Tenor)** begs to  
inform the Public that his new address is, Grovedale, Parsons  
Green, S.W., where all communications should be addressed. Engage-  
ments already booked, viz.: "Elijah," Leeds Town Hall; Classical  
Concert, Surbiton; Ballad Concert, Brixton; "Creation," Bolton;  
Ballad Concert, City; Classical Concert, Surbiton; Classical Concert,  
Brighton; "Woman of Samaria," Wimbledon; Classical Concert,  
Brighton; Dvorák's "Stabat Mater," Hackney Choral Association;  
"Messiah," Sheffield; "Messiah," Northampton, &c., &c.

**MR. J. T. HUTCHINSON (Baritone)** begs that  
all Letters may be addressed, 56, Doughty Street, Mecklen-  
burgh Square.

**MR. W. J. INESON (Baritone).** Engaged: Sept.  
30, Hereford; Oct. 7, Birstall; Oct. 14, Batley; Nov. 6, Hereford.  
For Oratorios, Concerts, &c., address, The Cathedral, Hereford.

"Has a clear voice of much compass."—*Norwood Review.*  
**MR. ERNEST A. WILLIAMS (Baritone)** is pre-  
pared to accept engagements for himself, or arrange Concerts  
with his London and Provincial Ballad Concert Party. Charity  
Concerts arranged for clergymen and others on special terms. Instru-  
mentalists provided. Address, Junior Garrick Club, Adelphi, W.C.

**NEW CROSS HALL, August 30, Mr. E. A.**  
**WILLIAMS (Bass),** of Crystal Palace, opened his season; his  
London season now arranging. Lessons and Voice Production and  
Elocution. Introductions to meritorious pupils. Address, Junior  
Garrick Club, Adelphi, W.C.

**ELOCUTION FOR SINGERS TAUGHT** by  
Mr. ERNEST A. WILLIAMS, Declamation Professor  
West Central School of Music, and Pupil of Mr. William Crewick  
(Tragedian). Lessons, City or West, or will arrange Classes at high-  
class Academies. Address, Junior Garrick Club, Adelphi.

**MR. THURLEY BEALE** requests that all com-  
munications respecting Engagements, &c., may be sent to his  
NEW ADDRESS, 18, Delvino Road, Parsons Green, S.W.

**MR. BERNARD BEARD (Bass),** Oratorio, Opera,  
or Ballad Concerts. Would join first-class Quartet or Concert  
Party in the North. Address, 25, Pensbury Street, Darlington, South  
Durham.

**MR. THOMAS KEMPTON (Bass)** begs to an-  
nounce his REMOVAL to 52, St. Paul's Road, Canonbury, N.,  
where all communications respecting Oratorios, Miscellaneous Con-  
certs, Masonic Banquets, &c., should be addressed.

**MR. A. McCALL (Bass Vocalist)** requests that  
all communications respecting Concerts, &c., be addressed,  
14, Vyner Street, or Cathedral Choir, York.

**MR. EGBERT ROBERTS (Bass),** of the Crystal  
Palace Concerts. Communications respecting engagements  
for Oratorios, Classical, Operatic, or Ballad Concerts, to be addressed  
to 51, Pentonville Hill, Claremont Square, N., or to Mr. N. Vert, 52,  
New Bond Street, W.

**MR. JAMES DUNWORTH (Violinist),** Licen-  
tiate of the Royal Academy of Music. For Solo or Orchestral  
engagements, address, 25, Claremont Road, Manchester.

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Conductor—Mr. WILLIAM CARTER.

Conductor of the National Concerts at the Royal Albert Hall. This Association is now being established for the practice and performance of Oratorios, Cantatas, Part-Songs, &amp;c.

The first meeting will be held on Monday Evening, October 6, 1884, when Mendelssohn's ELIJAH will be rehearsed at half-past seven, in the School Room, Islip Street, Kentish Town.

An orchestra will probably be formed.

Subscription Half-a-Guinea per annum.

Ladies and gentlemen willing to join are requested to forward their names and subscriptions as soon as possible to Mr. WILLIAM CARTER, 23, Colville Square, Notting Hill, W.

## ST. LEONARDS AND HASTINGS CHORAL UNION.

Conductor - - - - - DR. ABRAM.

The Fifteenth Season commences on TUESDAY Evening, September 30. The following works and dates of performance are already fixed:—

GOUNOD'S REDEMPTION ... ..	October 22.
MENDELSSOHN'S ELIJAH ... ..	November 19.
SPOHR'S LAST JUDGMENT ... ..	December 3.
MENDELSSOHN'S LOBGESANG (Hymn of Praise)	December 17.

Dr. ABRAM'S Oratorio, THE WIDOW OF NAIN, HANDEL'S ISRAEL and MESSIAH will be rehearsed after Christmas, performances of which will be given in the early part of the New Year.

**KENSINGTON ORCHESTRAL and CHORAL SOCIETY**, 126, Cromwell Road, S.W.—The Fifth Season of this Society will commence in October. Ladies and Gentlemen wishing to join the Orchestra or Choir are requested to communicate at once with the Conductor, Mr. William Buels. Active members are not required to pay any subscription.

**ROYAL ALBERT HALL (Health)**.—October 4, under the direction of Mr. EDWYN FRITH. Artists: Miss Agnes Larkcom, Madame Frith, Mr. Abercrombie, Mr. Edwyn Frith, &c.; St. James's Hall, 14, Leighton, 28; Luton, 29; Witney, 30; Fakenham, November 5; Newbury, January 6, 1885, &c. Open to accept Oratorio, Ballad Concerts, &c. Terms moderate. Vacancies for Pupils and engagements provided. Address, Mr. Edwyn Frith, Oxford Mansion, London, W.

**THE BIRMINGHAM AND MIDLAND COUNTIES CONCERT PARTY**.—Second Season.—This Party, consisting of Miss Blanthorne, Miss Emilie Harris, Mr. Richard Clarke, and Mr. George Harriass, owing to their great success last season at the Birmingham Town Hall and Provincial Concerts, are again prepared to accept engagements, together or separately. For Oratorios and Miscellaneous Concerts, Criticisms, Terms, &c., on application to Mr. George Harriass, 194, Deritend, Birmingham.

**THE BIRMINGHAM CONCERT PARTY**.  
Soprano, Miss Clara Surgy; Contralto, Mrs. H. T. Walters; Tenor, Mr. S. Ford; Bass, Mr. Monteith Randell. Each Member is a highly trained vocalist, and the Quartet one of the best in the Midlands. For Oratorios, Ballad and Miscellaneous Concerts, terms, and critiques of press, apply, Mr. Monteith Randell, Holly Lodge, Monument Road, Birmingham.

**MR. JOSEF CANTOR'S OPERATIC CONCERT COMPANY**, in their new and attractive Programme, entitled, GEMS OF THE OPERAS, comprising extracts from many of the most popular Operas, Operas-bouffe, Operettas, and Cantatas, for Soli, Chorus and (*ad lib.*) *Petit Orchestre*. October 7, Oldham; October 20, Liverpool; 22, Warrington; November 15, Manchester; December 9, Preston; 13, Manchester (second visit); 23, Oldham (second visit), &c., &c., other dates pending. Mr. Cantor will be happy to negotiate with Choral Societies, Secretaries of Concerts, &c., within 100 miles of Liverpool, for a visit with this Company of twenty-two artists on most moderate terms, or, if preferred, a smaller party can be engaged. For further information, press opinions, &c., address, Mr. Cantor, Church Street, Liverpool.

**MR. H. W. DODD**, of Dodd's Ballad Concerts, Manchester, can make arrangements for the following artists for Concerts or Oratorio during the ensuing season. Madame Blanche Cole, Miss Jennie Dickerson (the new contralto), and Madame Banermeister; Messrs. J. W. Turner, Joseph Pierpoint, Henry Pyatt, George Fox, and other artists. Address, H. W. Dodd, Acting Manager, Royal English Opera Company, *en route* West Hartlepool, week commencing September 29; Middlesbro', October 6; York, 13; Blackburn, 20.

## THE GLASGOW QUARTETTE.—

MRS. CHRISTIAN WILLIAMS ... ..	Soprano.
MISS HELEN G. MAINDS ... ..	Contralto.
MR. A. FINLAYSON ... ..	Tenor.
MR. JAS. FLEMING ... ..	Bass.

For Oratorios or Concerts.

For Terms, either as Quartette or Singly, address, E. H. Williams, 318, Bath Street, Glasgow.

**MADLEE CHRISTINE'S BALMORAL CONCERT PARTY** of Eight (Third Season), consisting of English and Scottish Vocalists, may be engaged as above, or individually, for Dinners, Concerts, Banquets, &c. Address, Manager, 25, St. George's Terrace, Everton Road, Manchester.

**THE MUSICAL ARTISTS' SOCIETY** offers opportunity to its members for the production of their compositions. For rules and particulars, apply to the Hon. Sec., Alfred Gilbert, The Woodlands, 89, Maida Vale.

**THE APOLLO VOCAL UNION** (six Boys, six Gentlemen, and Accompanist) are prepared to accept ENGAGEMENTS for Concerts, At Homes, &c. Their repertoire comprises the best glees, part-songs, madrigals (including many novelties), cantatas, and most of the standard choral works. Two Lady vocalists of note are associated with them, and, with their assistance, are prepared to carry out Concerts in their entirety. Terms, for whole or part, H. Davies, 19, Treherne Road, Brixton, S.W.

**MISS F. LOCKWOOD**, Harpist to the Carl Rosa Opera Company. London address, 6, Frederick Place, Gray's Inn Road, W.C.

## MUSICAL INTERNATIONAL COLLEGE.—

President, E. J. HOPKINS, Mus. Doc.

Principal, EDWIN M. LOTT.

Next Local Theoretical Examination throughout the Kingdom, December 2, 1884. Practical Examinations in Instrumental and Vocal Music, conducted personally by the Principal. For particulars of Examinations, presentation of Medals, &amp;c., apply to the Local Secretaries of the various Centres, or to the Secretary, Musical International College, 270, Corwall Road, Notting Hill, W.

**BIRKBECK INSTITUTION**, Bream's Buildings, Chancery Lane. MUSICAL DEPARTMENT. Mr. JOHN HENKEN'S Vocal Classes meet on Monday, Tuesday, and Thursday evenings. Opening Lecture on MONDAY, October 6, at 8.30. Admission free. Theory of Music Lectures, by Mr. Henken, on Friday afternoons and evenings. Mr. Fitzhenry's Violin Classes on Wednesdays, Fridays and Saturdays. Also Piano and Violoncello Classes. Prospectus of morning and evening classes gratis on application.

**STERN'S CONSERVATOIRE OF MUSIC**, Berlin Friedrichstrasse, 236. INSTRUCTION in all branches of MUSIC. The winter term will begin October 6. The Direction has the pleasure to announce the engagement of the renowned pianist FRANZ RUMMEL, as Principal Professor for the Pianoforte. Circular may be had free on application as above. THE DIRECTOR.

**MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL FOR GIRLS** (Limited), 6, Upper Ball Street, Regent's Park.—Head Music Mistress, Miss Macarone, is Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the school pay an entrance fee of one guinea. Music Scholarships were awarded in May by Professor Sir G. Macfarren. Out-students entering the Music School will be allowed to compete for the Scholarship of one year's free tuition to be awarded in May next year. The fees payable in advance. Michaelmas Term begins Thursday, October 2. Incoming students attend for examination on Tuesday, September 30, and Wednesday, October 1. Scholarships will be awarded by Sir George Macfarren in May, 1885, as usual. F. J. HOLLAND, Chairman.

**DR. ALLISON** instructed by Post Candidates who passed RECENT EXAMINATIONS for MUS. DOC., OXO & T.C.D., MUS. BAC. (Oxford, Cambridge, and Dublin, 1878 to 1884 inclusive.) Cambridge 1st Mus. Bac. (1st Class), 1884. L.R.A.M. (1st Local R.A.M. "With Honours," 1884. S.P.M., F.C.O., A.C.O. (1st A.T.C.L., L.T.C.L. (1884), and other Musical Examinations. The of Music, Orchestration, and Revision of Musical Composition. Post to Correspondents anywhere. Personal instruction in Singing, Organ, and Pianoforte. Cambridge House, 68, Nelson St., Manchester.

**HARMONY and COUNTERPOINT.—LESSONS** by Correspondence given by Mrs. Trew, Associate and Medallist London Academy of Music (Pupil of Mr. John F. Barnett). MSS. revised. Students prepared for examinations. Terms moderate. 22, Stonor Road, West Kensington, London.

**FRAULEIN HESSE**, who studied and taught at the Stuttgart Conservatoire, and holds Certificate of ENGAGEMENTS in Schools for PIANO, SOLO and CHORAL SINGING. Throssel House, Selodon Road, West Norwood, S.E.

**LESSONS** by post in **HARMONY, COUNTER-POINT, COMPOSITION, &c.**, on a new and highly successful system. Terms very moderate. Address, A. B. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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**MR. C. FRANCIS LLOYD**, Mus. Bac., Oxon., L.Mus. T.C.L., gives **LESSONS in HARMONY, COUNTERPOINT, &c.**, by post. Address, Market Place, South Shields.

**DR. CROW**, of Ripon Cathedral, teaches **HARMONY, COUNTERPOINT, FUGUE, &c.**, by Correspondence.

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**ARTICLED PUPIL**, St. Peter's, Eaton Square.—Mr. W. de M. Sergison, Organist and Director of the Choir, has a **VACANCY** for a **YOUTH** as above, and offers the best advantages. Address to the Vestry, St. Peter's, Eaton Square, S.W.

**ARTICLED PUPIL**.—Mr. W. S. Hoyte (Organist and Director of the Choir at All Saints', Margaret Street), has a **VACANCY** for a Resident **ARTICLED PUPIL**. Unusual advantages offered. Address, 68, Boundary Road, N.W.

**MR. H. WALMISLEY LITTLE**, Mus. Bac., F.C.O., Organist of St. Giles-in-the-Fields, W.C., has a **VACANCY** for **ASSISTANT PUPIL**; one capable of playing an easy Service preferred.—36, Bonham Road, Brixton Rise, S.W.

**ORGAN PRACTICE**.—Three Manuals. One shilling per hour. The South London Organ Studio, 343, Coldharbour Lane (close to Brixton Station).

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**MR. C. E. MILLER**, Organist of St. Augustine's, Watling Street, E.C., receives **PUPILS** for the **ORGAN**. Terms on application (by letter) to the Church.

**ORGAN PRACTICE** (in the City) upon a complete instrument. Three manuals and independent pedals, &c.; blown by engine. Willis, 29, Minorities.

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**A LADY** requires **ENGAGEMENTS** as **ACCOMPANIST** to Violinists, Vocalists, &c., during practising hours. Is good timeist and accustomed to play in concerted music, and for choral societies. Address, Accompanist, Messrs. Novello, Ewer and Co., Berners Street, W.

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**A LADY STUDENT** (three years), of the Stuttgart Conservatoire, seeks **EMPLOYMENT** as **TEACHER** of **MUSIC** in High School or Family. Excellent diploma. Piano, Harmony, and German. H., Novello, Ewer and Co., 1, Berners St.

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**A LADY**, residing in the north of London, would be glad to make the acquaintance of a few ladies or gentlemen who would join a small circle of friends to whom she is At Home twice a month for the practice of music. She would prefer to meet with good performers on the Violin and Cello, or Singers with good Bass or Tenor Voices. No fees, but references given and required. Only those possessing a real love for and interest in music need reply. Address, X., Messrs. King, Music Publishers, St. Paul's Road, High-bury, N.

**WANTED, SOPRANO (Boy)**. Good Reader; strong voice; competent to take solos. Services mostly morning. Salary, £16, with extras. Apply (by letter only) to the Rev. E. L. Taunton, St. Mary of the Angels, Bayswater, W.

**ST. GEORGE'S CHURCH**, Hanover Square.—There is a **VACANCY** for a **SOPRANO (Lady)**, also a **BASS** in the Choir. Two services on Sundays, Christmas Day and Good Friday. One weekly practice. Stipend £12 per annum. Apply, by letter, to W. Pinney, Mus.B., Oxon., 70, Elgin Crescent, Notting Hill, W.

**A FEW additional VOICES**—**TREBLE, ALTO, TENOR, and BASS**—are required for the Voluntary Choir of Zion Chapel, Whitechapel. Apply, by letter, to Mr. Behling, 29, Athelstane Road, North Bow, E.

**SOLO BOY**.—WANTED at once, for the Choir of Clapham Congregational Church. Liberal remuneration and numerous Concert engagements guaranteed. Apply to Mr. Clement Colman, 1, The Cedars, Clapham Common, S.W. N.B.—Mr. Colman is the instructor of Master Frank Charlton and other successful boys.

**LEADING BOY WANTED**, for a Church seven miles East of City. Apply by letter, stating salary required, &c., C. Titmouss, 13, Lind Street, St. John's, S.E.

**CHOIR-BOYS**.—WANTED, for a Church near Victoria Station, **FOUR SOLO BOYS** under twelve years of age. Only those with good voices need apply. Very liberal salary. Apply, personally, between 10 and 4, to George B. Sharp, 3, Princes Street, Cavendish Square, W.

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**ATTENDANT WANTED**. A Young Woman who can sing well enough to be effective in a Choir. Salary to commence at £20 a year, with board, lodging, and washing, and regulation dresses. Apply to the Medical Superintendent, County Asylum, Rainhill, Liverpool.

**CARLISLE CATHEDRAL**.—**ALTO and TENOR Singers and LAY CLERKS** (to take the Solos) WANTED. Salary, each £100 per annum. For particulars and terms of engagement apply to S. G. Saul, Esq., Chapter Clerk, Carlisle, to whom testimonials of character and musical efficiency must be sent by the 15th of October.

**ST. MARY'S CATHEDRAL, Edinburgh**.—**ALTO LAY CLERK WANTED**, to act also as Choir Librarian, &c. Salary combined, £80. One daily service (5 p.m.); Sunday and special services. Particulars to be had of the Organist, to whom apply without delay, giving references, and enclosing copies of testimonials, which may not be returned.

**CHRIST CHURCH, MAYFAIR**.—**ALTO (Male)** WANTED to take Verse parts, &c. Salary, 15 guineas. Duties, twice on Sundays, Friday Rehearsal at eight. Apply to Mr. Stokoe, at the Church, Down Street, Tuesdays or Fridays, at 8.45.

**ST. PAUL'S, Wilton Place**.—There is a **VACANCY** in the Choir of this Church for one **ALTO** and one **TENOR**. Communicant members of the Church of England. Stipend £25, with certain extra fees. Apply to Rev. the Precentor, St. Paul's Clergy House, Wilton Place, S.W.

**ALTO**.—WANTED, for a Church near Victoria Station, **TWO ALTOS**. Salary, £10 per annum each. Apply, personally, between 10 and 4, to George B. Sharp, 3, Princes Street, Cavendish Square, W.

**TENOR VACANCY**, St. Peter's, Eaton Square.—**FIRST TENOR WANTED** at once. Salary £30 for Sundays and rehearsals; extra pay for special services. Only Good Readers and Singers, Communicants, need apply to Organist, St. Peter's Vestry, Eaton Square, S.W.

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OCTOBER 1, 1884.

## OUR FIVE HUNDREDTH NUMBER.

THERE are times in the life of every man when circumstances invite him to halt on the road of life, look back upon the distance he has traversed, and gather up experiences for help along the path yet to be trodden. As with men, in relation to themselves, so as regards the things with which they are connected. Wise retrospection is never out of place; in its very nature it cannot be profitless. "The Past," says Captain Marryat, "is the text-book of tyrants." That may be, but the Past is also, for sensible souls, a store-house of wisdom—a manual crammed with lessons written, not by the flowing pen, but the slow finger of Time, which does nothing in a hurry, and, though often misinterpreted, never makes mistakes. Happy those who, looking back, gather sage counsel without self-reproach; still happier they who see cause for thankfulness in that their way has no memories of clouds and darkness, only of sunshine and pleasant travel.

This is the Five Hundredth Number of *THE MUSICAL TIMES*, and, surely, here, if anywhere, we may be pardoned for indulging in a harmless form of egotism, and devoting a page or two to the journal whose voice we are. Our faithful readers, at any rate, will look leniently upon such a course. They have shown a real and personal interest in the journal, which has reached so interesting a stage in its career, and will be quick to sympathise as we review its past, and look forward with hope to its future. Five hundred issues represent in this case more than forty years of life and activity. This is a long time in the history of a class paper, and entitles us to claim for *THE MUSICAL TIMES* whatever honour belongs to age. But the period, regarded as an art-period, is longer than its years. It covers almost the entire era of what we now call modern music, and runs parallel with the actual popularising of the art in England. No small interest—may we add no small profit?—can fail, therefore, to attend ever so brief a retrospect of our journal's existence.

*THE MUSICAL TIMES* is the child of the great movement towards musical education which began nearly half-a-century ago, and the fact, we are proud to say, has ever been remembered by its conductors, not as a mere matter of sentiment, but as the basis of a principle. Our journal, in its modest beginning, was popular and educational; as such it has continued to the time present; as such it will remain in the future. It has grown with the growth and strengthened with the strength of music amongst the masses. Let the reader be good enough to remember this as he follows our remarks. There is significance in it, not to say comfort and encouragement for all who are really concerned about the advance amongst us of the most humanising influence, next to religion, with which Providence has blessed the world. It has been said that *THE MUSICAL TIMES* had a modest beginning, but how modest very few may know, and still fewer remember. About the year 1840 there was a stirring in the valley of dry bones. Till that time music—we refer to it, of course, as an art—had acquired no sort of popularity. It was not taught in schools, or practised among the people by more than a small minority, made superior to circumstances by the energy of a God-given passion. Those were the days of professional choristers, and generally of musicians as a class apart, somewhat looked down upon,

in the spirit of Lord Chesterfield, and by multitudes regarded as people whose parents and guardians had failed to bring them up in the way they should go. It is a fact that signs of musical endowments in a lad were then commonly regarded as a just cause for alarm and precaution. The path of music led sooner or later into the much travelled road whose gate is wide and whose way is broad. So thought thousands of anxious, loving parents, acting up to the light of that Puritanism which has left so ineradicable a mark upon our England. But for long years before 1840, growing intelligence and the wider sympathies resulting from the operation of many civilising agencies, had been preparing a great change. At length came the hour, and with it the man—nay, two men, one of whom has only just gone to well-earned rest. Our present concern does not lie with the late Mr. Hullah. He did his part, and no mean one, towards the awakening of the nation to musical life, but took no such step as that with which his fellow-worker and rival, Joseph Mainzer, built himself an enduring memorial. Every reader of musical history knows that Dr. Mainzer and his "Singing for the Million" speedily became a household word throughout the length and breadth of England. Mr. Hullah's labours were, for the most part, confined to the metropolis, but those of Mainzer, either in person or vicariously, embraced the whole country. Hence it was that "Singing-Classes," on one system or the other, sprang up everywhere, from big towns to small villages; thousands rushing to join them under the idea that a "royal road" had at length been found into the very secrets of the art. Enthusiasm, of course, did not survive disappointment, but at the outset it spread through the country like a flame, and then occurred to Dr. Mainzer the happy notion of, in some sort, binding the detached classes into one by the connecting link of a journal. For those days, the step was bold. It was also prophetic, since now no cause, whether in trade or profession, religion, science, or art, is complete without a special organ in the press. August, 1841, saw the birth of Mainzer's *National Singing Circular*, and before August came round again that venture had merged into one of a more ambitious character, namely, *Mainzer's Musical Times and Singing-Class Circular*. We have used the word "ambitious" in connection with the beginning of *THE MUSICAL TIMES*; but it must be taken merely in a comparative sense. Truth to tell, nothing could be more unpretending than the first series of our journal, even when, as happened with the issue of the third number, a piece of vocal music, adapted to singing-class use, became a feature. But though a modest little sheet, *THE MUSICAL TIMES* of that day met the want which Mainzer discerned. A more comprehensive and costly journal would, perhaps, have missed its mark entirely, because the only public wish was for cheap singable music, combined with news of the movement in which so many people took a lively interest. Presently, the enterprise passed into the hands of Mr. J. Alfred Novello, and entered upon the course of steady development it has ever since pursued.

The circumstances of this journal, in the hands of an active publisher, exceptionally qualified, by the possession of valuable copyrights, for carrying it on to advantage, were all that the most sanguine could have desired. It was not merely that the mass of the nation had begun to feel interested in music, but also that the available supply of unhackneyed important works was practically inexhaustible. The era of the great classical masters had ended but a short time before, if it could be said to have ended at all with Mendelssohn, Schumann, and Spohr still alive. These composers were actively at work in 1842,

while the bulk of the music written by their immediate predecessors was practically unknown to the multitudes taught by Mainzer, Hullah, and their assistants. Here, then, was a mighty new public, charged with the eagerness of neophytes, on the one hand; on the other, a young journal, cheap, unhampered by traditions, and in a position to supply just what the multitude wanted. It would not have been easy to miss success under conditions so favourable, but the actual result was largely brought about by a circumstance which might almost be called fortuitous. We refer to the popularising of good music by issuing it at a price that brought copies within the means of well-nigh all. This, as everybody knows, was the work of Mr. Novello, who, with rare intuition, saw that the moment had arrived when he would be safe in thus appealing to the general love of art. No one can measure the impulse which Mr. Novello thus gave to musical education and attainment, or the claim he consequently established upon national gratitude. Some will say, perhaps, "It was all in the way of his business." That is true enough, but surely we are not to stop at the immediate purpose, or direct outcome of a man's labours, when engaged in estimating their value. Mr. Novello will always be credited by just and generous minds with the immense merit of having made familiar to our English public the works of the great masters, and also with powerfully stimulating a demand for musical literature. Appetite for knowledge really increases in proportion as its requirements are met, and familiarity with the compositions of the great masters created a progressive desire for further acquaintance with them and their art. Hence, THE MUSICAL TIMES could not long remain within the limits that once properly bounded it. Its readers were ready for an advance, and step by step the journal became a journal of musical literature as well as a record of passing events. It expanded to twelve pages, to sixteen, to twenty-four, to thirty-two, and, seven years ago, to forty-eight, a number which has generally been exceeded since. These stages, we believe, have been reached simultaneously with a corresponding onward movement in general musical intelligence. The conductors of THE MUSICAL TIMES have never reduced it to the level of a speculative enterprise. They have felt the artistic pulse of the country, and sought to adapt the nature and extent of the supply to the demand, but always—and this is important—upon a popular basis. Our journal appeals now to the classes who supported it at the outset, and even retains, in its "Brief Summary of Country News," that which was in early days well-nigh its sole *raison d'être*. Having this in mind, who can look without complacency upon an issue bearing date 1844 and that which the reader now holds in his hand? The contrast represents forty years of genuine progress—not rapid progress, perhaps, but sure, solid, and in the right direction.

Keeping touch with our readers, we have never discovered on their part any desire for identification with a "cause," and the fact is remarkable seeing how furiously have raged the flames of controversy during these latter years. No one has reproached us for undue championship of the classical, or waxed angry because we have supported the romantic. No voice has begged us to fight against "Wagnerism," or, on the other hand, to set our face like a flint in support of its doctrines. There are good reasons for this non-disturbance of peaceful and quiet work. It is doubtful—more than doubtful, even—whether the causes of musical controversy affect in any appreciable degree the bulk of those who are interested in the art. Men in the midst of the conflict naturally

conclude that events momentous to them are at the same time deeply moving every one else. So, when viewing a storm at sea, ourselves tossed upon the raging waters, we cannot make obvious to our minds the fact that all the hurly-burly is but superficial—that the fierce wind moves no more than the upper waters, and that the mighty mass of the ocean remains calm enough for the pleasant existence in its depths of tender creatures, which even a slight disturbance would annihilate. To the multitude of amateurs who hear "the thunder of the captains and the shouting" very far off, the controversies of Tweedle-dum and Tweedle-dee have no real interest. They are satisfied to take from the store-house of art, as far as it is open to them, whatever seems good in their eyes, and to enjoy it without troubling themselves about collateral and ultimate issues. The masses are always eclectic. They do not understand Shibboleths, and from their steady, slow and silent action, perhaps, arises the true well-being of music, which has ever known how to appropriate the good, come from what quarter it may, and how to reject the bad, though recommended by authority and power. On this principle, as a faithful exponent of the popular mind, THE MUSICAL TIMES has consistently acted. We also know no Shibboleths, and seek to appropriate good wherever we find it. If a contributor speak through our columns in his own name, he is always allowed fair liberty of utterance; and those columns are open to the proper expression of any opinion recommended by its "sweet reasonableness" or the personal authority of him who has formed it. But we should be flying in the face of our readers were we to identify THE MUSICAL TIMES with any particular school of faith and practice. The success of our journal rests upon its eclecticism, and from that sure foundation it is not likely that we shall be moved.

With regard to the literary position of THE MUSICAL TIMES, it is obviously not for us to speak *ex cathedra*. That matter falls to the decision of a multitudinous and impartial tribunal, with whose verdict we have had much reason to be content. At the same time, it is not for us to assume the robe of mock-modesty—an always unbecoming and unworthy garment. We have no reason to fear criticism upon the subject just mentioned, and this is the more gratifying because a combination of literary excellence and technical knowledge is hard to obtain. Few are better aware of the fact than the conductors of musical journals, for, while music, unlike many subjects having a scientific connection, invites all the graces of imagination, and all the felicities of diction, it demands an amount of special knowledge which only a cultured musician can supply. Hence it comes that, while in other branches of literary labour there are fitting workers and to spare, in musical literature of a high class the demand is greater than the supply. Crowds of musicians have plenty to say which the public would profit by hearing, but the grace of expression is denied them; and many men possess that grace but are not musicians. These facts should be borne in mind by critics of musical journalism when, as is often the case, they accuse it of dulness, or charge it with the possession of more technical knowledge than literary attraction.

We shall be expected to say a word or two here with regard to the future, and the nature of the only utterance possible to us has, no doubt, been anticipated. We have insisted upon the close connection of THE MUSICAL TIMES with the popular appreciation of music. With the growth of the one in breadth, depth, and height has moved *pari passu*



the development of the other. That association will certainly not be disturbed by any act of ours. The reader sees at once what this implies. It is not likely, it is not possible, that the general condition of music will remain at the point now reached, satisfactory though that be on many grounds. In this case "the goal of yesterday is the starting-point of to-morrow"; and the onward movement must increase in speed as the force behind it augments. It follows that we shall have to move also, or lose the position hitherto carefully preserved. Our readers will not find us laggard, but of course the period and the nature of future changes cannot now be determined. They will have to depend upon the circumstances of the time, and all that can positively be said is that, when they come, they will be changes for the better. A state of things is conceivable in which our journal would assume an importance that, as yet, scarcely enters into practical consideration. We must approach it, if at all, step by step, just as the conditions of the past regulated the onward movement of THE MUSICAL TIMES to the stage at present reached. Meanwhile there is no lack of desire on our part to meet the fullest demands of an increasing and increasingly enlightened public.

Thus much and no more concerning ourselves, but, as concerning our readers, the large and faithful body who have practically made this journal what it is, we are bound to add an expression of the gratitude due from us to them for steady encouragement, unflinching patience, and ready sympathy with every special effort from time to time put forth. In this respect few enterprises of the kind have been more fortunate, and it is impossible to recall the fact without feeling stimulated to continued and higher endeavour.

### THE "ROSE OF SHARON."

UNTIL Mr. A. C. Mackenzie's Oratorio has been heard we cannot, for reasons of fairness and justice, offer any criticism upon its merits. As, however, the publication of the work takes place almost simultaneously with the issue of our present number, we shall be expected to convey some information on points of design, scope, and character. This we now propose doing.

It was announced some time ago that the compiler of the book of words, Mr. Joseph Bennett, had adopted the reading of the "Song of Songs" put forward by the German commentator Ewald, and generally accepted by M. Rénan. It will now be interesting to state briefly what that reading is.

Ewald contends that the poem is dramatic, having a continuous plot and distinct characters; moreover, that it is in five acts corresponding to as many days. (Let us say, for the sake of accuracy, that Rénan is by no means at one with his fellow Hebraist as to the excellence of the work in this respect, but their points of variance do not greatly concern us here.) The action of the First Day opens in Solomon's Palace, and in the course of the dialogue we gather the nature of certain connected and preceding events—to wit, that King Solomon, while making a progress through the north of his realm, has encountered a young maiden, a vineyard keeper of the village of Sulam, and, struck with her grace and beauty, has caused her to be conveyed to his palace. The maiden—the Sulamite, as we must henceforth call her—loves a young shepherd of Lebanon, and, unmoved by the splendours of her new life, remains faithful to plighted troth. In the First Day she dwells upon her absent swain; crying for deliverance amid the taunts of the Women who surround her. Solomon then enters and addresses her in words in-

spired by sensual love. She, in turn, invokes the absent shepherd—henceforth to be called the *Beloved*—and, overcome with emotion, faints away, declaring that she is "sick of love." The Second Day is passed with the Women much in the same manner as the First, but the King does not renew his addresses. In the Third Day Solomon makes a supreme effort to subdue the *Sulamite's* faithful heart. He has resolved to number her among his Queens, and a public marriage procession takes place, after which the King leaves the *Sulamite*, promising to return and claim his bride. But the maiden more and more cherishes the memory of her shepherd, and an access of the "love sickness" interrupts the royal designs. In the Fourth Day Solomon renews his wooing, but without avail; the *Sulamite* again lapsing into unconsciousness, after a passionate invocation of her *Beloved*. The Fifth Day sees her restored to her native mountains, Solomon having found her unconquerable, and the drama ends with the happy re-union of the lovers.

Such, in merest outline, is the "Song of Songs" according to Ewald, and with this material Mr. Bennett elected to deal. He has divided the book of the Oratorio into four Parts, cast in dramatic form, and having a Prologue and Epilogue wherein is recognised the spiritual application of the story. No doubt, the large majority of commentators decline to recognise in "Solomon's Song" anything whatever of a spiritual character, claiming it as purely a love tale; but while the poem remains among the canonical books of Holy Scripture, and especially when treated as the subject of an oratorio, recognition of its generally accepted meaning could not be avoided, even had a disposition to avoid it existed. These are the words of the Prologue:—

We will open our mouth in a parable;  
We will utter dark sayings of old,  
Which we have heard and known;  
Which our fathers have told us.  
We will not hide them from our children,  
That the generation to come may know them,  
Who shall declare them to their children.

This is a great mystery, but we speak concerning Christ and His Church.

The text of the Epilogue runs as follows:—

Blessed is he that readeth, and they that hear the words of this prophecy.

These things saith the First and the Last, which was dead and is alive:—

To him that overcometh will I give to eat of the Tree of Life, which is in the midst of the Paradise of God.

He shall be clothed in white raiment, and I will confess His Name before my Father and His holy angels.

We will now sketch the four Parts in order.

The first opens in the village of Sulam as the people come out of their houses for the work of the day, singing "Let us go forth into the field," &c. Among them is the *Beloved*, who pauses under the lattice of the *Sulamite*, and calls upon her to rise, and come away:—

For, lo! the winter is past,  
The rain is over and gone.

The maiden gladly recognises her lover's tones, and when he entreats "Let me hear thy voice," she sings a snatch of a vineyard song: "We will take the foxes, the little foxes that ravage the vines." Presently she joins him in the street, and, with mutual invitations, they proceed to the vineyards and nut-gardens, the people meanwhile resuming their chorus. The scene now changes to the vineyards, and a musical picture of a "Spring Morning on Lebanon" is presented by the orchestra. Suddenly a woman, looking down the road, asks "Who is this that cometh up from the valley like a pillar of smoke?" The people at once recognise the cortege of the King, and dwell in animated language

upon the splendour of his equipment. As all crowd towards the royal route, shouting "God save the King," the beauty of the *Sulamite* is noticed by *Solomon's* princes and nobles, who direct attention to her, declaring, as *Solomon* praises her, that she should be "clothed in purple and dwell in the palace of the King." Hearing this the *Beloved*, taking alarm, entreats the *Sulamite* to fly with him "from the haunts of the leopard," and both hasten away, but are commanded to return, the people asking with wonder, "What do ye see in the *Sulamite*?" *Solomon* then showers compliments and promises upon the maiden, who clings to her lover, immovable even as a village *Elder* and all her people enjoin obedience to the royal mandate. The *Beloved* makes another attempt to save her, and she exclaims, in words frequently to be repeated, "My Beloved is mine, and I am his"; but the nobles haughtily demand, "Would ye rebel against the King?" Thereupon the *Sulamite* is placed in a chariot, and the royal progress is resumed, amid fresh cries of "God save the King!" So the first Part ends.

The second Part begins in *Solomon's* palace at Jerusalem, with an expression of the *Sulamite's* trust in God: "The Lord is my Shepherd," &c. Some Women of the Court enter offering salutations, and, looking curiously at the sun-burnt stranger, who, having frankly told them that she has been a vineyard keeper, fervently invokes her *Beloved*:—

Tell me where thou reatest with thy flocks at noon,  
That I be not as one who wanders forgotten.

The Women half-tauntingly ask: "What is thy Beloved more than another?" and receive a glowing description of his personal beauty. At this the Women exclaim, "Art thou so simple?" and advise her to go and follow the flocks, if she prefer that life to courtly splendours. The *First Woman*, however, dwells upon the grandeur that awaits her whom the King delights to honour. At this juncture a Court official enters, inviting all to witness the procession which is about to escort the Ark up to the new Temple built by the gorgeous King. The scene changes here to an open place before the Palace, where are assembled a crowd of citizens waiting for the procession; the *Sulamite* and the Women meanwhile looking down from the lattice. After an elaborate chorus for the People: "Make a joyful noise unto the Lord," the approach of the Procession is heard. First pass the Maidens of Jerusalem with timbrels and dances, singing "We will praise His name in the dance," &c.; then come the Elders of the city, followed by Shepherds and Vinedressers, Soldiers and Priests, after whom is borne the Ark, the King himself bringing up the rear. Each section of the pageant has an appropriate chorus, and the whole ends with "God save the King." When all is over, the *First Woman* significantly reminds the *Sulamite* that equal honour awaits her if she choose. But the maiden answers:—

My Beloved pastures his flocks among the lilies;  
Lo! *Solomon* in all his glory  
Is not arrayed like one of these.  
My Beloved is mine, and I am his.

With this the second Part comes to an end.

During Part III. the scene still lies in *Solomon's* Palace. At its opening the *Sulamite* is sleeping in the noontide heat—the orchestra having a movement entitled "Sleep"—and presently she dreams. In her dream she hears the *Beloved* calling from without "Open to me, my sister, my love." At first she hesitates, but when the entreaty is renewed, "My head is filled with dew and my locks with the drops of night," she opens the door. The *Beloved* is no longer there. In her distress she descends into the streets, calling upon her lover and begging the

Watchmen to tell her where he is. The Watchmen repulse her rudely. She renews her plea, whereupon they threaten to strike her, and then she awakes. But so strong is the influence of the dream that her first conscious words are:—

I charge ye, O daughters of Jerusalem,  
If ye find my Love  
That ye tell him I am sick of love.

*Solomon* now appears, the *First Woman* again dwelling upon the exalted grandeur that awaits her if she yield. This time the King avows his preference for the *Sulamite* over all the inmates of his harem: "Yet one is my dove, mine undefiled," &c. To this the maiden makes a beautiful figurative reply:—

Lo! a vineyard hath *Solomon* at Baal-hamon;  
He let out the vineyard unto keepers.  
Every one for the fruit thereof  
Was to bring him a thousand pieces of silver.  
But my vineyard, mine, is before me.  
Thou, O *Solomon*, must have a thousand,  
And those that keep the fruit thereof two hundred.  
My Beloved is mine, and I am his;  
And unto me his desire.

Then, with all emphasis, she makes her final declaration: "My love is strong as death and unconquerable as the grave." On this the Women repeat, "Art thou so simple?" &c., and the King joins them, even to bidding the *Sulamite* go and "pasture her flocks by the huts of the shepherds." The third Part here ends.

When the fourth Part begins we are back again in Lebanon, and amongst the vinedressers, who now lament the loss of the beautiful maiden and her lover. Here we are tempted to quote the exquisite (adapted) Scriptural text, sung partly in chorus, partly by a contralto soloist:—

The fields of the Beloved languish,  
And the vine of the *Sulamite* maiden;  
Therefore will we bewail them,  
We will water them with our tears.  
Gladness is taken away,  
And joy out of the pleasurable field;  
In the vineyard there is no singing,  
Neither is there any shouting.  
The treaders tread out no wine,  
And the noise of the vintage hath ceased.  
All the merry-hearted do sigh;  
The mirthful tabret is silent,  
And the joy of the harp unheard.

After this lament, an *Elder* speaks words of hope and trust, and the people join in prayer for Divine guidance and protection. At that moment a cry arises: "Who is this that cometh up from the valley, leaning on her Beloved?" The *Sulamite* and her faithful Shepherd are soon recognised with songs of praise, and presently they stand again among their friends and acquaintance. Called upon to speak by her lover, the *Sulamite* dwells upon his excellencies, begging him to lead her among the trellised vines, and let his banner over her be love. He answers in the same spirit, and then comes the finale:—

For the flame of love is as fire,  
Even the fire of God.  
Many waters cannot quench it,  
Neither can floods drown it.  
Yea, love is strong as death,  
And unconquerable as the grave.

A detailed analysis of Mr. Mackenzie's music cannot be entered upon here with propriety, because points may be missed and effects miscalculated which only a performance correctly shows. It is possible, however, to describe the salient features of the work with sufficient accuracy. To begin, Mr. Mackenzie employs "representative themes" for the first time in oratorio. He uses a motive expressive of the motto "Love is strong as death"; another in connection with the words "My Beloved is mine"; another taken from the Vineyard Song; another that everywhere stands for *King Solomon*, and so on. But as all are quite distinctive and easily apprehended, no confusion is likely to arise from their somewhat liberal

employment. In his treatment of those parts of the story where action takes place, he follows the method adopted in "Colomba"; subordinating everything to dramatic expression. Here, however, we have but an advance upon the plan followed by Mendelssohn in corresponding parts of "Elijah." For the rest, there is no variance from the usual rule of developed movements in accepted form. As a result, we have an interesting combination of modern device and classic method; the modern element being for the most part associated with dramatic features, but not exclusively so, since the Prologue, a contralto solo, is based upon the *Leimotiv* which represents unconquerable love. In distributing the voices of his characters, Mr. Mackenzie makes the *Sulamite* a soprano; the *Beloved* a tenor; *Solomon* a baritone; the *Elder* a bass; and the *First Woman* a contralto. All the soloists are well provided with music; the largest share of work falling naturally to the soprano. The contralto airs are specially effective; while those for the tenor, baritone, and bass are all more or less important and graceful. A feature of the Oratorio, indeed, is the admirable balance preserved by the composer in dealing with the great divisions of his executive force. Although the solo vocalists have much to do, the task of the chorus and orchestra is scarcely less weighty or less prominent. It may even be that the choristers engaged will complain of too heavy a burden. Choral movements in great variety are frequent; and at the close of the second Part, where the procession of the Ark takes place, no less than fifty-four consecutive pages of the pianoforte score are taken up by a string of concerted pieces. We venture to say that Mr. Mackenzie will be praised for the admirable resource he has shown in discharging a most exacting duty. Some of the choruses are undoubtedly difficult, but, as a rule, they are grateful to sing, and so distinguished by varied merits as never to become monotonous and, consequently, wearisome. The orchestra is throughout treated in the most approved modern fashion, playing a part in the drama by means of its "representative themes," and being mostly distinctive and conspicuous in accompaniment. It has two movements to itself—one describing a "Spring Morning on Lebanon," a softly flowing Adagio tranquillo; the other, entitled "Sleep," being a beautiful Larghetto continued into and all through the *Sulamite's* dream, the events of which are seen, so to speak, through its translucent veil. The Oratorio contains no regular fugue, that form being obviously unfitted for the subject, but contrapuntal writing abounds, in quantity more than sufficient to satisfy the scientific ear, and in ability more than able to please it. We believe that the melodies of the work show a marked advance upon anything yet done by Mr. Mackenzie. They are, many of them, fully developed, well sustained, and thoroughly vocal. As for the handling of the *ensembles*, it will be found, we have not the smallest doubt, that Mr. Mackenzie has reached a very high standard, and shows the masterfulness of a master.

We have now advanced all the points demanded in a preliminary notice, and leave till after the performance at Norwich, on the 16th inst., the full analysis deserved by a work of the noblest purpose and highest achievement.

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XV.—GLUCK (continued from page 515).

SUCCESS never lacks friends, and the great and growing favour shown to "Iphigénie en Aulide" by the Parisians brought many to the side of the com-

poser who otherwise, perhaps, would have stood aloof. Among these was the Abbé Arnaud, a famous and influential *littérateur* of the time, who passed, also, as a musical critic. Arnaud published a long detailed notice of the opera in the *Gazette de littérature*, and, at that particular juncture, did the cause of Gluck's reforms no small amount of good. It was not for him, however, to enter into the very heart of the master's method, simply because no connoisseur of the day could conceive, much less understand, the extreme to which Gluck's ideas were carried. Some notion of that extreme can be gathered from a document written by Corancez, the friend who was the means of introducing Gluck to Rousseau. Corancez, though a man of taste and feeling, was not a musician, and on that account, perhaps, the German master talked to him freely, answering questions with a readiness by no means his usual characteristic. One day Corancez observed that in "Iphigénie," when *Agamemnon* first sang the line, "Je n'obéira point à cet ordre inhumain," he dwelt upon the "je," but subsequently passed the word without such emphasis. Questioned as to this, Gluck answered:—

"I had a strong reason to put a long note on the 'je' as first pronounced by *Agamemnon*, and also to avoid doing so whenever the word was repeated. Observe that this Prince stands between two most powerful opposing forces—nature and religion. He yields to nature, but before pronouncing the terrible word of disobedience against the gods he hesitates. My long note marks his hesitation, but, the word once uttered, let him repeat it as often as he may, there is no longer cause for hesitation; and a long note would simply be a fault in prosody."

Again, Corancez demanded why the piece in which the anger of *Achilles* is expressed thrilled him to the core, although when singing it himself he was conscious of nothing but a melody agreeable to the ear. Gluck replied:—

"You will seek in vain among the notes that make a tune for any character proper to certain passions. It does not exist. The composer has the resource of harmony, but even that is insufficient. In the piece of which you speak, my magic consists in the nature of the preceding air and its accompaniment. You have heard for some time nothing but the tender regrets of *Iphigénie* and her adieux to *Achilles*; the flutes and the lugubrious tone of the horns there play the principal part. It is not marvellous if your reposeful ears, struck suddenly by the sharp sound of all the military instruments together, cause within you an extraordinary movement—one which, in truth, it was my duty to bring about, but which, nevertheless, owes its principal force to a physical effect."

Other questions and answers might be cited, but the foregoing serve to show the vast amount of thought and the great faculty of taking pains which Gluck brought to the exercise of his art. He sought the accents of nature, and held everything subordinate to perfected and true expression. All this was, of course, lost upon a section of the public who could see nothing good in what was new. Gluck's critics rejected his melody as no melody at all because it lacked the ornaments and "passages" to which they had been accustomed. Another grievance was the absence of dance music in the usual form of sarabande, chaconne, &c. At that time it was the fashion to conclude an opera with a brilliant display of saltatory art, and one can easily imagine the disappointment of the Vestris worshippers on finding that their idol had nothing to do. As for Vestris himself, he went, both in sorrow and in anger, to remonstrate with Gluck upon the enormity of his offence against the established proprieties. Vainly did the master point out to the dancer that he could hardly introduce

pirouettes into a sombre Greek tragedy. Vestris insisted: "I must have my chaconne."

"A chaconne!" retorted Gluck, "do you suppose the Greeks knew of such a thing?"

"They had no chaconne!" exclaimed Vestris, "so much the worse for them!"

The prosperous run of "Iphigénie" was ended by the death of Louis XV., an event which closed the theatres from May 11 till June 13, and Gluck then addressed himself to the task of bringing out Moline's French version of "Orfeo," under the title "Orphée et Eurydice." This work, coming after the success of "Iphigénie," excited the greatest possible interest. Thousands were unavailingly eager to attend the rehearsals, and we are told that the composer was as much an attraction as his music. Even the high nobility thought themselves honoured by doing the master little acts of service, such as handing him his surtout, his cane, or his wig—Gluck always conducted the rehearsals in his night-cap. On his part, the composer kept his head from being turned by so much homage. He went everywhere in society, making himself as agreeable as possible, and carefully, by personal address, fanning the flame of his own popularity. A few lines in the Memoirs of M<sup>me</sup>. de Genlis enable us to see him at this work. The lady was at the time a social power, owing to her relations with the Duc d'Orleans, and Gluck had, no doubt, a shrewd appreciation of the fact. M<sup>me</sup>. de Genlis writes:—"Gluck came twice a week with Monsigny, M. de Monville, and Jarnovitz, the celebrated violinist, to make music at my house. He made me sing all his beautiful airs, and play upon the harp his overtures, among others that of 'Iphigénie,' which I love to enthusiasm." In carrying out his social policy the master was not very particular as to the repute of those with whom he associated. He was often found in the *salon* of the notorious Duchess of Kingston, who "received him with all the regard due to his immortal talents," and parted from him at the last with keen regret.

"Orphée" was produced on August 2 with the greatest success, the audience, it is said, being moved to tears by the beauty and pathos of the music—which the composer, by the way, had considerably altered and touched up for the French version. Among the illustrious persons present was Jean Jacques Rousseau, whose feelings on the occasion are not strange to the readers of his "Œuvres Complètes," where a single scene is discussed through eight pages. Rousseau declared that the possibility of two hours' enjoyment such as he had experienced made life worth living, and when some one, in his presence, reproached Gluck for wanting melody, he exclaimed, "I find that melody comes from him through every pore." Gluck was now at the apex of good fortune. Marie Antoinette settled upon him a pension of 6,000 livres, with 6,000 more for every new work represented; and even the royal locksmith, her husband, having attended a revival of "Iphigénie," was moved out of his habitual dulness to write, "I was delighted yesterday with the opera of 'Iphigénie en Aulide' of Chevalier Gluck, which I heard in Paris. The Queen, Madame, and my two brothers were enchanted like myself. It is a work of the greatest beauty. I expressed my satisfaction to the composer after the performance, and will send him a present to show how I regard his person and talents."

During this sojourn in Paris, Gluck attempted a somewhat unworthy task—he prepared for performance, in connection with the visit of the Archduke Maximilian, a slight comic opera "Le Poirier ou l'Arbre enchané." He also wrote, at this time, "Cythère assiégé," which was brought out at the

Opéra as an opera-ballet. The master thought nothing of such a trifle, but his enemies saw in it a great deal, and loud was the outcry against the work on the score of faults quite needless to recapitulate here. That it had faults seems evident since Abbé Arnaud, Gluck's foremost champion, said in reference to it: "Hercules wielded the club better than he handled the distaff."

The master had, at this time, plenty of work in hand. He had undertaken to prepare "Alceste" for performance in French, and also to write a couple of operas on the subjects of "Roland" and "Armide." Soon, however, his equanimity was sorely disturbed by an event which foreshadowed what he could not have anticipated, namely, the Gluck-Piccinni war. The directors of the Opéra, for some reason or other, charged Piccinni also to compose a "Roland," and, on learning this, the German master so far lost his temper as to destroy what had been completed of his own work. In the following letter, addressed to the Bailli du Roulet, we shall see a little into his mind on the point:

"I have received your letter of January 15, in which you press me to go on working at 'Roland.' That is not possible, because, when I learned that the administration of the Opéra, who knew I was engaged upon 'Roland,' had given the same task to M. Piccinni, I burnt all that I had already done, which, perhaps, was not worth much, and, in that case, the public should be obliged to M. Marmontel for keeping from them bad music. Besides, I am no longer a man disposed to enter into competition. M. Piccinni would have the advantage of me, for, as well as his personal merit, which is undoubtedly very great, he would have that of novelty. . . . I am sure that a certain politician of my acquaintance will dine and sup three quarters of Paris in order to make proselytes, and that Marmontel, who knows how to tell stories, will hold forth to the whole kingdom about the exclusive merits of Signor Piccinni."

In this way did Gluck meet the first onset of the storm that was soon to rage round him, and the echoes of which we hear whenever a French chronicle of the period is opened. But the composer did not allow his anger to stop business altogether. In the letter from which we have just quoted he expresses his willingness to proceed with "Armide," on certain conditions, imperious enough in their way:—

"I must have at least two months in Paris to prepare my artists; I must have power to order as many rehearsals as I think proper; no rôle must be understudied, and an opera must always be held ready in case a performer should be unable to appear. These are my stipulations, without which I shall keep 'Armide' to myself. I have so written the music as that it will not grow old very soon."

With reference to understudying, and Gluck's strong objection against it, a passage from Rousseau's "Nouvelle Héloïse" will show that the composer had reason on his side:—"All the rôles are doubled or tripled; that is to say, there are always one or two subaltern actors ready to replace the principal performer, and paid to do nothing till it pleases him to do nothing in his turn—a state of things never slow to arrive. After a few representations, the principal artists, who are important personages, no longer honour the public with their presence; they abandon the stage to their substitutes, and to the substitutes of their substitutes. The same money is always taken at the doors, but the same performance is not always given in return." Gluck was undoubtedly right in firmly putting down his foot on a state of things barely equalled by the worst modern development of the "star" system.

The French version of "Alceste" was produced on April 23, 1776, in presence of the composer's royal friend, Marie Antoinette, and, of course, all the quidnuncs of Paris. It failed almost absolutely, and the story goes that Gluck, in a state of distraction, rushed into the lobby to gain the street, but ran against his friend, the Abbé Arnaud. "'Alceste' has fallen!" exclaimed the master, and the happy reply was, "Yes, fallen from heaven." Gluck would not believe that the misfortune arose from any defect in the work. Speaking one day to Corancez, he said: "'Alceste' simply does not please just now, and while it is new. It has not had time. I affirm, however, that it will please 200 years hence, if the French language does not change, and my reason is that I have laid its foundations in nature, which never submits to fashion." On the other hand, let us give Rousseau's criticism upon the Italian version of the same work, a criticism written after studying the score so rudely fetched away by the composer:—

"I know no opera where the passions are less varied than in 'Alceste.' Everything there turns upon two feelings—affliction and fear, and these, prolonged throughout, must have given incredible trouble to the musician in avoiding a most lamentable monotony. In general, the greater the warmth of situations and expressions, the more rapidly they should pass, else the force of the emotion will diminish among the audience. . . . It results from this defect that the interest, instead of increasing by degrees with the progress of the opera, cools as the dénouement is approached, which is cold, flat, and nearly laughable in its simplicity."

In the midst of the trouble caused by the hostile reception of his "Alceste," Gluck was struck heavily by the death of his beloved niece, the accomplished young lady whom Dr. Burney speaks of having seen and admired. She had accompanied her uncle to Paris, and gone largely into society with him, everywhere creating a very favourable impression. One who met her in Paris, says: "She was extremely delicate, almost ethereal, but the tone of her voice penetrated to the soul." Another adds: "Her voice was but a breath, but the breath of the soul, and never did a singer, even a prima donna, no matter of what gifts, cause in the hearer such touching and profound emotions." Gluck and his accomplished niece left the French capital for Vienna, at the end of February, 1775, stopping *en route* at Strasburg, where the young lady fairly conquered Klopstock, who called her "The enchantress of the Holy Roman empire as well as of the profane French Kingdom." Returning to Paris for "Alceste," the composer was unaccompanied by his niece, whom he was never again to see. A violent attack of small-pox carried the poor girl off in the bloom of her youth the very day before her uncle's opera was produced. Distracted with grief Madame Gluck fled to Paris that she might mingle her tears with those of her husband, who felt his loss most bitterly. "The sorrow of the German Orpheus," says M. Desnoires-terres, "was without bounds. He loved his niece passionately, and gave way to agonising complaints; alarming his friends by the violence of his emotion." Gluck could not remain in the French capital after this. Its gay life became a burden to him, and, longing to visit the grave of his lost one, he set out for Vienna, arriving there in the middle of September.

No sooner had the composer gone than the authorities at the Opéra began cutting and trimming "Alceste," to make it suit public taste. Gossec was the musician chosen for this doubtful task, and by him an air was interpolated, as well as other changes effected. Circumstances scarcely called for this interference with the work. In Paris, as in Vienna,

"Alceste" made its way surely to the public heart, at first hardened against it, and a threatened withdrawal of the opera called forth energetic remonstrances. Away in Vienna, Gluck received news of all this with immense satisfaction, and was moved to address his interpreters in a letter of thanks, saying:—

"I am told that you perform the opera of 'Alceste' with astonishing perfection, bringing to it extraordinary zeal. I cannot tell you what pleasure this mark of your friendship gives me, but I beg you to rest assured that I shall lose no opportunity of showing my gratitude. Meanwhile, dear friends and comrades, accept my very best thanks."

The master soon returned to Paris, and assisted at the thirty-eighth representation of "Alceste," his bust, purchased by subscription, having meanwhile been placed in the foyer of the Opéra. He was now, indeed, Gluck the Conqueror. When "Alceste" wore itself out, no work from any other pen could be tolerated, and "Iphigénie en Aulide" again occupied the stage. It was not the composer's fault that some of his friends had more zeal than discretion, among them Suard and the Abbé Arnaud, who between them owned the *Journal de Paris*. In that paper appeared, one eventful day, a little paragraph which lighted up the flames of a controversy not soon to be extinguished. Here it is:—

"Do you know," said someone yesterday, in the amphitheatre of the Opéra, "that Chevalier Gluck arrives immediately with the music of 'Armide' and 'Roland' in his portfolio?" "Of 'Roland'!" exclaimed one of his neighbours; "M. Piccinni is at this moment setting it to music!" "So much the better," replied the other, "we shall have an Orlando and an Orlandino. It is well known that these two poems are much esteemed in Italy."

The sting of this paragraph lies in its tail, the word "Orlandino" being a reference to some burlesque verses by one Teofilo Folingo, described as a "macaroni poet." It is not surprising that the friends of Piccinni keenly resented the affront offered to their hero by Gluck's injudicious partisans. A contemporary author (Abbé Morellet), thus describes a scene which took place in the salon of Madame Necker, wife of Louis XVth's once popular minister:—

"We arrived at the house and found Suard there. Marmontel stepped forward, and addressing Madame Necker, said: 'What think you, Madame, of the stupid and wicked jest which they have had the cowardice to utter against Piccinni, a man whose works are attacked before they are known, and whom they try to injure while he is doing his best to please, a stranger, father of a family, who needs work to sustain his children. Only scoundrels would be guilty—' Madame Necker, knowing who were guilty, and myself tried in vain to calm him; he became hotter than ever."

Abbé Arnaud, no doubt, chuckled with satisfaction on learning that his shaft had gone home. He had no special desire to hurt Piccinni, but through him struck at Marmontel who, in his *Essai sur les Révolutions de la musique en France* had struck at Gluck. It is curious to see, looking back upon the controversy thus begun, what a resemblance it bears to an artistic dispute much nearer our own time, particularly as regards fierceness. Writing to Garrick, Madame Riccoboni said: "They tear each other's eyes here, for or against Gluck," and like combatants in a *mêlée*, each doughty warrior singled out a foeman worthy of his steel. Suard engaged La Harpe, and Marmontel encountered the Abbé Arnaud, while a host of minor personages added to the din. Literary men, as a rule, were on the side of Piccinni, who thus had an advantage in the Press, although it was

said that the two proprietors of the *Journal de Paris* made noise enough for ten. At any rate, Arnaud and Suard knew something of the subject, upon which many who took part in the controversy were profoundly ignorant. Let us cite an example from the higher ranks of society. In her *Souvenirs de Felicie*, Madame de Genlis writes:—

"I am sorry to hear the Chevalier de Chastelux, who has not the least notion of music, declaim in so extravagant a manner against 'Alceste' and 'Iphigénie,' contending that Gluck is a barbarian. The other day in presence of many witnesses, he tried to get up a dispute with the Marquis de Clermont, who is a good musician. 'My friend,' said the Marquis, 'I will sing an air and if you can correctly beat the measure, I will argue with you as much as you like about Gluck and Piccinni.' The Chevalier was prudent enough to decline this embarrassing proposition, much doubting the correctness of his ear, and it is this delicate organ which cannot endure the uncouth music of 'Iphigénie.'"

There were plenty of Chevaliers among the journalists, who wielded their pens with no less energy and perseverance because they really could not distinguish the essential differences between the severe music of the German and the ornate strains of the Italian.

Meanwhile, the rehearsals of "Armide" went steadily on, and that work was produced September 23, 1777. As might have been expected, its reception was "mixed." Certain numbers evoked applause, but the bulk of the opera was heard in frigid silence. Now came the turn of the Piccinnists, and they did not neglect the opportunity, reinforced as they were by the admirers of Lulli, they having taken offence at Gluck's choice of a subject which their favourite master had treated. La Harpe, especially, selected his keenest weapon, and thus lectured Gluck magisterially:—

"In 'Armide,' which is a good poem but a bad opera, you seek to establish the reign of your *melopée*, sustained by your choruses and your orchestra. I admire your choruses and the resources of your harmony. I would that your *melopée* were less lavish and more adapted to the French language, that it were less abrupt and less noisy; above all, I would that there were airs. For I love music that is sung, and verse that one remembers."

Stung by this lofty tone, Gluck replied in a furiously ironical letter, which the *Journal de Paris* was delighted to publish. Here is an extract from it:—

"I am confounded at seeing that you have learned more of my art in a few hours of reflection than I who have practised it for forty years. You prove to me, Monsieur, that to speak of everything it is only needful to be a man of letters. I agree with you that, of all my operas, 'Orphée' is the only supportable one; I sincerely ask heaven to pardon me for having deafened my auditors in the other operas, whose worthlessness the number of their representations and the applause of the public do not prevent me from seeing. Of this I am so convinced that I shall re-write them, and, as you love tender music, I will put into the mouth of furious Achilles a song so sweet and touching that everybody shall be moved to tears. Then, the rôle of Armide will no longer be a monotonous and fatiguing clamour; Medea will no longer be a sorceress but an enchantress, and in her despair she will sing you a song so regular, so periodic, and, at the same time, so tender, that the most lackadaisical *petite maîtresse* shall hear it without the least disturbance of her nerves. Should some evil genius say to me, 'Monsieur, take care that Armide in a passion does not express herself like

Armide in love,' I shall answer, 'Monsieur, I will not alarm the ear of M. de la Harpe; I will not imitate nature but embellish her; instead of making Armide cry out, I desire that she shall enchant you.' Should he insist and observe that Sophocles, in the finest of his tragedies, dared present *Œdipus* to the Athenians with blood-stained eyes, and that the declamation by which were expressed the eloquent complaints of that unfortunate king had, without doubt, the accent of keen suffering, I should still answer that M. de la Harpe desires not to hear the cry of a man who suffers. Have I not well grasped, Monsieur, the spirit of the doctrine laid down in your observations?"

Judging from the above extract, Gluck was well able to take his own part in controversy. He may have felt, however, that it did not become an artist to enter the lists of controversy on the subject of his own works. At any rate, he publicly called upon an anonymous writer, who had championed him before, to draw sword again in the same cause:—

"It would seem that these gentlemen (the journalists) are more happy when writing about other matters, for, if I may judge by the reception that the public have kindly given to my works, the public set no great store by their phrases or their opinion. But what think you, Monsieur, of the new attack made upon me by one of them—M. de la Harpe? He is an amusing doctor this M. de la Harpe; he speaks of music in a manner which would make all the choir-boys in Europe shrug their shoulders, and he says 'I will,' and he talks about 'my doctrine.' 'Et pueri nasum rhinocerotis habent.' Have you not a little word to say, Monsieur, you who once defended me against him so successfully. Ah! I pray you, if my music has given you the smallest pleasure, put yourself in a position to prove to friendly connoisseurs in Germany and Italy that, among the literary men of France, there are some who, when speaking of art, know at least what they say."

Giving an ear to this appeal, the anonymous one came down upon La Harpe like a thunderbolt. La Harpe replied with the adroitness of a practised pen, and so the wordy war went on. But there was no mutual enmity in the hearts of Gluck and Piccinni, and when Berton, the director of the Opéra, sought to bring them together at the supper table, he apparently found the task by no means difficult. The two composers met, embraced, and sat peacefully by each other's side. Presently Gluck, who took his wine with freedom, entered into the demonstratively affectionate state sometimes brought about by the "flowing bowl," and, in the fulness of his heart, he began making embarrassing remarks to Piccinni about the people whose favour they both enjoyed. "The French are good fellows," he said, "but I can't help laughing at them. They want us to make songs for them, although they don't know how to sing. My dear friend, you are famous all over Europe. You study only your glory; but when you make good music for these people, how much further are you advanced? Believe me, one should think of money here and nothing else." Piccinni, in a state of extreme uncomfortableness, sensibly replied: "You have yourself proved that it is possible, at the same time, to study both glory and fortune." Out of his cups, the German was as discreet, perhaps even more wary, than the Italian. It is said that they once met in society, when the talk ran upon operas. "How many have you written, M. le Chevalier?" said someone to Gluck. "Not many" was the answer, "rather more than twenty, I think, and I did not compose that small number without much study and effort." "For my part," observed Piccinni, "I have written more than a hundred, and they have not given me



much trouble." Watching his opportunity, Gluck whispered in Piccinni's ear: "You are wrong to say that, my dear friend." Of course Berton's supper did not end the war. It brought together men who had no quarrel themselves, and were only a cause of strife to others. The others were not there.

(To be continued.)

### HEINRICH MARSCHNER.

By J. S. SHEDLOCK, B.A.

ON the wondrous rock of ice on which lay the Temple of Fame the poet viewed inscriptions of various names:

The greater part by hostile time subdued.

Sixty-six years ago a young composer sent the score of an opera to Weber, then Capellmeister at Dresden. The work so pleased him that he decided to produce it, and, after long delay, Marschner (for this was the name of the young musician) received in 1820 a letter from Weber informing him that his opera "Heinrich IV und d'Aubigné" had been successfully given at Dresden, and accompanying the letter was an honorarium of 10 ducats. Three years later we find Marschner appointed joint Capellmeister with Weber and Morlacchi of the German and Italian opera at Dresden. On Weber's death in 1826 he resigned his post and went to Leipzig. Here in 1828 he produced the "Vampyr." Great was the success of the work: it went the round of the principal German theatres, was performed at the Lyceum Theatre, London, in 1829, and but for some hitch in the arrangements, would have been given at Paris in the following year. Then we have the production of "Hans Heiling" at Berlin and at Leipzig, a work generally regarded as his best. But "hostile time" has subdued that name which once was so full of promise: seldom is it to be found on any Concert programme. At Hanover, for so many years the scene of his labours (he was appointed Court Capellmeister there in 1831 and retained this post till his death, December 14, 1861), three of his operas, the "Vampyr," the "Templer," and "Hans Heiling," are still given, and also in other parts of Germany; but in England and France his name is all but ignored. At one of the Richter Concerts last season the overture to "Hans Heiling" was performed, and then surprise was expressed by Mr. C. A. Barry in the analytical programme-book that so little should be known or heard of a composer who had written so much and whose reputation at one time was so considerable. We do not know the exact number of his published works, but a set of six songs bears the Opus number 191. Some of his part-songs for male voices (and of these he wrote a great quantity) are to be heard occasionally in Germany, but his instrumental music may be described as completely overlooked.

There are two ways in which a writer and his works may be forgotten: for a time or for ever. For many years most of Bach's manuscripts lay untouched and unheeded; more especially was this the case with the vocal ones. When Mendelssohn revived the Passion music in 1829, it had not been heard for well-nigh a century. The "Wohltemperirte Clavier," now as much known and, in its way, admired as Beethoven's sonatas, was not published till half a century after the composer's death. We are soon about to celebrate the 200th anniversary of the birth of the mighty master, and yet of the treasures which he bequeathed to posterity many are still unpublished. Then passing on to the nineteenth century we call to mind the great contemporary of Beethoven—viz., Franz Schubert. For years some of his finest works were hidden away in a cupboard. It was quite by

chance that Schumann found the great Symphony in C in 1838; and it was after much trouble and research that other treasures were discovered about thirty years later by Sir George Grove. And there is still another name we would mention, that of Hector Berlioz. The revival of his music is, however, an event of such recent occurrence that we need not enter into detail about it. When one hears how masterpieces have thus lain for many a long year unnoticed and unknown, one is disposed to imagine that perhaps hostile time has subdued other geniuses whose works may yet be discovered by some other wanderer amongst the tombs, or by some enthusiastic searcher after hidden treasures. It is not difficult to explain how Bach, Schubert and Berlioz came to suffer neglect. Their aim in writing was not merely to gratify the tastes and fancies of their contemporaries; and so, when they died, they were mourned by the few who appreciated them, and forgotten or ignored by the many who failed to understand them. The performance of the "Passion" music by a comparatively small choral society, and the accidental visit of Schumann to Ferdinand Schubert were of course the immediate causes of the Bach and Schubert revivals—and for this the names of Mendelssohn and Schumann must ever be held in honour—yet we believe that with the spread of musical knowledge and the increased interest in the lives and labours of the great musicians resulting therefrom, the lost treasures would anyhow have been recovered and the composers have had fit, though tardy honours paid to them.

But what about authors and their works being forgotten for ever? To say of any writer who once acquired fame—for of such only are we speaking—that his reputation has vanished never more to return is, no doubt, a serious matter; but surely works which have no depth of thought cannot take root; they grow quickly into favour, but as quickly fade and wither away. We could point to operas, oratorios, symphonies, and sonatas written within the last twenty years which flourished for a time and yet, to all appearances, are dead for evermore; but it will be more discreet, and, at the same time, more profitable, to speak of events which happened, as they say in story books, "a long time ago." Look at the popularity of Hasse's operas in the 18th century, and at the brilliant reception of his "Artaserse" in London. Look at the successes of Dittersdorf and Salieri at Vienna, and think of Gluck, who left the city in disgust at the reception given to his "Orfeo" and "Alceste," and of Mozart, who found in the author of "Tarare" a formidable rival. These men owed success to the fact that they wrote on a level with the epoch in which they lived; their object was to please and amuse. Their operas certainly showed talent, tact, and taste, but possessed no lasting merit; and they have passed away like the men and women who listened to, and applauded them. Does anyone believe in their revival? The very success which they obtained speaks against them. As their authors sowed, so did they reap; they wrote for their day and generation, and posterity takes no notice of works not addressed to it.

Marschner appears to us a composer whose aims and aspirations were not of the highest. Fétis tells us that the successes of Rossini made him resolve to give a free course to melody, and to attach less value to harmonic and contrapuntal complications. And again, that in his opera entitled "Der Holzdieb" he aimed "at a style of music less severe than that of the dramas of the German stage then in vogue, but more vigorous than that of simple operettas." If those statements be true—and we must confess that a study of his best known works leads us to believe them—then, perhaps, we shall not be wrong in

classing Marschner among the composers whose reputation will not increase as years advance. But let us at once say that, as he is one of the moderns, we must form no hasty judgment; and, indeed, we think that if Mr. Carl Rosa or Herr Richter were to produce "Hans Heiling," musicians would be grateful for the opportunity of hearing a work which, at any rate, forms a prominent feature in the period between the death of Weber and the commencement of Wagner's public career at Dresden.

Not having heard Marschner's operas, and knowing only the principal ones from vocal scores, we are, of course, unable to say what effect they produce when given on the stage, and equally difficult would it be for us to say what impression they would now make upon the public. But though orchestration, acting and scenic effects are wanting, we may perhaps venture one or two words about the *libretti* of the "Templer" and "Hans Heiling," about the music with respect to form and character, and about the position which Marschner seems to occupy as an opera writer. After the "Vampyr" had been successfully produced at the Lyceum Theatre in 1829, where it ran for sixty nights, the composer received an invitation to write an opera for Covent Garden. His attention therefore was turned to English literature, and Walter Scott's "Ivanhoe," then in the zenith of its fame, was fixed upon as the ground-work of a libretto. The "Templer und Jüdin" was quickly composed, but the burning of Covent Garden Theatre put an end to the London scheme. Apart from any merits which the music possessed, the popularity of the novel would most probably have ensured, at any rate for a time, the success of Marschner's opera. With respect to this music, its Weberish character has often been the subject of comment. How far Marschner has imitated the composer of "Der Freischütz" in his orchestration, we cannot say; but play almost any page of the opera, and you will trace the influence of the great romanticist. The fact cannot surprise anyone who remembers how Marschner for many years worked with Weber, nay lived, we might almost say, under the same roof. The "Templer" was not an early work, and, therefore, after granting the composer absolution for his close copy of Weber, we naturally look for some sign or manifestation of individuality, yet of that we can find but little trace. There is a certain charm and freshness about most of his melodies, and his harmonies are at times interesting, but we meet with nothing which strikes us, nothing which makes us feel we are in presence of a master mind. And then frequently occurring and monotonous iteration of sections of a phrase, the squareness of form of the various pieces, and the thin style of accompaniment, show that the composer was at times obliged to eke out scanty material; that with him form determined the matter and not matter the form; and that he troubled himself little about the higher function and capabilities of the orchestra. If the "Templer" were now given in London it would be sure to interest musicians who have been taught to think of Marschner as the connecting link between Weber and Wagner, and the simplicity and grace of the music would be likely to appeal to a certain section of the public; but the curiosity of the former would, we imagine, soon be satisfied, and the latter would transfer its affections to the first novelty, whether of equal or even less merit.

"Hans Heiling" is generally spoken of as Marschner's masterpiece. The Bohemian legend of the king of the earth spirits is a curious one. For the love of a fair maiden he renounced his kingdom and power, but, finding the young lady as fickle as she was fair, he appeals to his subjects, asking them to assist him

in his projects of vengeance. A terrible catastrophe however is averted by the queen of the earth spirits persuading her son, *Hans Heiling*, to cease from strife, and return quietly to his kingdom. The story is a sensational one, and the opera, as a *spectacle*, if well put upon the stage, might very probably prove a draw. But not one of the characters in the piece really attracts our interest or excites our sympathy; and we can well understand that Mendelssohn, to use Devrient's words, "could not warm to the subject." The king is neither substance nor shadow, while the other *dramatis personæ* are very ordinary folk: they make love, they dance, they sing hymns, and play at blind man's buff. The music is far more interesting than that of the "Templer"; of its kind, indeed, it is very successful. Great we cannot call it, but its cleverness, charm, and general effectiveness, must be acknowledged. Thus frankly do we record the impressions made upon us by a study of the vocal scores of the "Templer" and "Hans Heiling." Though, as we have said, it is not possible to judge of the exact effect which they would have in performance, yet the music is so simple in character and construction that one can gain a fair idea of the composer's musical powers. If "Hans Heiling" had not the high-sounding title of "Romantic Opera"; if we could forget the lavish praise which has been bestowed on it in certain quarters, then perhaps we should speak of it in different terms and think more highly of it. It was Marschner's misfortune to come between two great men, Weber and Wagner. He possessed neither the originality or soul of the former nor the independence or intellectual power of the latter; and if musicians expect to find in him the connecting link between the two, they will, we think, be disappointed. For what would a "connecting link" in this case mean? Why, something more than a copy of the former, and some foreshadowing, however faint, of the latter. Marschner, it is true, makes use of *Leitmotiv*, but Weber had already done as much.

In reading the "Templer" and "Hans Heiling" one fact particularly strikes us, and that is the intimate acquaintance Wagner had with these operas. Take, for example, the Finale of the second act of the "Templer." Compare it with the first act of "Lohengrin," and some passages in the latter will (though only vaguely) recall some of the former. In the same way passages in "Hans Heiling" remind one of parts of the "Nibelungen." However faint these reminiscences may be, they show that Wagner had not overlooked the works of a musician who at one time seemed destined to be Weber's successor.

One of Marschner's contemporaries has recorded the impressions which his music made upon him. Among the articles contributed by Schumann to the *Neue Zeitschrift für Musik* we find several relating to Marschner's instrumental compositions, and thus get an interesting glimpse of works well-nigh forgotten. Schumann writes about the second grand pianoforte Trio in G minor—Marschner composed seven, all "grand" except the fourth in D (Op. 135)—and in reading his critique one thoroughly understands why that Trio and its companions are no longer heard of. The Trio contains themes of a certain charm and freshness, but they are treated in a weak and at times careless fashion; works of this kind stand no chance by the side of Mendelssohn's chamber compositions with their elegant and finished workmanship, and Schumann's, with their earnest thoughts and interesting developments. The account of another work, the "Klänge aus Osten" is also valuable. These "Klänge," consisting of an overture, solos, and choruses, and illustrating an Eastern love story, were set in a "new form" which met with Schumann's approval, and seem to have suggested the

"Paradise and the Peri." But in his "Theaterbüchlein," in which he wrote down the impressions made on him by certain operas, we find a few lines about Marschner's "Templer und Jüdin" which he heard in 1847. Only a few lines, so we give a translation of them:—

"Thoroughly enjoyed the work. The composition here and there restless, not quite clearly scored; a lot of sprightly melodies. Great dramatic talent; some reminiscences of Weber. A jewel which cannot quite disentangle itself from its rough envelope. Treatment of the voice-parts at times thankless, and covered by the orchestra. Excessive use of trombones.

"The choruses went disgracefully; some of them must produce greater effect. To sum up: after Weber it is the most important opera of modern times."

And then Mendelssohn had something to say about Marschner. The libretto of "Hans Heiling" had originally been offered to him by E. Devrient. But he rejected it. In 1831 he wrote to his friend as follows: "I am uncommonly glad that Marschner is composing 'Heiling.' . . . The fault you justly charge him with—of dependence on Weber—is one to which your poem, in its very nature, tends; but if this circumstance should rouse him to avoid the temptation of being quite so Weberish as heretofore, the opera will have a more natural flow, and become his best."

In the following year we read of Mendelssohn, Taubert, and Devrient and his wife looking over the score of "Heiling." Devrient, in his "Recollections," gives us more of his own remarks than those of Mendelssohn; we gather, however, from one observation which fell from the latter's lips that the music impressed him favourably.

We should like to have concluded with some criticism of Berlioz, but the following extract from a letter to Mr. G. A. Osborne is the only notice of Marschner we have found in his writings. It says but little, yet perhaps as much as Berlioz cared to say: "I was unable to get to know much about the Capellmeister Marschner, for the difficulty he has in expressing himself in French rendered any conversation with him rather troublesome; he is, besides, very busy. At the present moment he is actually one of the first composers of Germany. You appreciate, as we all do, the eminent merit of his scores of the 'Vampyr' and the 'Templer.'"

## THE FUTURE OF OPERA

By H. F. FROST.

IN certain religious circles a time is occasionally set apart for retirement from the world and indulgence in pure and uninterrupted meditation. This practice is known to *devotées* as a retreat, and it is usual to fix it at a period of the year when it will not interfere with the due observance of the fasts and feasts prescribed in the calendar. We appear to have arrived at a stage in our musical progress when it will be possible, if not profitable, to observe, metaphorically, "a retreat." Two or three years ago we were apparently advancing by leaps and bounds; but the effort was too exhausting to last, and some of those who were most eager to lead the way stumbled therein, and are now sadder if not wiser men. It is not intended in the present article to review the whole situation, but to glance briefly at a difficult problem as interesting to art-lovers in other countries as to ourselves. Nor will any attempt be made to solve the problem; that can only be done in a practical way by the appearance of another of those "epoch-making" possessors of genius who arise during times

of transition, when men are crying "lo! here" and "lo! there," and show them a more excellent way. By common consent we have reached a period of doubt and uncertainty in regard to opera, and the question has been asked in all seriousness whether the lyric drama is not an exhausted form of art. More than a decade since an eminent writer\* declared that the popular opera of the day suggested to him "the last ghastly grin of a galvanised corpse"; and about the same time it was said that "opera is dead and M. Offenbach is dancing the *cancon* on its remains." But these were the words of special pleaders zealous chiefly for the furtherance of Wagnerian theories and the cause of the "new art." The new art has now been before the world a sufficient time to permit us to estimate in some degree the power it is likely to exercise for good or evil. So far, the most potent result of the popularisation of Wagner's works has been to paralyse production. Only in France is there anything like a continuance of activity, simply because in that country the precepts and practice of the Bayreuth reformer have scarcely as yet commenced to exercise much influence over composers and the public. For the purpose of the present argument France may therefore be excluded from consideration, though it may be remarked in passing that the most talented Gallic musicians of the day are not producing works of permanent value. The operas of M. Saint-Saëns and M. Massenet are eclectic rather than original, and it is difficult to imagine that they will be often heard beyond their own generation.

In Germany matters have come to a deadlock. Though conservative critics may be loth to fully admit the fact, the influence of Wagner is complete and crushing. In every lyric theatre his works take an enormous lead in the repertory and we look in vain for the appearance of a composer capable of challenging the supremacy of the master. At home things are somewhat different because the decay of Italian opera and the enterprise of a foreign *impresario*—whose labours among us demand the sincerest gratitude—have given encouragement to our most talented young musicians to turn their attention to operatic composition. Let it not be supposed that we undervalue the successes they have already achieved. Compared with the poverty of the past, the improvement in this direction of musical labour is remarkable, and, from the public standpoint, the outcome must be wholly beneficial. The art feeling which has been already sufficiently powerful to counteract the natural tendency to propitiate the bugbear known as popular taste must also be recognised with hearty approval. But if we are to believe our advisers, little or no progress has as yet been made towards the formation of a national school of opera; in other words, young musical England has eagerly assimilated some portions of the revolutionary creed without engrafting thereon any features giving distinctiveness to its own work. If this accusation be true each success achieved can be but evanescent. Already there have been painful and surprising instances of enthusiasm rapidly giving place to indifference; of apparent triumph turning to unmistakable failure. The question now presents itself, whether more tangible results are likely to be gained by completely ignoring Wagnerian methods, or by adopting them with unquestioning acquiescence. The earnest and willing composer can derive no comfort from the utterances of critics on this all important point. If he avails himself of modern doctrines he is told that he is in the wrong path, and that he would be better advised to form his style entirely from older models. Should he adopt this course, he is informed in contemptuous

\* Danreuther, "Richard Wagner," 1873.

tones that he is behind his time, and that before again committing himself to paper he had better devote his energies to the study of the newest developments, of the existence of which he appears to be lamentably ignorant. As it is the object of the present sketch merely to set forth the serious hindrances which lie in the path of the aspirant to fame in operatic composition, we shall not attempt to prescribe the proper course to be followed in the present crisis. But, not to pursue the Mephistophelian philosophy of negation too far, let us pass for a moment to the consideration of a question about which there appears to be much misunderstanding. The influence of the Wagnerian music-drama is so generally potent that it is surprising no composer has as yet utilised the system of *Leitmotiv* as invented by the genius of Bayreuth. No doubt this assertion will strike many with amazement. Nothing is more common than to read concerning a new work that "the composer has adopted the Wagnerian device of leading themes." As a matter of fact, as every musician knows, Wagner no more invented the idea of associating certain musical phrases with the personages or the incidents of a drama than Bach can be said to have invented fugue, or Handel oratorio. The essence of his system is the amazing number of transmutations and modifications to which he subjects his motives, and his novel use of the time-honoured science of counterpoint in the construction of his scores. By submitting it to the processes of augmentation, diminution, or inversion, the meaning and sentiment of a motive may be modified or completely reversed; as also by changing it from duple to triple measure, or from the major to the minor key, and *vice versa*. The scores of "The Nibelung's Ring," "Tristan und Isolde," "Die Meistersinger," and, to a less extent, of "Parsifal," abound in examples of this description, and also of the masterly employment of two, three, and even four themes simultaneously, allotted to instruments of such diverse tone-colour as to enable the attentive listener to detect them all without difficulty. Here, surely, is a wide field for the legitimate successors of those old-world composers who amused themselves by evolving all manner of contrapuntal problems, in which musical expression had absolutely no place. If it should be said that similar negative results would accrue now, the answer would be that Wagner was the greatest master of expression who has ever appeared, his musical contrivances being merely a means to an end. It is not intended here to advocate this new application of musical science to operatic composition; the desire is merely to explode a popular fallacy with regard to *Leitmotiv*, and to indicate one track which no living composer has as yet explored. This, it will be perceived, is a purely musical point. Into the very important questions of appropriate subjects for lyric dramas, the proper relations between poetry and music, the use and abuse of form, &c., it is impossible to enter within the compass of a single article. The controversy is all-important to musical England at the present time, and as each of its several points is worthy of distinct consideration, the present remarks may afford some material for reflection.

WHOEVER is in the habit of perusing the American musical journals must agree with us that, as a rule, they are remarkable for plain speaking. For example, in our own papers devoted to the art we have latterly seen an earnest desire to separate the good teachers from the bad, and to warn persons who employ musical professors against the pretensions of those who are utterly incompetent for the position to which they aspire; but the following description of such teachers, from an American periodical,

strikes us as being somewhat highly coloured:—"Charlatans in their profession, and next door to swindlers in their business relations, they never pay if they can sneak out, and all the scholars they can get are only misguided dupes of impudent ignorance and sheer quackery." The custom of calling a spade a spade, too, is perhaps an honest and commendable one; but when opinions are so freely expressed on all sides, the difficulty, we should imagine, would be to find out which is really the "spade." For example, the editor of a paper, speaking of some false news published in a contemporary, boldly avers that "it would have been very strange if they had told the truth"; and this is what the proprietor of one journal says of the proprietor of another: "The thing that astonishes me is that anybody who knows—knows his utter incompetency both as a writer and as an editor, knows his ingrained laziness and brazen effrontery—could for one moment think that such a poor, miserable journalistic nincompoop could ever make a paper that would appeal to a large circle of readers. If there are such, let them get a copy of the wretched rag he issues once a fortnight, and they will find that the sheet itself carries with it its own damnation more thoroughly than any I can publish of it." As the writers of these paragraphs boast of the immense circulation of the papers in which they appear, we may presume that their readers rather like these little personalities.

THE English translation of "John Bull et Son Ile" will no doubt be extensively read by the inhabitants of the island so cleverly satirised; and certainly since M. Taine's work on English life and manners we have not been shown up so effectually, and, we may even say, with so much truth. Considering, however, that, as a rule, whenever the literary men of our own country speak of music in England they exhibit a lamentable, and in the present day it may be said inexcusable, ignorance of the subject, it can scarcely be expected that a Frenchman should display a greater knowledge either of the state of the art here or of the composers whose works have become our household treasures. "In London," we are informed in the above-mentioned book, "there is not even a cobbler but has a piano in his back parlour"; yet, although every woman performs on this instrument, the author affirms that he has never heard in a private room "a lady or a young girl play well enough to afford pleasure to a serious amateur." Now we cannot say whether the writer of these assertions has sufficiently looked into the houses of cobblers in England to convince himself that they have all "a piano in the back parlour"; and of course his sweeping criticism upon amateur pianists is a matter of opinion. But now let us come to his statement of facts. After telling us that John Bull shows a predilection for the Oratorio, and that he sits in his stall with his eyes closed that he may hear the better, we have the following sentence: "It is true that some of these Oratorios contain splendid passages, and that a great number of them were written by such men as Haydn, Handel, Bach, and Mendelssohn. But it is a rather curious fact that most of them were composed in England by these great masters, perhaps under the influence of the spleen; it is Thames fog set to music." We will not underrate the knowledge of any of our readers by pointing out the absurdity of this statement; but what would be thought of the qualifications of an author to instruct the public who could write such utter nonsense upon any other art than music?

WHATEVER may be said of the effect of Moody and Sankey's hymns upon the people, it must at least be

admitted that nobody is compelled to listen to them. Those who voluntarily enter a building devoted to a special form of religious service cannot reasonably complain of the method of worship adopted, and have a right, therefore, to be tolerant, even if they cannot feel devout. But the privileged disturbers of the public peace known as the "Salvation Army" have now become so aggressive that it is time to enter a protest against their proceedings. As long as they keep their choruses and shoutings to themselves, nobody would wish to interfere with them; but, as a correspondent in one of our provincial contemporaries says, why should a respectable citizen, going quietly with his family to church on Sunday morning, have his ears assailed by a band of these fanatics howling to the coarse accompaniment of a coarse band some sacred text to the tune "Dem Golden Slippers"? If, as is almost universally agreed, the words first heard sung to a certain air are afterwards indissolubly associated with it, what religious feeling can possibly be called up by a music-hall ditty such as the one we have mentioned, the doggerl verses to which were originally designed to raise a laugh in an atmosphere by no means congenial with devotional thoughts? The members of the "Salvation Army" may be perfectly sincere; but even if they make converts of a few persons inside their temples of worship, it is surely bad policy to make enemies of a larger number outside. On this subject we have before spoken somewhat strongly, and are glad to find that others are now following our example. In the interest of pure music, as well as of pure religion, the press should unite to repress demonstrations which have long been a public nuisance, and have now become a public scandal.

IN "Notes on the Cultivation of Choral Music and the Oratorio Society of New York," by H. E. Krehbiel, a volume recently published in the States, the author says that "one hundred and fourteen years ago there was not in all musical Europe a single amateur Choral Society, and only ninety-six years ago was the first public singing society (composed of amateurs) established. What the cultivation of Handel's music in England has done for that country is not to be measured; and the fact that in the manufacturing towns of Great Britain thousands of men and women might be assembled on a day's notice to sing 'The Messiah' without the notes, tells more of the gentleness and refinement of the working-classes in that country than hundreds of learned essays on social science." This warm tribute to the state of musical progress in England is supplemented by the observations of the critic of the work in an American paper, who says, "Here is something which the writer of this review can vouch for, as he has been present at many such meetings, and knows by actual sight that this is so. Miners and workmen of all sorts, who can neither read nor write, are able to take the bass or tenor (and sometimes the alto) part in 'The Messiah,' 'Elijah,' 'Samson,' 'The Creation,' and this with an accuracy of intonation and time (aside from vigour and fervency) that is truly astonishing, considering their general ignorance on other matters. This is a phenomenon, of course, but it has tended to make England especially famous for its choral singing." As both the author and reviewer of this book fully agree in the rapid spread of choral music, we have much pleasure in recording the fact, especially as in this, the 500th number of our journal, we may be pardoned for looking back through a number of years with a feeling of pride at the part we have ever taken in popular musical progress. Our leading article expresses all that we would say both upon our efforts in the past, and our intentions in the future; but we may mention that, gratifying as must be the opinion

we have quoted of an unprejudiced American critic upon the diffusion of the art amongst the masses in England, it is doubly so to the conductors of a journal which, it must be recollected, has for its title not only THE MUSICAL TIMES, but also the SINGING-CLASS CIRCULAR.

#### THE WORCESTER MUSICAL FESTIVAL

(FROM OUR SPECIAL CORRESPONDENT.)

WE have on several occasions directed attention to the principal characteristics of the Three Choir Festivals, the features of which, as distinct from all other important musical gatherings, must ever secure for them a large amount of general, as well as of local interest. The benevolence of the object for which they are given, the sublime effect of the performance of great religious works in a Cathedral, and the opportunities which they afford for drawing together the influential residents of the surrounding neighbourhoods at periodical intervals, are points which cannot be too much insisted upon by all who, like ourselves, uphold these meetings rather for the good they do to art and charity than for any abstract veneration for their age. But however these reasons may lead us to accord our most strenuous support to the Festivals, it must also be impressed upon those who decide on the compositions to be performed, that they must move with the times; and in the present day we demand not only that modern works shall be included in the programmes, but that many which have fallen into comparative neglect shall be restored to that high position from which they have been so long excluded. It is because all these conditions were most satisfactorily fulfilled that we are disposed to regard the Worcester Festival of this year as a model of what these meetings ought to be; for whilst fully recognising the claims of the standard works which have for so many years formed the great attraction at these Festivals, the first morning was devoted to Gounod's now universally acknowledged masterpiece, "The Redemption," Antonin Dvorák's recent success, the "Stabat Mater," was contained in the programme, and a Cantata, "Hero and Leander," written for the occasion by Mr. C. H. Lloyd, and a new Hymn by Dr. Bridge afforded sufficient evidence of the desire to secure novelty.

The Festival commenced, according to the usual custom at Worcester, with a Special Service in the nave of the Cathedral, which was attended by the Mayor and members of the Corporation, who walked from the Guildhall, and joined the procession of clergy inside the building. Prominence was of course given to music, the full Festival band and united choirs lending their aid on the occasion. A setting of the "Hymn to the Creator," by Dr. Bridge, opened the Service, the work being conducted by the composer. The words of the Hymn (which is thrown into the form of a Motett) are a translation, by Mrs. Oliphant, of the "Song of St. Francis," the renowned Apostle of the Middle Ages, and founder of the Franciscan Order. The Motett is written for solo soprano, chorus, and orchestra, and evidences throughout not only the musical skill which might be confidently expected from an artist of Dr. Bridge's acquirements, but a true sympathy with the feeling of the verses, the beauty of which would be destroyed by any undue display of profundity. Opening with a brief instrumental Introduction, in A major, the chorus enters with much boldness on the words "Highest, Omnipotent," to a triplet accompaniment, a theme being carried on in the orchestra, which is afterwards given to the voices in imitative passages. After some good choral writing, a modulation into C introduces a melodious soprano solo—well sung by Mrs. Glover-Eaton—a portion of which is afterwards repeated in chorus. Eloquent phrases are then given to the various departments of the choir, the soprano solo being alternated with the choral parts, in the final movement, "allegro maestoso," soaring above the chorus with brilliant effect, on the words "By Thee the Highest to be crown'd in Heaven," and bringing to a termination a composition, if not striking in original thought, at least remarkable throughout for an artistic simplicity which would have gladdened the heart of the devout and pure-minded author of the verses. Sir Frederick Ouseley's Te Deum and Benedictus, in F, proved that genuine church composers are still in our

midst; for although not based exclusively upon the models of the past, the construction of the movements and the harmonic progressions are thoroughly in sympathy with the feeling of the text throughout. Of the two we prefer the *Te Deum*, passages in which often arrest the attention, not only for their melodious beauty, but for their artistic treatment. The Anthem after the Collects was Mendelssohn's "When Israel out of Egypt came," the clearness of which was somewhat marred by the hurried pace at which the first and last movements were taken, and before the sermon Dr. Croft's "Cry aloud and shout" was given, the hymn "Holy, Holy, Holy," being sung before the Blessing. Tallis's music to the Responses was used, the *Venite* was given to Pelham Humphreys's Chant, and Lawes's Chant, in the same key, C, was chosen for the Psalms of the day. The sermon was preached by the Rev. Canon Knox-Little, from the text Zachariah, chap. ix., v. 17, "For how great is His goodness, how great is His beauty." Unlike most Festival sermons, which are merely impressive addresses upon the power of sacred music on a vast congregation, the preacher delivered to an unusually attentive body of listeners a discourse so evidently the result of mature reflection upon the subject, and so suggestive of a desire to evoke earnest thought in others that we cannot conscientiously dismiss the matter with a few conventional lines of commendation upon his efforts. Considering what was the real "message" of the music to be given during the week, Canon Knox-Little impressed upon his congregation the necessity of answering three questions—"What is its Pathos? What is its Danger? and What is its Power?" We can scarcely disagree with the Preacher when with reference to the first question he tells us that "music thrills the sensuous nature, but, if we will, through sensation, it thrills the soul." Those very words, "if we will," answer the objection advanced in discussing the second question, What is its Danger? "Music may be," he says, "a science of mere sensation. There are your modern apostles of culture, and what do they teach? They teach that man is in an ascending scale, and that he has advanced from point to point, not by that which we Christians call the grace of God, but by art, by culture." A bad man, then, is bad, not in consequence of, but in spite of, the influence of music; and surely art and culture must lead men, by "the grace of God," to receive that inestimable benefit from the study and practice of musical works which is denied to those who, from necessity or choice, remain at the bottom of the "ascending scale." Canon Knox-Little, indeed, is himself a notable example of the effect of culture; but that he is a deeply religious man, and one profoundly impressed with the true "message" of music is beyond question. Passing on to the question What is its Power? he counsels us to ask ourselves why the great musicians have suffered so acutely, though they left us such a heritage of joy. "Suffering and sorrow," he says, "are the ways to life. Suffering and trouble are the sad heritage of genius"; but genius, with an earnest purpose, passes through this ordeal to the fulfilment of its mission. "Dear brothers and sisters," says the Preacher, "don't let us make this Cathedral this week a mere concert-room"; but might he not have added that if they did so they would be acting in direct opposition to the intention of those who composed the undying strains to which they were listening? Musicians are, as a rule, religious men; and, entrusted with a power more eloquent than words, use it with a due sense of its importance in glorifying their faith. If music, in its secular use, can be made to awaken impure or meretricious feelings, it must be by alliance with words which would effect the same object without the aid of music; and although Canon Knox-Little in his sermon fully succeeded in drawing attention to the abuse of the art, we are certain that musicians will sincerely thank him for so eloquently expounding the true use of it.

Monday was devoted to rehearsals, and on Tuesday morning the Mayor gave a breakfast, at which a large number of notabilities were invited—unfortunately, however, not including the distinguished artistic guest, Dvorák—and the first performance took place at 11.30 in the Cathedral, "The Redemption" occupying the position in the programmes so long assigned to Mendelssohn's "Elijah." The readers of our journal will require in this

place no critical analysis of a work so well known as "The Redemption." The opinions expressed by us on its production at Birmingham have been fully justified by its constantly increasing success; and the fact of the sale of tickets for the morning of its performance being greater than that of any other day during the week is a sufficient proof of the confidence felt in its attractive qualities by those who framed the programmes. But although, as we have said, criticism on the merits and characteristics of Gounod's great Sacred Trilogy is now uncalled for, we cannot be silent on the sublime effect of the work upon a congregation assembled in a building consecrated to the teachings which it is the object of the music to intensify. In the first place, it must be said that the same four vocalists who sang the solo parts at Birmingham—Madame Albani, Madame Patey, Mr. E. Lloyd, and Mr. Santley—appeared on the occasion, and that the purely devotional music assigned to these artists made the deepest impression upon the listeners, many of whom no doubt heard it for the first time. The exquisite singing of Madame Albani, who has made the important soprano solos in the work almost her own, produced a flutter of excitement which seemed with difficulty restrained within reverential limits; the rendering of the pathetic solos allotted to Madame Patey, of those for the *Saviour* to Mr. Santley, and of those for the Tenor Narrator to Mr. E. Lloyd, being equally impressive. A good word must also be given to Mrs. Hutchinson for her refined interpretation of the soprano music which fell to her share; but Mr. Breton was slightly over-weighted in the bass narrative recitatives, and the singing of Messrs. Millward and B. Newth, as the two thieves, was hardly in harmony with the tone-picture so truthfully and vividly conceived by the composer. The choruses produced an overpowering sensation, especially the grand choral and orchestral piece "Unfold, ye portals everlasting," the impressive Calvary music, and the Hymn of the Apostles; but we cannot speak with unqualified praise of the chorus singing, which occasionally was wanting in decision. Throughout the Oratorio the orchestra was everything that could be desired, the gorgeous instrumental effects, as well as the more delicate tints of colour, being realised with a fidelity which would have delighted the composer himself; and great credit is due to Mr. Done, whose conducting evidenced an earnest desire to show his admiration of the work.

The secular Concert in the evening was given for the first time at the Public Hall, where a fine organ, by Nicholson, having been recently erected, it was hoped by many that some innovation upon the conventional programmes at these Festivals would be attempted by the introduction of at least one of the organ works of the great writers for that instrument. No such reform, however, was carried out, and the Concert on Tuesday evening commenced with Weber's Overture to "Der Freischütz," which, although excellently played, was evidently regarded by the numerous late-comers as a mere orchestral voluntary during the process of seating the audience. Some attractive vocal pieces—amongst which may be mentioned Berlioz's "Absence," from "Les Nuits d'Été," charmingly sung by Mrs. Hutchinson, and Mr. E. Lloyd's magnificent rendering of a Recitative and Aria from Halévy's "La Juive"—were followed by Mr. C. H. Lloyd's Cantata, "Hero and Leander," written expressly for the Festival. The story selected by Mr. Lloyd for musical treatment is, of course, sufficiently well known; but Mr. F. E. Weatherly's libretto compresses it so skilfully that the "Argument" should be quoted as it appears in the book: "To keep the Feast of Adonis the people from Abydos cross the Hellespont to Sestos, where dwells *Hero*, priestess of Venus, in a lonely tower. With them sails *Leander*, who, seeing *Hero* as she presides over the Festival, loves her. After the Festival, he tells his love, and *Hero's* heart is won; but not without fear, for she has broken her religious vows. Then they part, she to her tower, he to Abydos. But a torch will shine each night, and he will swim the strait to come to her. One night, in winter, he is drowned, and *Hero*, in her misery, throws herself from her tower, and dies by the drowned body of her lover." Mr. Lloyd may congratulate himself upon having secured the co-operation of one who, in the performance of his task, has not contented himself with writing "singable" verse, but



# To the Spring Wind.

Words by EDWIN WAUGH.

A FOUR-PART SONG.

Composed by EDWARD HECHT.  
(Op. 28, No. 1.)

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Andante tranquillo.*

**SOPRANO.** Sweet min - strel of the

**ALTO.** Sweet min - strel of the

**TENOR.** Sweet min - strel of the scent - ed spring, sweet min - strel of the

**BASS.** Sweet min - strel of the scent - ed spring, Ten . . thou - sand

**PIANO.\*** *Andante tranquillo.*

$\text{♩} = 72.$

scent - ed spring, Ten thou - sand sil - ver bells To welcome thee are all a - swing, . . Up -

scent - ed spring, Ten thou - sand sil - ver bells are all a -

scent - ed spring, Ten thou - sand sil - ver bells are all a -

sil - ver bells To wel - come thee are all a -

on the dew - y . . fells, the dew - - y fells. . . To

swing . . Up - on the dew - - y, dew - y fells. To

- swing Up - on the dew - - y fells. . . To

- swing Up - on the dew - y . . fells, . . up - on the dew - y fells. To

sing with thee I should be fain, Thou harp - er blithe and free! But love has bound me  
 sing with thee I should be fain, Thou harp - er blithe and free! But love has bound me  
 sing with thee I should be fain, Thou harp - er blithe and free! But love has bound me  
 sing with thee I should be fain, Thou harp - er blithe and free! but love has bound me

with . . a chain, . . . That wrings the heart, the heart of  
 with a chain, That wrings . . the heart, the heart of  
 with . . a chain, . . That wrings . . the heart, the heart of  
 with a chain, . . . . . That wrings the heart of

me, the heart, the heart . . . of me. . . of me. . . of me. . . of me.  
 me, the heart, the heart . . . of me. . . of me. . . of me. . . of me.  
 me, the heart, the heart . . . of me, . . of me. . . of me. . . of me.  
 me, the heart, the heart . . . . . of me. . . of me. . . of me. . . of me.

O hast - en to my love and tell . . . her,  
 O hast - en to my love and tell her,  
 O hast - en to my love and tell, O hast - en to my love and tell her,  
 O hast - en to my love and tell her . . . How she makes me

Tell her how she makes me pine, And ask her if she thinks it well . . . To  
 Tell how she makes me pine, And ask . . . her  
 Tell how she makes me pine, And ask her  
 pine, And ask her if . . . she thinks it

slight a heart like mine, a heart like mine. . . . For  
 if . . . she thinks it well To slight my heart. For  
 if she thinks To slight my heart. . . . For  
 well To slight a heart like mine, to slight a heart like mine. For

if my suit her scorn doth move, It shall no lon-ger be, . . . Al-though I know she's  
 if my suit her scorn doth move, It shall no lon-ger be, . . . Al-though I know she's  
 if my suit her scorn doth move, It shall no lon-ger be, . . . Al-though I know she's  
 if my suit her scorn doth move, It shall no lon-ger be, . . . Al-though I know she's

*f* *fz* *dim.* *p*

made for love, . . . And I, I wish that she . . . loved  
 made for love, And I, . . . I wish that she loved  
 made for love, . . . And I, . . . I wish that she loved  
 made for love, . . . And I wish she loved

*cres.* *dim.* *p*

me, that she, that she . . . loved me . . .  
 me, that she, that she . . . loved me . . .  
 me, that she, that she . . . loved me, . . . loved me . . .  
 me, that she, that she . . . loved me . . .

*pp*

aimed at suggesting, by poetical thought, a sympathetic poetical setting of the text; and though in some parts we might certainly desire that the theme should be more fully developed, the salient points are brought out with sufficient clearness to preserve the necessary continuity of the narrative. The Cantata is divided into two parts, with an Epilogue. The first part, "The Feast of Adonis," commences with an orchestral Introduction and Chorus of People from Abydos. The purely instrumental portion of this movement, in E major, is charmingly fresh and melodious, the flowing 9-8 rhythm being admirably adapted for the themes, accompanied with semi-quavers, in arpeggio, which precede the entry of the chorus, a melody being skilfully carried on with the cellos and bassoons as an independent part. At the change into G major, a pedal upon the key-note, and afterwards upon the dominant, leads to a modulation into C, on the words "Hear us, O Venus, ocean-born," this appealing phrase, accompanied with triplets, being extremely expressive. The return to the original key brings the chorus to a conclusion with much effect. The Processional March, which accompanies the worshippers to the Temple, has a well-marked subject in F sharp minor, a distinctively appropriate character being given to it by the adherence to the minor seventh of the scale. This March is carried on during *Leander's* solo, in which he avows his love for *Hero*, and forms, indeed, a most attractive movement, the use of the chord, technically called the German sixth, here, and afterwards when the death of *Leander* is alluded to, being a point of much interest. No. 3—the words of which are said to be an abbreviated paraphrase of Bion's version of the Hymn actually sung at the Feast of Adonis—begins with a striking instrumental figure in A minor, with, as in the previous number, the unraised seventh of the scale, the solo of *Hero*, interspersed with choral passages, being exceedingly dramatic. After an effective change into the tonic major, the worshippers fall on their knees and sing an unaccompanied hymn, the theme of which has previously appeared as an inner part in the Processional March. The whole of this movement evidences not only much true and sympathetic musical feeling, but shows that the composer has so well thought out his subject as to work throughout with an earnest and defined purpose. The love duet which follows, between *Hero* and *Leander*, if scarcely as spontaneous as the choral portions of the Cantata, contains some charming vocal passages, and is so gracefully and delicately accompanied as materially to aid the efforts of the singers. "The Return to Abydos," concluding the first part, is a choral piece with a solo for *Leander*, the many reminiscences which occur, both of the orchestral introduction and the opening chorus, tending to establish a link between the several movements which effectually sustains the musical interest. The second part opens with an impassioned solo for *Leander*, commencing in B minor, the agitated instrumental Introduction and accompaniment to which has many excellent points. Orchestral storms are dangerous subjects for young composers to handle; but, on the whole, Mr. Lloyd has been fairly successful, and by legitimate means, his score never being defaced by those violent, spasmodic efforts which belong rather to noise than to music. *Hero's* scena, "Oh love, why tarriest thou?" which follows, although, like other movements, somewhat too brief, well expresses the varied emotions of the situation, her address to the relentless sea, and final resignation to death being worthy of warm commendation. The Epilogue, commencing with an appropriately pathetic phrase, in E minor, "Weep for the lovers," and changing to the tonic major on the words "Weep no more," forms a fitting choral commentary upon the tragical end of the narrative, the few bars of symphony effectively dying off with the opening theme of the orchestral Introduction to the Cantata. Although our impression of Mr. Lloyd's work has been recorded in detail we must now supplement our remarks by the expression of a highly favourable opinion upon its merits as a whole; indeed we may conscientiously say that the promise of a brilliant future for the composer is so decidedly shown in this, his first important essay, that there can be little doubt of his success in a composition of greater pretension, especially as we feel certain that he will accept the success he has achieved at its true value, and work as hard

in the future as he has convinced us that he has done in the past. It need scarcely be said that the singing of Miss A. Williams and Mr. Santley in the principal parts was of the highest order—indeed, Mr. Lloyd was singularly fortunate in having enlisted such exceptional talent in his cause—and, as a rule, the choral portions were well rendered. More rehearsal, however, was absolutely necessary to secure that dramatic colouring which can hardly be obtained whilst the music is unfamiliar to the choristers; but such result can scarcely be expected at Festival time, and we must look forward to another hearing of the work before it can be truthfully said that we have fully realised its beauties. Mr. Lloyd, who conducted the Cantata, was most cordially received, and retired from the orchestra amidst the warmest demonstrations of applause. The principal items of interest in the second part of the Concert were the superb playing of Mr. Carrodo, in the first movement of Beethoven's Violin Concerto, with Molique's difficult cadence; the excellent singing of the popular quartet "Un di, se ben rammentomi," from "Rigoletto," by Mrs. Hutchinson, Madame Enriquez, Mr. E. Lloyd, and Mr. Santley; and the refined rendering by the band of the "Danse des Sylphes," from Berlioz's "Faust," which was enthusiastically redemanded.

The performance on Wednesday morning commenced with Cherubini's Mass in D minor, respecting which there is little to say, save that, like "The Redemption," the effect of the work is materially enhanced by its presentation in a Cathedral. Mr. Done has a right to feel proud of the triumphant success of the composition at the last Worcester Festival, and we feel quite certain that its repetition was cordially welcomed by all who heard it on the former occasion, and that those who listened to it for the first time would carry away with them a lasting impression of its wondrous power. We can scarcely affirm that the fugal movements of the Mass were sung with that perfection which characterised the former performance throughout; but many of the choruses were well rendered, and an especial word of praise must be given for the due observance of those gradations of tone without which such contrapuntal music sounds somewhat hard and unsympathetic with the text. The principal parts were assigned to Madame Albani, Mrs. Hutchinson, Madame Enriquez, Messrs. B. Newth, Dyson, and Brereton, all of whom sang with an evident appreciation of the devotional character of the music with which they were entrusted, the "Benedictus," especially, being excellently rendered. Handel's Overture to "Esther" opened the second part of the programme, after which Bach's Cantata for Whitsuntide, "God so loved the world," was given. Of course, a great attraction in this work is the song for soprano, "My heart ever trusting," finely sung by Madame Albani (who, however, somewhat offended Bach worshippers by her alteration of the final cadence), but the two choral movements are excellent specimens of the highest form of fugal writing, especially the latter, "On Him believing," which was most satisfactorily given. The bass solo, "On my behalf," was well sung by Mr. Brereton, but the air is somewhat dry, and the song gives but little opportunity for the vocalist to enlist the sympathies of his auditors. No work offering more decided contrast of style could have been selected to follow Bach's Cantata than Spohr's "Christian's Prayer," which was throughout faultlessly sung. The beauty of the melodies, and the rich harmony with which they are clothed, although perhaps scarcely in tone with the religious nature of the subject, cannot fail to produce a powerful effect upon the hearers, and the composition was listened to with the most earnest attention. The principal soprano part was sung by Mrs. Hutchinson, whose artistic and sympathetic voice and style were so fully evidenced in the whole of the music allotted to her during the Festival as to win the good opinion of all competent judges. Praise, too, must be given to the other solo vocalists—Madame Enriquez, Mr. B. Newth, and Mr. Brereton—all of whom gave the music with commendable care and intelligence. Schubert's "Song of Miriam," which concluded the morning's performance, gave Miss A. Williams an opportunity of displaying her well-trained voice and method in the important solo portions, the Choir singing with uniform steadiness and precision throughout.



The performance of Mendelssohn's "Elijah" in the evening attracted a large congregation to the Cathedral. The principal soprano parts in this work were divided between Miss A. Williams and Madame Albani—the former giving the whole of the music for the *Widow*, and the latter the air "Hear ye, Israel," which, if somewhat demonstrative, was brilliantly rendered—those for contralto between Madame Patey and Madame Enriquez, Mr. E. Lloyd was the tenor, and Mr. Santley sustained the part of the *Prophet*; the excellent singing of Mrs. Hutchinson in the trio "Lift thine eyes"—in association with Madame Albani and Madame Patey—being the only point needing mention where every other artist has been so long identified with the music. All the choruses were well sung, "Thanks be to God" and "He watching over Israel" being especially effective.

Thursday was one of the most important mornings of the Festival, for the Cathedral performance commenced with Dvorák's "Stabat Mater"—one of the greatest compositions of modern times—and also introduced the celebrated Bohemian composer himself as Conductor of the work. Such a masterpiece of construction, of melodious beauty and artistic treatment, must, wherever heard, thoroughly win its way to a perfect recognition of its abstract musical claims; but its devotional eloquence, its power of intensifying the feeling suggested by the text, can only be appreciated amidst those surroundings in harmony with its sacred character; and again, therefore—at the risk of undue reiteration—do we say that the Three Choir Festivals offer to composers the only opportunity of placing their grand tone-pictures in a fitting temple for worship as well as praise. We have so many faded imitations of the style of great musicians, past and present, constantly presented to us for judgment, that it is quite refreshing to listen to a work so thoroughly individual in conception as this "Stabat Mater." We do not say that Dvorák shows a want of reverence for all the creations of genius which have brought music to its present high position—on the contrary, he evidences an intimate acquaintance with all that is good in the compositions of his predecessors—but he slavishly follows no model, and dares to think for himself with a boldness which would be dangerous in one less gifted. A striking point in this work is the manner in which he develops a subject, and this never to weariness, but with a skill which creates the utmost interest in an attentive listener; and although these themes are, as a rule, remarkable for simplicity, they have always a sufficiently attractive character to ensure their welcome on repetition. It need scarcely be said that, under the direction of the composer, the work was exceptionally well rendered, the most delicate shades of expression, both in the choral and instrumental parts, being accurately observed. We find it difficult to select any choruses for commendation where all were given with such precision, but the opening "Stabat Mater Dolorosa," alternated with solo quartet, the impressive "Eia Mater," and the lovely pastoral movement "Tui Nati," might be cited as models of devotional choral singing, the obviously suppressed emotion of the listeners bearing the highest testimony both to the power of the music and the excellence of its interpretation. The principal vocalists—Madame Albani, Madame Patey, Mr. E. Lloyd, and Mr. Santley—exerted themselves to the utmost to do full justice to the composer's intentions, and the result, with such artists, may be readily imagined, Madame Patey, in the fine solo, "Inflamatus," and Mr. Lloyd, in the flowing and melodious "Fac me vere," with chorus, throwing an indescribable charm around these movements by their refined vocalisation, the quartet "Quis est Homo," being also worthy of the warmest praise. The composer must indeed have felt a pardonable pride at the high appreciation of his work; for although any audible demonstrations were forbidden by the sanctity of the building, it was easy to perceive how eloquently his music had spoken to the hearts of the vast congregation assembled, and how generally it was tacitly acknowledged that a really great composer had arisen in our midst. It remains only to record that the morning's performance concluded with the first part of Mendelssohn's "St. Paul," that the principal vocalists were Miss A. Williams, Madame Patey, Mr. E. Lloyd, and Mr. Santley, assisted in the subordinate passages by Messrs. Millward and Brereton, and that the choruses

were sung with as much freshness as if the Festival had but just commenced.

At the secular Concert in the evening, an opportunity was afforded of personally testifying the opinion of the Worcester public upon the decisive success of Dvorák, his Symphony in D, under his own conductorship, forming one of the principal items in the programme. On his entry into the orchestra, the applause was so overwhelming that it was many minutes before he was allowed to give the signal for commencing; a similar demonstration followed the end of each movement, and at the conclusion of the work he received such an ovation as we trust will convince him that English people are ever ready to recognise, and give a welcome to, the highest representative men in art, whatever may be the country of their birth. Of the Symphony, which has already been heard at the Crystal Palace and at a Philharmonic Society's Concert, we need not speak; but something must be said of the excellent manner in which it was rendered by a band, shorn of some of its strength by the exigencies of space. No doubt the presence of the composer acted like magic upon the performers, for certainly the delicious slow movement, the Scherzo—the Slavonic character of which has the advantage of being spontaneous and real—and the final "Allegro con brio" received an interpretation which produced an electrical effect upon the audience, and must have afforded the highest gratification to the composer. The evening's programme commenced with Mozart's Overture to "Die Zauberflöte," and the selection included a highly interesting feature—extracts from the second act of Gluck's "Orfeo"—the solos in which were finely sung by Madame Patey and Mrs. Hutchinson; a melodious part-song, "If slumber," by Dr. L. Colborne, effectively rendered by the Worcester Philharmonic Society; and vocal music by Miss A. Williams, Mrs. Hutchinson, Mr. B. Newth, Mr. Santley and Mr. Brereton. As at the secular Concert on Tuesday evening, the first part was conducted by Mr. Done and the second by Mr. C. L. Williams.

The Festival was brought to a termination on Friday by a performance of the "Messiah" in the morning at the Cathedral, the principal vocalists being Madame Albani, Miss A. Williams, Madame Patey, Madame Enriquez, Mr. E. Lloyd, Mr. Santley, and Mr. Brereton—and a full Choral Service in the evening, the music in which included the Overture to the second part of Spohr's "Last Judgment," Attwood's Cantata *Domino and Deus Misereatur*, Purcell's anthem, "O sing unto the Lord," and the "Hallelujah" Chorus from Beethoven's "Mount of Olives."

Apart from the satisfactory artistic and pecuniary results of this Festival, we cannot close our notice without alluding to the reforms which have gradually been carried out, and the effect of which has removed every possible objection to these important meetings. We remember the time when a large number of the visitors to the Cathedral, feeling that they had come to a Concert, and consequently disregarding the nature of the building in which it took place, would complacently lunch during the interval, and sometimes during the performance, even occasionally hanging their hats upon the recumbent figures on the tombs within their reach, and adopting a manner which seemed to show that they had come out for a holiday and were resolved to enjoy themselves. The solemn adjuration of Canon Knox-Little to his congregation on Sunday seems, however, now almost unnecessary, for a due sense of that decorum of behaviour in consonance with the occasion, and a higher appreciation we hope and believe of the real purpose of sacred music, has transformed the audience into a congregation, and we unhesitatingly affirm that, crowded as was the Cathedral during the Festival week, no more attentive or devout body of listeners at each performance ever assembled within the walls of a religious edifice. Much has also been said upon the character of the music usually given at the secular Concerts, the programmes, indeed, offering so violent a contrast to the grand compositions presented in the Cathedral as utterly to destroy the artistic tone of the Festival. This has now been altered, for on the present occasion all the works have been of a high class, and not only have "Royalty" songs been excluded from the selections, but not one vocal piece has been sung with a pianoforte accompaniment, although Mr. C. L. Williams



was announced to preside at the instrument. The Festival, then, has not only achieved success, but has fully deserved it; and we sincerely congratulate all who contributed to this result—Mr. Done by his careful, though undemonstrative, conducting; Dr. Colborne, Messrs. C. L. Williams and Hugh Blair by their judicious aid at the organ; the Stewards who officiated at the Cathedral by their attention to the placing of the auditors; and the Rev. Canon Cately by his uniform and unremitting courtesy in all the business arrangements, for which we here take the opportunity of returning our warmest thanks.

The total amount received at the doors on behalf of the Charity for which the Festival is given was £1,066 *rs.* 4*d.*, being £40 over that of the Worcester Festival of 1881. Some additional donations, however, are often dropping in, so that the fund may still be benefited beyond the sum already received. The accounts of receipts and expenses—that is, sale of tickets and payments to artists, &c.—have not yet been made up.

### MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE musical outlook for the coming season in Bristol is somewhat richer in interest than usual, and includes the intended performance of many works new to the city. We are especially looking forward to the enjoyment of nine Monday Popular Concerts, instead of the six of last season; and also to the fact that for the first five, which are to be given before Christmas, the band will be considerably augmented. There is some notion of a performance of Beethoven's Choral Symphony towards the close of the season, an idea which we sincerely hope may be carried out. Surely we may reasonably expect that this year the firm establishment of these excellent Concerts will be assured. More subscribers are yet needed to secure the expenses being cleared, and though the accounts of last season, as shown by the Society's report lately issued, are not unsatisfactory, yet it should be remembered that were Mr. Riseley's services as conductor otherwise than voluntary a deficit would have been exhibited. The first Concert is announced for the 6th inst.

There is, however, one feature in the prospect before us next season which is very depressing—that is, the non-continuance of the Classical Chamber Concerts which have for several years past been such a treat to the lovers of music of that description. It could not, of course, be expected that Mr. and Mrs. Pomeroy could carry on the Concerts with the meagre support which Bristol and Clifton accorded to them, and therefore they are now, we fear, finally dropped.

The chief works now under rehearsal by the Festival Choir are Dvorák's "Stabat Mater," Brahms's "Triumphlied" and Haydn's "Creation," which are to be performed at two Concerts to be given at the end of the month, or in the beginning of November, when efficient soloists and Mr. Charles Hallé's band will be engaged.

A grand Concert is announced to be given at Colston Hall, on the 24th inst., by Mr. George Buckland, who has engaged the following celebrated artists:—Madame Valleria, Miss Ella Lemmens, Madame Enriquez, Mr. Joseph Maas, Mr. Barrington Foote, Mr. Harvey Löhr, Mdlle. Anna Lang, and Signor Bottesini.

A very fair performance of Rossini's "Stabat Mater" was given at Colston Hall, on Saturday, the 20th ult., by the Bristol Musical Association; the principals were Madame Billinie Porter, Miss F. Armstrong, Mr. E. T. Morgan, and Mr. Montague Worlock. Mr. George Riseley presided at the grand organ, and Mr. Gordon, as usual, filled the post of conductor.

Mr. F. N. Löhr is busy at Plymouth preparing the Vocal Association for a second performance of Gounod's "Redemption," which was such a success last year. This will be followed at Christmas by "The Messiah," and there will be a third Concert later in the season, the programme of which has not yet been decided upon, but it will probably include some new work of interest.

The first of the Exeter "People's Concerts" was given early last month. These are Concerts of popular music at cheap rates.

Mr. Farley Sinkins announces three Subscription days, with two Concerts on each, during the coming season, the first of which will be the 23rd inst., for which date the same distinguished band of artists has been secured that we have already enumerated as engaged to perform at Bristol on the 24th inst.

The Victoria Hall Organ Recitals began on Saturday, the 20th ult., and will be continued as usual during the winter.

The Exeter Branch of the Western Counties Musical Association will give Cummings's "Fairy Ring" and Hatton's "Robin Hood" in November, and later in the season the Association itself promises Handel's "Alexander's Feast" and an Organ Concerto, Mendelssohn's "First Walpurgis Night," and Gade's "Psyche."

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE arrangements for the scheme of Choral and Orchestral Concerts are as follows: The season will be ten weeks in duration, commencing Monday, December 8, and terminating Saturday, February 14, 1885, during which period it is intended to give thirteen Subscription Concerts—five choral and eight orchestral. The choral works will be (1) Mendelssohn's "Elijah," on December 16; (2) Handel's "Messiah" on the morning of January 1, 1885; (3) "Messe des Morts" (Berlioz), on January 22; (4) Handel's "Israel in Egypt," on February 10; and (5) selections from the works of Handel on February 12, this last Concert being in commemoration of the bi-centenary of Handel's birth. The Orchestral Subscription Concerts will take place on successive Tuesday evenings from December 9 to the close of the Concerts, with almost unbroken regularity, and the usual popular Concerts will be held every Saturday evening during the season. The following artists have been already engaged: sopranos, Madame Valleria, Miss Thudichum, Miss Minnie Hauk, Miss Annie Marriott, and Miss Clara Samuell; contraltos, Madame Patey, Miss Marian McKenzie, Miss Alexandra Ehrenberg, and Madame Trebelli; tenors, Mr. Edward Lloyd, Mr. Joseph Maas, and Mr. Charles Chilly; basses, Mr. W. Ludwig and Mr. W. H. Brereton; violinists, M. Marsick, Miss Anna Harkness, Herr Robert Heckmann (from Cologne); Pianists, Herr Franz Rummel (from Berlin), Professor H. Barth (from the School of Music, Berlin), and Madame Essipoff. Other engagements are pending. The orchestra will number seventy-six performers, as last season, with Herr Heckmann as *chef d'attaque*, and Mr. Manns, as I mentioned lately, will again be the Conductor.

The orchestral programmes are only in course of consideration, but I learn that Mr. Cowen's Cambrian Symphony will be performed. It is to be hoped that Brahms's latest Symphony, No. 3, will also be given. Chamber music is comparatively seldom heard in Glasgow, but the appointment of Herr Heckmann to the principal violin desk, together with the engagement of three members of his Cologne quartet party in the orchestra, will give an opportunity, which I trust will not be passed over, of including some chamber pieces in the programmes, which will doubtless be a welcome feature to not a few.

In connection with the operations of the Executive Committee of these Concerts, I may mention that in addition to the standing arrangement with the Edinburgh Choral Union for the engagement of the orchestra, it has been also secured for three Concerts in Paisley, two of them instrumental and one choral, Gadsby's "Lord of the Isles" being the work to be performed. There will also be two Concerts at Ayr with the band, at one of which will be given "The Creation," with Mr. McNabb as Conductor; also at Dundee, choral, and at Aberdeen, orchestral, a Concert each.

The Hillhead Musical Association, one of the oldest Societies in Glasgow of a semi-private character, though none of them are very venerable in age, will, during the first half of the session, practise Mendelssohn's "Loreley" and Sullivan's "On Shore and Sea." Mr. W. T. Hoeck, under whose instruction the Society has not fallen behind, to say the least, will be the Conductor as before. Signor Zaverlat, now in Woolwich, held the post for some years.

The Uddington Musical Society, which enjoys the valuable training of Mr. James Allan, Conductor of the Glasgow Select Choir, is to take up Romberg's "Lay of the Bell," which it will doubtless produce in due time with the same great attention to expression that marked the rendering of Cowen's "Rose Maiden" at the last Concert.

At Rutherglen, in the same "air," to use a Scotch word, the Choral Society, conducted by Mr. W. Macintyre, will study Gadsby's "Lord of the Isles."

The Choir of Queen's Park United Presbyterian Church will practise Sullivan's "Festival Te Deum," Mr. Hoeck, Organist of the church, being the Conductor.

Arrangements have been made for a short series of Monday Evening Organ Recitals in St. Andrew's Hall; the first of which was announced to take place on the 29th ult., by Mr. Best, of Liverpool. Some of the leading choirs and choral societies of the city are engaged to sing part-music between the organ performances, and thus lend variety to the entertainment. Mr. Taggart's male-voice choir was announced in connection with Mr. Best's Recital, and Dr. Spark, of Leeds, and other well-known organists will take part in the series. It is well known that the very fine suite of rooms in our west end, known as St. Andrew's Halls, has not been a paying affair to the citizens to whom we are indebted for the building. The time must come, however, when the halls will be self-supporting, but they should long ago have been taken over by the Town Council, our City Hall being a somewhat dingy and shabby building, with surroundings of the most unpleasant nature. The organ of the City Hall, too, to which an organistship is attached, is a miserable instrument. If Glasgow had depended on municipal encouragement of music, the art here would indeed have been in a low condition.

A male voice Choral Society has been started in connection with the 3rd Lanarkshire Rifle Volunteers, being rather a revival of one which had been allowed to die. Some appropriate musical pieces will be studied, but such compositions as Callcott's "Queen of the Valley" will very probably be practised, there being ample musical talent among our Glasgow Volunteers.

An Amateur Orchestral Society has been formed in the southern suburb of Crosshill. It is to be trained by Signor A. Gabriele, who has had considerable orchestral experience, and under whom it is hoped the Society will make a name for itself.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE winter series of Choral and Orchestral Concerts, now for some years established through co-operation with the Glasgow Choral Union, will be resumed for the season on December 10. Eleven Concerts in all will be given, eight of them orchestral and three choral. The choral works are Schumann's "Paradise and the Peri" (December 15) and Mendelssohn's "St. Paul" (January 12, 1885). For the former, Madame Valleria, Miss Alexandra Ehrenberg, and Messrs. C. Chilly and W. Ludwig have been engaged; and for the latter, Misses Clara Samuell and Hope Glenn and Messrs. Henry Guy and Barrington Foote. A miscellaneous selection from Handel's works will be given on February 9, on the occasion of the bi-centenary of the great Saxon's birth, with Miss Annie Marriott, Madame Patey, and Mr. E. Lloyd as vocal soloists. Mr. Manns will, as before, conduct the Orchestral Concerts, and Mr. Collinson the choral performances. The solo pianists at the former are likely to be Miss Marie Krebs, Madame Essipoff, Herr Barth, and M. Fritz Blumer; while M. Marsick and Herr Heckmann, who is to be the *chef d'attaque* this year, will be among the violin soloists. It was in contemplation at one time to have produced Mr. A. C. Mackenzie's new Oratorio "The Rose of Sharon," but the idea has had to be abandoned.

The Choral Union has begun its practices, and made very fair progress with its share of the work of the season. Considerable improvement is perceptible in the musical tone of the Society this year, while there is a sensible addition of general culture, which cannot but have a marked effect on the taste of the singing. In-

deed, to speak plainly, there has been for some years an appreciable want of refinement in the Edinburgh Choral Union, the result being that the Society did not take by any means the position it might have held with more care in these matters. Mr. T. H. Collinson, the new Conductor, is an excellent acquisition to the Society, alike by reason of his musical ability and his gentlemanly and courteous bearing, and under his charge progress of the highest character is confidently looked for. The action of the proprietors of the Music Hall, by the way, in restricting the number of sittings, with the view of a wider separation of classes of seats, is likely to have a prejudicial effect on the financial returns, though it is to be hoped better counsels will prevail. The hall is not a large one, and is far from being well-planned or sensibly appointed.

The Choral Society in connection with St. Giles's Cathedral will give a performance of the "Messiah" and the "Creation," Mr. J. O. Sinclair being the Conductor.

Mr. John Kirkhope's Private Choir is practising Barmby's Cantata "The Lord is King."

Mr. Waddel's Choir is studying Bach's "St. Matthew Passion." Mr. Waddel's Chamber Concerts this year are to be held in the evening. The first Concert will take place on the 13th inst.

### MUSIC AT THE TURIN EXHIBITION.

No. II.

INTERRUPTED only by the excessive heat of the summer months, the orchestral Concerts at the Turin Exhibition have taken place, and still continue, every Sunday. Fifteen have already been given by the excellent orchestra of the Teatro Regio of Turin, under the direction of Faccio, the programmes being always varied and interesting. Other orchestras from our principal musical cities have been called in from time to time to strengthen our own symphonic power and capacity. In July, for instance, was heard the Bologna orchestra, led by the eminent artist and composer, Luigi Mancinelli. Formed by a phalanx of talented musicians, this orchestra obtained nearly as much success as Martucci's Neapolitan did in May. Mancinelli is now one of the musicians on whom Italy reckons most. He has proved himself the worthy successor to the celebrated and never to be forgotten Angelo Mariani, whose post he now fills at Bologna, and to him we owe the best interpretations of Wagner's music, of which he is a warm admirer. As a composer, he holds a high place; his overtures and intermezzi for the tragedies of "Cleopatra" and "Messalina" are compositions which reveal an original and lively talent. He has also distinguished himself in the writing of church music, being chapel master at St. Petronio, for which he has written a "Missa Solemnis," and he has now ready a romantic opera called "Isora di Provenza," which will be given in October at Bologna with a good company of singers. Amongst the pieces which had most success at Turin may be mentioned his own compositions; a symphony by Beethoven; some fragments by Wagner; and the "Saul" overture, by Bazzini, director of the Milan Conservatoire, this last being repeated to satisfy the enthusiastic calls of the public. A much appreciated curiosity, which had also to be repeated, was "Vieux-temps's Polonaise" for violin solo, which Mancinelli made all his first violins—twenty-two, I think—execute together with a precision and effect which must be heard to be believed. I, to tell the truth, am much against these *tour de force*, but when they arrive at such perfection, one cannot but admire them. Signor Mancinelli's orchestra numbers one hundred and thirty performers. At the fourteenth of Faccio's Concerts, that most important work, the Symphony in D, by Giovanni Sgambati, was performed. The vast learning, elevated views of art, and rare inventive genius of this young composer place him in the highest rank. Although of the advanced school, he does not ape any master, retaining not only a personal, but an Italian character in all his compositions. Wagner held him high in his estimation, as also does Liszt, whose pianoforte pupil he is. Indeed, Wagner it was who introduced him to the Germans, and made him publish at Schott's, of Mayence, his two Quintets, his Concerto for piano and orchestra, and the score of the great Symphony in D.

This work has been heard in London, and much admired when executed at the Crystal Palace in 1882. I assisted at its excellent performance by the Crystal Palace orchestra, and I recollect the great impression it produced on the public. I must also say that I could not but admire the promptitude with which the English noticed the beauties, and understood the structure and symphonic value of a composition, moulded in the purest classic form, and in which not a single concession is made to vulgar or common-place effects. Sgambati, however, had the same flattering appreciation given to his work in Paris, when it was performed at the Trocadero at one of the international Concerts.

At Turin it caused a decided *fanatismo*; intense attention during the five movements of the symphony; loud applause at the most salient points; and an *encore* for the charming serenade which precedes the finale. The programme of this memorable fourteenth Concert was completed by the overture to "La part du diable," by Auber, the prelude from "Tristan and Isolde," by Wagner, and Mancinelli's overture to "Cleopatra."

A few words now on the exhibition of musical instruments, but only in a general way, for the particulars are too poor to be worthy of a detailed description. The centre of the great industrial gallery, communicating with the concert hall, is devoted to the musical instruments, their presence being made obvious not only by the towering organs, but at times also by the unconnected sounds of the pianos and harmoniums, which inspired lovers of music play at the same time, each one suiting his own taste. On the walls are painted many lyres, suggestive of the utmost bad taste.

Naturally there is an abundance of pianofortes, and with these I will occupy myself, especially on account of their industrial importance, a thing too little attended to in Italy, where a great deal is said about musical supremacy, but where, in many cases, we are very inferior to other nations. For pianos we are ever subjected to foreign importations, as not only France, Germany, England, Russia, and America, have better makers, but even the small countries of Belgium and Switzerland. I do not deny that a piano may be a rascally tormentor; but now that it is a necessary household article, there ought to be in Italy a proportionate production to the demands on such a trade. Makers should not only be able to furnish vertical instruments by the dozen, but ought to finish grand pianos of real worth. We have a few makers, their names are Brizzi and Nicolai, at Florence; Aymonimo and Roseler, at Turin; Maltarello, at Vicenza; and no doubt they have progressed since the days when they were simply cabinet makers, who put together a few boards in the shape of a piano in which to stow away hammers and keys made in Paris or Vienna. So great, indeed, is the diffidence felt by an Italian maker that the best amongst the pianos manufactured here are always marked with some foreign name. The progress made since the Milan exhibition in 1881 is remarkable, and be it noted during that period, not only has every help been denied by Government which, it would seem, hates music, but instead of increasing the duty on foreign pianos it has diminished it, and an increase has been put on all foreign material necessary to the fabrication. Vertical pianos are better made here than grands, and their sale is great, owing to their moderate price. The grands fail generally in evenness, the centre is often veiled and nasal in tone, and the bass generally hard and dry. The treble, on the contrary, is nearly always good, clear and brilliant. However, these defects are now decreasing, and I met with some grands which might sound well for concert playing.

Still inferior to the pianos are our organs. But in a country where cavatinas and dance-music are oftener played on the organ than Frescobaldi's or Bach's specially-written compositions, what is to be expected? Meanwhile, the makers follow the old track—make cheap instruments provided with noisy stops, and wanting the necessary pedals to play Sebastian Bach's grandest fugues. The best of the four or five organs exhibited at Turin is that built by Collino Brothers, at Turin, and those who have not heard the instruments at the Albert Hall or at the Trocadero may feel satisfied with it.

The musical season at Turin closed well with performances at the Regio. "Mefistofele," by Boito, splendidly

inaugurated them, the chief attraction in it being the admirable singing and acting of Signora Pantaleoni (*Margherita*). Great ovations were obtained by Faccio for his fine execution of the Prologue. "Dejanice," by Catalani, will follow "Mefistofele." This opera, given last year at La Scala, only obtained a mediocre success, owing to the tenor's important part being rendered by Verguier, then completely deprived of voice. At Turin this part is to be taken by Mierzwinsky, who undoubtedly will not fail in this particular.

F. FILIPPI.

THE Crystal Palace Saturday Concerts will commence on the 18th inst. There will be twenty Concerts, ten before and ten after Christmas. The programmes for the first ten Concerts contain many items of much interest to amateurs, and include the following works:—Brahms—Third Symphony in F (first time at these Concerts); Beethoven—Symphonies Nos. 3 and 5, Pianoforte Concerto in E flat, and Violin Concerto; Schubert—Symphony No. 9, in C; Schumann—Symphony No. 3, in E flat (Rhenish); Liszt—Orchestral Interlude, "Salve Polonia" (first time in England); Cowen—Symphony No. 4, in B flat minor (first time at these Concerts); A. C. Mackenzie—Instrumental Movements from the "Rose of Sharon"; Saint-Saëns—Pianoforte Concerto No. 2, in G minor, &c., &c. At the sixth Concert, on November 22, Gounod's "Redemption" will be repeated, and at the tenth Concert, on December 20, Berlioz's *Te Deum* for three choirs, with Orchestra and Organ Concertante, will be given for the first time in England. For the Concerts after Christmas, commencing February 14, it is announced that the bi-centenary birthdays of Handel and Bach will be celebrated by a selection from their works; that Brahms's birthday on March 7 will be signalled by the production of his Fourth Symphony, should the work be ready for performance; that Raff's last Symphony, "Im Winter," will be produced on February 21; that Selections from Wagner's later Operas will be given, and that Beethoven's Choral Symphony will be performed at the last Concert. The artists engaged are: Vocalists—Madame Valleria, Miss Minnie Hauk, Miss Mary Davies, Mrs. Hutchinson, Miss Griswold, Miss Hilda Wilson, Madame Trebelli, Madame Patey, Mr. E. Lloyd, Mr. J. Maas, Mr. Pyatt, and Mr. Santley; Pianoforte—Mlle. Clotilde Kleeberg, Mr. Franz Rummel, Herr Barth, and M. Fritz Blumer; Violin—Mynheer Theodor Werner and Herr Robert Heckmann; Violoncello—M. Jules Lasserre. Mr. Manns's Benefit Concert will take place on April 25.

In our last number we gave a list of some of the principal compositions to be performed during the coming season by the Sacred Harmonic Society at St. James's Hall, and we now find by the prospectus, just issued, that Bach's "God's time is the best," and Goetz's "By the waters of Babylon" will be included in the programmes of the six Concerts, commencing on November 7. An important feature of the season will be the performance of Mr. A. C. Mackenzie's new Oratorio "The Rose of Sharon," in which Miss Emma Nevada will make her *début* in London, the singers being, with one exception, the same as those engaged for the work at the Norwich Festival. This will be produced at the first Concert, under the conductorship of the Composer.

MR. ISAAC ABBOTT, of Leeds, has just erected in the Church of the Ascension, Balham, an organ of three manuals, forty-one stops, six composition pedals, those of the great organ acting on the pedal organ; double-action foot pedal to great to pedals; tremulant to the swell organ, the pedals as recommended by the College of Organists. This instrument will be opened at the Harvest Festival on the 2nd inst., when a selection of music will be played by Mr. Adolphus Antoine.

From Sydney, Australia, comes the intelligence of the early death (aged thirty-one) of Miss Clara Whomes, an excellent pianist who occupied a leading position in the musical circles of this important colonial centre. Miss Whomes was a student at the Royal Academy of Music for nearly four years, and her loss will be severely felt by the music lovers of the district in which she had laboured during the latter portion of her brief career.

THE Royal Albert Hall Choral Society, in its prospectus for the season 1884-5, announces ten Concerts. A special interest will be felt in these performances, as it has been decided to produce Wagner's "Parsifal" for the first time in this country, and—very wisely, we think—in the original German. Two representations of this important work will be given—at the first Concert, on Monday evening, November 10, and on Saturday afternoon, November 15—and the original artists from Bayreuth, Fraulein Therese Malten (Royal Singer, Dresden), Herr Heinrich Gudehus (Royal Singer, Dresden), Herr Theodor Reichmann (Royal Singer, Vienna), and Herr Gustav Siehr (Royal Singer, Munich), have been specially engaged for the occasion. The following works will also be given during the season: Berlioz's "Faust," Mendelssohn's "Elijah," Haydn's "Creation," Gounod's "Redemption," Handel's "Messiah," and (if arrangements can be made for its production) Berlioz's "Te Deum." Engagements have been concluded, or are pending, with Madame Albani, Madame Valleria, Miss Griswold, Miss Anna Williams, Mrs. Hutchinson, Madame Patey, Miss Hilda Wilson, Mr. E. Lloyd, Mr. Charles Wade, Mr. Santley, Mr. Henry Pyatt, Mr. R. Watkin Mills, and Mr. Barrington Foote. The Conductor is Mr. Barnby (to whose exertions the Society owes so much of its success), and Dr. Stainer presides at the organ.

A SPECIAL Service of Thanksgiving for the Harvest was held in St. John's Church, Waterloo Road, on Thursday, the 25th ult., the choir of the church being joined by that of the mother church of St. Mary, Lambeth, and accompanied by a small orchestra of strings and wind, in addition to the organ. We understand that this is the first occasion on which any orchestral instruments have been introduced into this church, and it is therefore a double pleasure to record the success which attended the efforts of those responsible. The singing of the choirs was marked by good tune and purity of tone throughout, and both solos and choruses were highly commendable. The music consisted of Tours's Evening Service in F, Dr. Stainer's anthem "Ye shall dwell in the Land," and, after the sermon, Dr. Wesley's "Blessed be the God and Father," besides several well-known hymns in which the congregation joined very heartily. The same Service was rendered on the previous evening, but without orchestral accompaniment, at Lambeth Church. On each occasion, Mr. Henry J. Dart, Organist of St. John's, presided at the organ, and Mr. Ernest Slater, Organist of Lambeth Church, conducted.

THE prospectus of Mr. J. A. Mathews's "Choral and Orchestral Society," in Cheltenham (founded in 1870), announces weekly Oratorio Practices during the season 1884-85, and also (provided a sufficient number of members can be procured) an Afternoon Class for Oratorio Practice, Violin Classes, and a Ladies' Harmony Class. The regulations for the Singing Competition of 1885 are also given; and the dates of the Annual Examinations of Vocal and Instrumental Music, and of Elementary Musical Knowledge, in connection with Trinity College, London. A great success was achieved last season by the two Concerts which were given, at the first of which the Handel Festival Selection, 1883, and at the second Gounod's Oratorio "The Redemption," were performed; and the first Concert of the coming season is advertised to take place in the Assembly Rooms, on Tuesday evening, November 11, the programme to consist of Rossini's "Stabat Mater," and Mr. C. H. Lloyd's Cantata "Hero and Leander," produced at the recent Worcester Festival, to be conducted by the composer.

THE Harvest Festival at St. Michael's, Bowes Park, was celebrated on Wednesday, the 24th ult. The choir at Evensong was largely augmented, numbering over fifty voices, and was accompanied by an efficient orchestra of twenty performers. The music comprised: Service in E flat by Dr. Stainer, a new anthem, "Blessed be Thou," by Dr. Bunnett, and Chorus after sermon, "The Heavens are telling." At the conclusion of the service the overture to "Saul" was performed, the solo organ part being supplied by Dr. C. W. Pearce, who also presided at the instrument throughout the service. Mr. Henry J. Baker conducted.

THE Borough of Hackney Choral Association has issued its prospectus for the coming season, which promises to be of considerable interest. Foremost in importance is the announcement of Dvorák's "Stabat Mater," a work which has lately attracted such well-deserved attention. Mendelssohn's "Athalie" will also be given by the choir, but without the customary recitations; and at the same Concert a selection from the works of Handel will be brought forward, including some very fine but little-known pieces from "Time and Truth" and "Hercules." Haydn's "Creation" is to occupy one of the evenings, and at the last Concert of the season a selection will be given from the works of living English composers, the most important being Mr. Cowen's "St. Ursula" and Mr. A. C. Mackenzie's orchestral ballad "La belle Dame sans Merci." The Concerts will be given, as usual, in Shoreditch Town Hall, and Mr. Ebenezer Prout will continue to hold the post of Conductor.

THE Birmingham Festival Choral Society, under the conductorship of Mr. Stockley, promises for the season 1884-85, a series of four Concerts at the Town Hall, commencing on the 30th inst., the list of works to be performed comprising Mendelssohn's "Elijah," Schubert's Grand Mass in E flat, J. F. Barnett's Cantata "The Ancient Mariner," a selection from the compositions of Handel, Spohr's Oratorio "The Last Judgment," and Smart's Cantata "The Bride of Dunkerron." The vocalists engaged are Madame Valleria, Miss Anna Williams, Mrs. Hutchinson, Miss Thudichum, Madame Enriquez, Miss Helen D'Alton, Miss Damian, Mr. E. Lloyd, Mr. Joseph Maas, Mr. J. W. Turner, Mr. Harper Kearton, Mr. Bridson, Mr. Barrington Foote, Mr. Ludwig, and Signor Foli; Organist, Mr. Stimpson. The annual performance of "The Messiah" will take place on December 26, the solo vocalists being Miss Clara Samuelli, Madame Mudie-Bolingbroke, Mr. Joseph Maas, and Mr. Brereton.

THE Nottingham Sacred Harmonic Society promises three Subscription Concerts for the season 1884-85, the first, at the Albert Hall, on the 29th inst., when Berlioz's "Faust" will be performed, conducted by Mr. Charles Hallé (vocalists, Miss Mary Davies, Messrs. E. Lloyd, H. Pyatt, and Santley); the second, at the Mechanics' Hall, on December 11, the work selected being Handel's "Judas Maccabæus," under the conductorship of Mr. John Adcock (vocalists, Madame Valleria, Miss Marian McKenzie, Messrs. J. Maas and Harrison); and the third, in the same room, on March 12, 1885, the programme to consist of Signor Randegger's Cantata "Fridolin," and Mendelssohn's "Loreley" and "Walpurgis Night," when it is hoped that Signor Randegger will be able to conduct his own work, the vocalists engaged on this occasion being Madame Marie Roze, Messrs. Harper Kearton, F. King, and Brereton.

THE prospectus of the North London Musical Society, which has just been forwarded to us, announces that it is established for the "advancement of all branches of music amongst its members, and to provide the highest class of Instruction and Practice at the lowest possible cost." There will be a Choir, an Orchestra (curiously enough consisting of "strings only"); six Concerts are to take place during the season, musical soirées are to be held monthly, and three balls are to be given on dates yet to be fixed; but whether the music for these entertainments is to be selected from the stringed orchestra of the establishment is not stated. The musical director is Herr Heinrich Kreuz, and there is a list of patrons and of the members of the committee; but, considering that the "highest class of instruction" is promised, it seems strange that the prospectus should be silent as to the names of the professors engaged.

THE first Concert for the coming season of the Monday Popular Concerts will take place on the evening of the 27th inst., and the series will comprise twenty-one performances, from that date until March 30, 1885. Twenty Concerts will also be given on Saturday afternoons, extending from November 1 to March 28, 1885. The prospectus is not yet issued; but the season will commence with Herr Barth as pianist, Madame Norman-Neruda, first violin, and Signor Piatti, violoncello.

THE seventeenth series of Concerts of the Wolverhampton Festival Choral Society will commence on November 3, with Cowen's "St. Ursula" (conducted by the composer) and Bennett's "May Queen." On December 29 "The Messiah" will be given, and on January 26, 1885, an Orchestral Concert will take place, at which some rarely heard examples of Handel's works will be performed, in recognition of the bi-centenary of his birth. On March 20 the bi-centenary of the birth of Bach will be celebrated by a performance of the "Passion" (St. Matthew). The vocalists include Mrs. Hutchinson, Miss Anna Williams, Miss Mary Davies, Mdlle. Elly Warnots, Miss Hope Glenn, Miss E. Lloyd, Mr. E. Lloyd, Mr. J. Maas, Mr. H. T. Bywater, Mr. Wade, Mr. Brereton, Mr. R. Hilton, and Mr. F. King. The band and chorus will consist of 300 performers, under the conductorship of Dr. Swinnerton Heap.

The St. Leonards and Hastings Choral Union, under the conductorship of Dr. Abram, announces that Gounod's Oratorio "The Redemption" will be given at a special service, to be held in St. Paul's Church, on Wednesday evening, the 22nd inst. A performance of Mendelssohn's Oratorio "Elijah" will take place on Wednesday evening, November 19; Spohr's "Last Judgment" will be given on December 3, and Mendelssohn's "Hymn of Praise" on December 17. Dr. Abram's Oratorio "The Widow of Nain," with a new work, will be rehearsed after Christmas; and, as 1885 will be the bi-centenary of the birth of Handel, "Israel in Egypt" and "The Messiah" will be put into rehearsal early in the new year, performances of which will take place about Eastertide, when it is anticipated that a grand Handel Musical Festival will be held in the Borough.

THE prospectus of Mr. Stockley's Orchestral Concerts, at the Town Hall, Birmingham, for the coming season, announces a series of four Concerts, the compositions selected for performance including Cowen's new Welsh Symphony (conducted by the composer), Beethoven's 7th Symphony, Raff's Italian Suite, Mendelssohn's "Midsummer Night's Dream" music, Saint Saëns's "Le Rouet d'Omphale," Cowen's "Language of the Flowers," &c. The artists engaged are Madame Rose Hersee, Miss Clara Samuell, Fraulein Heffelmann, Madame Patey, Madame Trebelli, Mr. E. Lloyd, Mr. Joseph Maas, Mr. Brereton, and Signor Foli; pianoforte, Miss Agnes Miller; violin, Mr. Carrodus; violoncello, Mr. Ould; and organ, Mr. Stimpson. The first Concert takes place on the 16th inst.

THE 188th Monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 5th ult., under the direction of Mr. Joseph Monday. The artists were Miss Woodhatch, Miss Bessie Diamond, Miss Leonora Pople, Mr. W. Nicholl, and Mr. Chaplin Henry. The part-songs by the choir included "Where art thou, beam of light?" Bishop; "Fairy Song," A. Zimmermann; "In these delightful pleasant groves," Purcell; "All among the barley," E. Stirling, and "Who shall win my lady fair," R. L. de Pearsall; the last two items being deservedly redemanded. Miss Spearing and Mrs. Edmonds contributed pianoforte solos, and Mr. F. R. Kinke played the accompaniments. The Concert was one of the best ever given by the Society.

THE members of the Grosvenor Choral Society gave their 151st Monthly Concert at the Grosvenor Hall, on Friday, the 19th ult. The programme consisted of a miscellaneous selection. The solo vocalists were Miss Maud Cameron, Mrs. Isabel Browning, Mr. Arthur Weston, and Mr. Alfred Grieve, all of whom were well received in their respective solos, &c. The part music was exceedingly well rendered. Mr. H. C. Tonking contributed two violin solos, Mr. G. R. Egerton and Mr. George Winny presided at the pianoforte, and Mr. David Woodhouse conducted.

THE prospectus of the South London Choral Association announces that during the season will be performed Handel's "Judas Maccabæus" and "Acis and Galatea," Van Bree's "St. Cecilia's Day," Costa's "Eli," Gaul's "Holy City," and Bennett's "May Queen." An orchestral Concert will also be given. The various classes in connection with the Institute will continue their operations as heretofore. Mr. Leonard C. Venables retains the post of Principal of the Institute and Conductor.

THE Tufnell Park Choral Society, now entering upon its thirteenth season, recommences its practices on the 7th inst., in the St. George's Church Room, Carleton Road, Tufnell Park, under the conductorship of the founder, Mr. W. Henry Thomas. It has been resolved that a small amateur orchestra shall be formed to accompany the choir during a portion of the time appointed for each meeting; and, should the band become sufficiently numerous, the last half-hour will be devoted entirely to orchestral music. The works to be rehearsed, with a view to their performance during the season, are Mr. C. H. Lloyd's Cantata "Hero and Leander," Mr. A. C. Mackenzie's Oratorio "The Rose of Sharon," and selections from several important compositions of past and present masters.

THREE Subscription Concerts are announced to be given by Mr. Spark at the Public Hall, Worcester, during the season 1884-85, commencing on November 3. The artists engaged are Miss Ella Lemmens, Madame de Fonblanque, Madame Carlotta Patti, Madame Enriquez, Madame Isabel Fassett, Miss Jennie Dickerson, Mr. Joseph Maas, Mr. Henry Guy, Mr. Farley Sinkins, Signor Ghilberti, and Mr. Barrington Foote; Pianoforte, Mr. Harvey Löhr and Signor Tito Mattei; violin, Mdlle. Anna Lang, Miss Bertha Brousil, and Signor Papini; violoncello, M. de Munck; double-bass, Signor Bottesini; organ, Dr. Spark; Conductors, Mr. Harvey Löhr and Signor Mattei.

THE twelfth Annual Festival of the London Church Choir Association will take place in St. Paul's Cathedral on Thursday, November 6, commencing at 7.30 p.m. A new Evening Service (in C major), composed specially for the occasion by Mr. Thomas Tallis Trimmell, Mus. Bac., Oxon., will be produced; and for the Anthem will be repeated Henry Smart's "Lord, Thou hast been our refuge," composed for and performed at one of the past meetings of the Association. The Service Book, which has just been published, also contains new hymn-tunes and chants, written for the occasion by Mr. E. H. Turpin and others.

THE Orchestral Society at Bromley (Kent) resumes, in increasing numbers, its weekly practice on Saturday, the 4th inst. For immediate rehearsal are chosen Mozart's Symphony in E flat, Handel's Overture to "Samson," Raff's "Festmarsch" (Op. 139), and Gounod's "Funeral March of a Marionette." The Plaistow and Bromley Choral Society likewise meets about the same time, and intends to begin its labours with Handel's "Let thy hand be strengthened" and Jensen's "Feast of Adonis." These will be soon followed by either Barnett's "Ancient Mariner" or Hofmann's "Melusina." Mr. F. Lewis Thomas is re-appointed Conductor of both Societies.

At a special General Meeting of the Gravesend and Milton Choral Association, held on the 9th ult., it was arranged to give three Concerts, under the direction of Mr. Charles R. Green, during the season 1884-85. At the first Mendelssohn's "Elijah" will be performed, the second will consist of a Miscellaneous Selection, and for the third the Committee will choose a new work by one of the living composers, in response to the favourable reception given to the production of Benedict's "Graziella" and Gounod's "Redemption." The season will commence during the present month.

MR. WILLIAMS gave a Concert, at the New Cross Hall, on August 30, which was well attended and highly appreciated. The feature of the evening was the production of an Operetta "A Cruise in the Bay of Biscay," words by Mr. Ernest A. Williams, and the music by Mr. A. G. Pritchard. The Operetta was preceded by a miscellaneous selection, in which Miss E. Pritchard won several encores, and Mr. Pritchard was very successful in his musical sketches. Mr. John Cross, Miss Perry, and Mr. Williams gave valuable aid.

AN American paper informs us that Mr. F. N. Crouch, composer of "Kathleen Mavourneen," "Dermot Astore," &c., is now engaged on an Autobiography, which will be called "Before and Behind the Scenes." The work will embrace sketches of theatrical authors, musical composers, painters, singers, and dancers during the present century. The first volume was completed many months ago, and the second is far advanced.

At the Tonyfelin Chapel, Caerphilly, on Wednesday evening, the 10th ult., Mr. Brinley Richards delivered a Lecture upon Ancient and Modern Music, interspersed with numerous pianoforte selections from the works of the great masters, illustrating the progress of music from the 15th to the 19th century. The lecturer gave his services gratuitously, as a compliment to the Rev. J. P. Davies, the pastor of the chapel. The vocal parts were rendered by Mr. Tom Felix and Llinos Rhondda, who were loudly applauded, and, in one instance, received an encore to which they responded.

A CONCERT was given at the Birkbeck Institution on the 3rd ult., by the members of the Violin Classes, under the direction of Mr. W. Fitzhenry. The rendering of the selections by the classes reflected much credit on the instructor, and received considerable applause. The vocalists, Miss Margaret Hoare, Mr. Edwin Bryant, and Mr. J. T. Hutchinson, were successful in their songs, &c., and Mr. T. E. Gatehouse won enthusiastic encores for his violin solos. The programme was varied by an excellent reading by Mr. W. E. George. Mrs. W. Fitzhenry and Mr. H. M. Higgs presided at the pianoforte.

MR. H. F. SCHRÖDER, formerly of St. George's Chapel, Windsor, who died at St. Albans (where he had been Organist of St. Peter's Church upwards of thirty years) on August 29, was a pupil of the late Mr. C. Lucas, and had proved himself an accomplished musician by the composition of several successful pianoforte pieces, a Sacred Cantata, and an unpublished Oratorio, "Gideon." His father, Charles Schröder, is the sole surviving member of the Private Bands of George IV., William IV., and her present Majesty.

We regret to announce the death of Mr. Thomas Wyatt Gunning, which took place at Ventnor, Isle of Wight, on the 14th ult. Although a barrister by profession, Mr. Gunning was a well-known amateur musician, and took the deepest interest in all matters relating to the art. He also occasionally contributed to the musical columns of the press, and many years ago was connected with THE MUSICAL TIMES.

THE Royal Victoria Hall and Coffee Tavern (long known as the Victoria Theatre) has now opened for the season. Amongst the attractive items promised are what are now termed "Variety Entertainments" and Lectures; Professor André's Alpine Choir, with soloists, being announced to appear every Monday evening. We trust that the enterprise shown by the managers of this Institution will meet with well-deserved reward.

THE prospectus of the Dover Harmonic Society promises three Concerts during the season 1884-85. Handel's "Messiah," Rossini's "Stabat Mater," Mendelssohn's "Hymn of Praise," and J. F. Barnett's "Ancient Mariner" being the works selected for performance. The first Concert takes place on December 9.

MENDELSSOHN'S "Hymn of Praise" will be sung, with full orchestral accompaniment, at Holy Trinity, Tulse Hill, on Saturday, the 4th inst., in celebration of the annual Harvest Festival. The arrangements are in the hands of Mr. Humphrey J. Stark, Mus.B., Organist of Holy Trinity, who will conduct the Service and Cantata.

THE Organ Recital on the Albert Hall organ, in connection with the Health Exhibition, on Wednesday, the 3rd ult., was given by Mr. W. Pinney, whose performance included the March from Costa's "Eli," Chopin's Prelude in E minor, a selection from "Dinorah," and other items, all of which were much appreciated.

THE competition for the Henry Smart Scholarship took place at the Royal Academy of Music on the 25th ult. The examiners were Messrs. H. C. Lunn, Walter Macfarren, H. R. Rose, C. E. Stephens, and Sir G. A. Macfarren (Principal), Chairman. There were four candidates, and the scholarship was awarded to William John Kipps.

A HANDSOME timepiece was recently presented to Mr. F. E. Choveaux by members of the congregation of All Saints', Battersea, on the occasion of his resigning the office of Organist, which he has filled for four years and a half. A beautifully illuminated testimonial was also given to Mr. Choveaux.

THE Highbury Philharmonic Society announces four Concerts for the coming season. The works to be performed will be selected from Mr. C. H. Lloyd's new Cantata "Hero and Leander," Mendelssohn's "Walpurgis Night" and "Midsummer Night's Dream," Rossini's "Stabat Mater," Gade's "Crusaders," and Handel's "Alexander's Feast." The rehearsals commence on the 6th inst. Dr. J. F. Bridge retains his post as Conductor.

MR. HULBERT L. FULKERSON has returned to town from Cleveland, Ohio, where he has been singing with much success at the May Festival and also at a large number of Concerts with Madame Trebelli, Miss Beebe, Mr. Whitney, and others.

A CHORAL Festival will be held at the Church of St. Augustine and St. Faith, Watling Street, E.C., on Monday evening next, the 6th instant (St. Faith's Day), commencing at 7.30. At the conclusion of Evensong, Dr. Stainer's Cantata "The Daughter of Jairus" will be sung.

THE Anniversary Service in connection with the Guild of St. Luke will be held at St. Paul's Cathedral, on Friday evening, the 17th inst. (the eve of St. Luke's Day), at half-past seven. The musical arrangements will be entrusted to the choir of the Lay Helpers' Association.

THE Manningham Vocal Union, under the conductorship of Mr. James H. Rooks, announces for the thirteenth session Mr. C. Harford Lloyd's new Cantata "Hero and Leander," Jensen's "Feast of Adonis," and Sir Julius Benedict's "Graziella."

A PERFORMANCE of Mendelssohn's "Antigone" will be given at the Walworth Scientific and Literary Institution, on the 28th inst., under the conductorship of Mr. W. J. S. Gadsby. The English version of the drama, by W. Bartholomew, will be recited by eight elocutionists.

THE Auckland Musical Society commenced its practices on the 23rd ult., in the South Road Schoolroom, when Mendelssohn's "St. Paul" was put into rehearsal, the performance of the work being fixed for Tuesday, December 16.

THE Clapton Philharmonic Society will practise for the ensuing season A. C. Mackenzie's "Rose of Sharon" and "The Bride," C. Harford Lloyd's "Hero and Leander" and Jensen's "Feast of Adonis." Dr. Gordon Saunders is the Conductor.

## REVIEWS.

*Drei Lieder.* Gedichte von O. Roquette. Englisch-Übersetzung von Mrs. D. V. Ashton, für Soprano oder Tenor, mit Begleitung des Pianoforte von Algernon Ashton. Op. 8. [Leipzig: Breitkopf and Härtel.]

THESE three songs, although truly German in feeling, should command an extensive sale amongst English vocalists, who now begin so thoroughly to appreciate the *Lieder* of Robert Franz as to make them turn aside from the conventional songs of the day. No. 1, "In der Fremde" ("In a strange land"), has a continuous independent pianoforte accompaniment, so inseparably woven in with the voice part as to demand perfect sympathy between singer and player; No. 2, "Waldruhe" ("The repose of the forest"), has an appropriately tranquil theme, charmingly accompanied; and No. 3, "Neuer Frühling" ("Youthful Spring"), is a joyous and animated song, which might take rank with many on the same subject by the standard writers. In all these pieces the treatment, both of voice and pianoforte, is so excellent as to appeal most decisively to an artistic audience; and we cannot too earnestly commend them to professional, as well as to high-class amateur singers.

*Tarantelle for the Pianoforte.* By Stephen Jarvis.  
[B. Williams.]

THE conventional form for our modern specimens of dance tunes seems to be so decided that tolerably good performers could play one extempore. The Tarantella has always been a favourite, and when we say that any lively subject running along with two triplets in the bar, with occasional breaks, in the minor key, and a change in the middle of the piece into the tonic major, will satisfy



eighteen listeners out of twenty, there can, perhaps, be no obvious reason why a composer should write for the other two, unless he really wishes to become a martyr to his art. Mr. Jarvis comes not before us for the first time as a composer of this style of piece, and we may conscientiously say that, although slavishly adhering to the model we have indicated, he has here given us a really good specimen of the Tarantella. The theme in A minor is full of life, and its repetition in A major is effective, though hardly laying claim to the merit of novelty. Both for practice and performance we recommend this piece to all amateurs with agile fingers.

*Little Bo-Peep.* Humorous Part-song for four voices. Composed by Harry Dancey. [Novello, Ewer and Co.]

It is becoming quite the custom to compose nursery ditties as Part-songs and to set nursery tales as Cantatas. Like every other fashion, there is a danger of these compositions wearing out their welcome; but, judging from the specimen before us, Mr. Dancey has as much right to enter the field as many who have already achieved a success with such works. There is much feeling for the humour of the words displayed throughout this song, the treatment of the phrase "When she awoke, she found it a joke," especially, being extremely effective. If well sung, this little composition could not fail to be warmly received.

*A Village Story.* Song. Words by Mary Mark Lemon. Music by Jules de Sivrai.

[Stanley Lucas, Weber and Co.]

ALTHOUGH, of course, the "old story," this unpretentious little ballad, both in words and music, will commend itself to all who love to tell a simple tale appropriately coloured for voice and pianoforte. The occasional alterations of time are effective, and the harmony to the line "The old church-bells are chiming," contrasts well with that which surrounds it, and sympathises happily with the feeling of the poetry.

*Autumn Dreams.* No. 1. For the Pianoforte. Composed by E. Clara Guillaïn. [Ambrose and Co.]

It appears that there are two numbers of "Autumn Dreams," but only one has reached us. This is a well written Adagio in C minor, having, as it indeed should have, all the effect of an improvisation. If this composer can give us any amount of pieces as refined and artistic as the one before us, they will be certain to make their way, even in this over-productive age.

*Four Characteristic Pieces for the Pianoforte.* By Henry Stiehl. [Goddard and Co.]

THESE are, perhaps, a little want of interest in these Sketches as pieces, but as Studies for touch and phrasing they are excellent. No. 4 is, perhaps, the most pleasing of the set, and for amateurs who cannot play as freely in C sharp minor as in more usual keys, it will be found excellent practice. All the pieces are written for somewhat advanced performers; but there is no undue display of technical power as a pianist, or scholastic knowledge as a theorist; and students desirous of adding to their stock of modern sterling music cannot do better than procure Mr. Stiehl's latest contribution to our rapidly increasing repertory.

*Lament on the Death of His Royal Highness the late Duke of Albany.* Composed for the Pianoforte by Lillie Albrecht. [Duncan Davison and Co.]

It is not often that occasional pieces live long after the occasion which called them forth has passed away; but this unpretentious little sketch may be conscientiously commended on its own merits; and being thoroughly within the reach of even moderate players who can command variety of touch, will no doubt become a general favourite.

*Impromptu in F major.* For the Pianoforte. By Charles Hallé. [Forsyth Brothers.]

As an able exponent of the thoughts of others, Mr. Hallé has so nobly earned a name in this country that he has a right to be heard when he addresses us in his own person. His reticence as a composer must increase our estimate of his modesty when we find so excellent a piece from his pen as the *Impromptu* before us. Imbued with a knowledge of, and love for, the classics of the pianoforte, and a consum-

mate master of his instrument, we might reasonably expect that he could write nothing which would not be welcomed by musical listeners; but in this composition we have not only the grace and refinement of an accomplished artist, but the charm of melody which appeals to all; and although nimble fingers are indispensable for its due realisation, the piece will be certain to please even in that mixed assembly known as a "drawing-room audience."

*Bonnie Lassie.* Song. Written by Robert Allan. Composed by Arthur C. Haden.

[London Music Publishing Company.]

MR. HADEN has here given us a charmingly fresh and melodious little song, with just as much of the Scottish flavour as the words seem to suggest. The slightly varied harmony at the commencement of the second verse is extremely effective. We shall be glad again to welcome a composer who can provide us with such pure and healthy vocal trifles in these troublous musical days.

*Bach's Sacred Air, "My heart ever faithful."* Transcribed for the Pianoforte by Berthold Tours.

[Weekes and Co.]

THE more students are trained to "sing" on the pianoforte the better; and this is why we always look with favour upon "Transcriptions" of vocal pieces, of course always assuming that the music is worth transcribing, and that the task is performed by a thoroughly competent artist. Both these conditions are fulfilled in the composition before us; and we cannot therefore too strongly recommend it to pianists of classical taste. Bach's beautiful air is too well known to need any comment upon its merits from us; and the attractive manner in which Mr. Tours has arranged it for our household instrument should ensure for it a wide acceptance.

*How to excel in Singing and Elocution.* A Manual for Lady-Students. By Jessie Murray-Clark.

[Cramer and Co.]

We cannot say that we see anything original in this book; but the facts gleaned from more important essays will be found carefully arranged, and throughout her work the authoress shows an intimate practical knowledge of the subject. The remarks on Elocution are extremely good.

*Overture to Sir Frederick Ouseley's Oratorio "Hagar."* Arranged for the Organ by B. W. Horner.

[Novello, Ewer and Co.]

IN our last issue we noticed an organ arrangement of Sir F. G. Ouseley's Overture to "St. Polycarp." Here is a transcription of the prelude to the later oratorio, which it may be remembered was produced at the Hereford Festival in 1873. Structurally, it consists of an introductory *Maestoso pomposo* in E minor, leading to an *allegro* in the same key, both in common time. The principal movement is very spirited, the flowing and tuneful second subject, however, affording the requisite relief. The Overture comes to a bright conclusion in the major key. In general, the style is more modern than might be expected, and the piece would form an effective item in the programmes of organ recitals.

*Magnificat and Nunc Dimittis in A.* By John E. West.

[Novello, Ewer and Co.]

THIS may be declared, without hesitation, to be one of the best settings of the evening canticles recently produced. Mr. West is evidently a sound musician, and he has apparently studied the music of our classic church composers with advantage. In the combined vigour and solidity of his music his service is somewhat suggestive of the style of Goss, but he indulges more freely in abrupt transitions of key and in chromatic progressions. He never, however, permits liberty to degenerate into license, and his work may, therefore, be commended alike to conservative and progressive choirmasters.

#### FOREIGN NOTES.

A NEW opera by Herr Wilhelm Freudenberg, entitled "Cleopatra," is shortly to be brought out at the Bremen Stadt-Theater, whereof Herr Angelo Neumann, the energetic *impresario* of the, now defunct, so-called "Wagner Theater," is at present the managing director. Wagner's

"Nibelungen" will also be produced here during the season. Herr Neumann, it must be admitted, fills his new post with zeal and ability, and is likely to raise the hitherto obscure operatic establishment of Bremen to a position of eminence in Northern Germany, similar to that acquired for its sister Hansa-town, Hamburg, by director Pollini. We heartily wish Herr Neumann every success. Decentralisation, whatever its drawbacks in a political sense, has rendered an immense assistance to the development of art in Germany in past years, when every ruler of a principality, however small, took a pride in fostering its progress or at all events maintained an establishment around which such tendencies might cluster and constitute it at any moment into an artistic centre, recognised as such by the entire musical world. Now that the German Empire has been firmly established, politically, it is a matter of congratulation for art-lovers generally to notice that, so far from the residential theatres of the minor states materially suffering in their artistic influence by the change, renewed activity is being displayed by not a few of them, while some of the purely municipal establishments, notably those of Hamburg, Leipzig, Frankfurt, and Bremen, have within the last few years either already become or are in a fair way of becoming distinct centres of musico-dramatic art. Hence, although a number of high-minded dramatic artists have within recent times constituted themselves into a company for the establishment of a model German stage (Deutsches Theater) at Berlin, no similar attempt has, as yet, been made in the new German capital as regards the lyrical drama, and decentralisation in this direction still flourishes. Long may it continue to do so!

We extract the following from a recent number of the *Allgemeine Deutsche Musik Zeitung*:—"The approaching Berlin Concert season bids fair to prove one of exceptional activity. The prospectus of the Philharmonische Gesellschaft alone foreshadows such a quantity of orchestral and solo performances as to scarcely leave room, one would think, for other similar undertakings. And yet, the proposed twenty Philharmonic Concerts form but a fraction, though, of course, an important one, of the sum total of projected Concerts for or with orchestra. Thus, the artists of the orchestra of the Royal Opera will hold their annually recurring ten or twelve Symphony-Soirées; the Wagner Society, the Sing-Akademie, the Stern'sche Gesangverein, and several minor Societies will have their usual Concert evenings, to say nothing of chamber-music, vocal quartet, and virtuoso performances. The fact that more general use is to be made during the coming season of the hall of the 'Philharmonic' must be distinctly welcomed in the interests of the musical life of the metropolis. In addition to a portion of the Concert series of the Philharmonische Gesellschaft, the public performances of the Wagner Society, of the Stern'sche Gesangverein, of the Cäcilien-Verein, and doubtless also of some other Societies, will in future be held in the newly decorated and enlarged hall of the 'Philharmonic,' whereby the long-standing question as to a suitable locality has been set at rest, at any rate for a time. The Concerts of the Philharmonische Gesellschaft will be divided into four series, the first two of which will be under the protectorate of the Royal Academy of Arts, and will be conducted by Professor Joachim, in the hall of the Sing-Akademie. The two remaining series are to be held in the Philharmonic, under the direction respectively of Professor Dr. Franz Wüllner and Professor K. Klindworth; the final Concert to take place on March 27, 1885. Besides the above, four extra Concerts are announced during the season. The following is the array of artists who will appear as solo performers in the course of these Concerts:—Professor Joachim, Professor Auer, Herren Stanislaw, Barcewicz, J. Ondricek, Madame Norman-Néruda (violin), Herr D. Popper (violoncello), Professor Leschetizky, Mesdames Sophie Menter, Montigny-Rémaury, Annette Esaipoff and Clara Schumann, Herren Alfred Grünfeld, Camille Saint-Saëns, Eugen d'Albert, Hans von Bülow and Franz Rummel (pianoforte); Herren Georg Henschel, Staudigl, Gudenus, and Winkelmann; Mesdames Henschel, Malten, Rosa Papier, Spies, and Rosa Sucher (vocalists), besides numerous others. The Wagner Society will give its usual two Concerts, under the direction of Professor Klindworth, and the Stern'sche Gesangverein has planned

four public performances under the conductorship of Professor Rudorff, the first to consist of Mendelssohn's 'St. Paul,' the second of Handel's 'Samson,' the third of scenes from Gluck's 'Orpheus,' and Bruch's 'Schön Ellen,' and the final one of Bach's St. Matthew Passion music, the latter to take place in the Garnison-Kirche. The Cäcilien Verein contemplates the production of Robinstejn's 'Paradise Lost,' and of the new choral work 'Sakuntala,' by Philipp Scharwenka."

A separate performance of Wagner's "Parsifal," with King Louis of Bavaria as the sole audience, is intended to be held at the Munich Hof-Theater next month.

At the Leipzig Stadt-Theater 219 performances of Opera took place during the past season, including the first production on any stage of Goldschmidt's "Heliantus," Nessler's "Der Trompeter von Säckingen," and Bungert's "Die Studenten von Salamanka." The season just commenced at the establishment in question is to include, as specially attractive features of its *répertoire*, Wagner's "Tristan und Isolde," Schumann's "Genoëve," Holstein's "Haideschacht," and Reinecke's "König Manfred."

The new Schwerin Hof-Theater, erected on the site of the building which some few years ago was destroyed by fire, is approaching its completion, and will probably be inaugurated during the coming winter. The entire framework of the new edifice consists of either stone or iron, whereby the danger arising from fire is reduced to a minimum. The roof also is constructed of iron, and is said to present a very ornamental appearance. The Schwerin stage, it will be remembered, was one of the first to produce Wagner's "Ring des Nibelungen" in Germany, after the memorable first production of that gigantic work in 1876 at Bayreuth.

Gounod's early opera "Philéon et Baucis" was revived on the 4th ult., with great success, at the Dresden Hof-Theater.

Nessler's new opera, "Der Trompeter von Säckingen," was produced at the opening performance of the present season at the Bremen Stadt-Theater, and was received with at least as much favour as on the occasion of the first representation of the work at Leipzig.

The interesting posthumous opera by Otto Claudius, "Der Gang nach dem Eisenhammer" (referred to in our last number), recently performed at the theatres of Namburg and Halle, is likewise to be produced during next season at Berlin, Dresden, and Leipzig.

Another posthumous opera, that of "König Hiarne," by Marschner, first brought out some time since at the Munich Hof-Theater, will also make the round of German operatic stages during the coming winter.

Herr August Wilhelmj, the world-famed violin virtuoso, is about to establish, at his private residence in Wiesbaden, a "high school for violin playing," which will be officially opened in May next. A few select pupils, however, are already receiving instruction there, and are forming a nucleus of what is likely to become a very flourishing art institution.

Herr Franz Rummel, the eminent pianist, has accepted a professorship at the well-known Sternsche Conservatorium at Berlin.

A new edition is just now being published, in twelve separate parts (by Otto Zanke, of Berlin), of A. B. Marx's "Life and work of Ludwig van Beethoven," edited and revised by Dr. Gustav Behnke. Marx was a contemporary of the giant interpreter of absolute music whose life he attempted to portray; and the fact of a new edition of his work having been thought advisable, while reiterating the generally acknowledged merits of it, likewise serves to remind us of the still existing want, notwithstanding the most able recent researches, of an exhaustive standard biography of the greatest master of his art in modern days.

A score edition, as well as a pianoforte transcription of "The Messiah" is about to be published by the well-known Leipzig firm of F. Kistner. The interest attaching to this new issue of Handel's masterpiece is derived from the fact that the editor is Herr Robert Franz, a musician whose special competency for the task cannot for a moment be questioned. Herr Franz's score, will, we are informed, be based upon the added orchestration supplied, with a reverend hand, by Mozart, and will likewise contain some

amplifications of his own. In regard to the latter, the editor is doubtless aware that he is treading on delicate ground, and that his undertaking will give rise to some justifiable criticism on the part more especially of purists, who object, on principle, to the touching up of the "old masters."

The State subventioned theatres of Berlin, in accordance with a royal decree lately published, will be in future illuminated by the electric light.

At the Paris Grand Opéra, little of importance to the musical world generally has taken place during last month. The principal operas performed were "Freischütz," "Le Prophète," "Faust," "Les Huguenots," "L'Africaine," and "Robert le Diable." Meyerbeer, one of the co-creators of that encyclopædian spectacle known as "grand opera," still predominates, as will be noticed from the above *répertoire*. In "Faust," Mlle. Isaac, after a prolonged absence from the French capital, made her *rentrée* this season, and was very well received. The Opéra Comique recommenced its performances on the 1st ult., with Bizet's "Carmen," with Madame Galli-Marié in the title rôle. Mozart's "Zauberflöte," and Boïeldieu's "Le Calife de Bagdad," are to be revived by this institution during the present season. Altogether, however, the lyrical drama generally is not likely to receive a fresh impetus from these two representative French institutions for the next few months.

A revival of what may be justly called Gluck's romantic opera, "Armida," is contemplated by the director of the Paris National Opéra, M. Vaucorbeil. It being thought advisable, however, to revise the orchestration of the work for the purpose of adapting it to modern stage requirements, M. Gounod was asked to undertake the task, a request which—very wisely, we think—he has altogether declined.

We shall not be at all surprised if Wagner's "Die Meistersinger," truly and essentially German as that work is from beginning to end, will, after all, prove to be the herald of a general acceptance of the poet-composer's works in France, where so much foolish opposition is even now being exhibited in some quarters to the dead master, on account of his nationality. A representation of this masterly picture of honest German Philistine life during the middle ages, Shakespearian in spirit, and supported musically by all the subtleties of Wagnerian art, is, as already mentioned in these columns, in course of active preparation at Brussels, with the French version of the book from the pen of M. Victor Wilder. With regard to this forthcoming performance, *Le Ménestrel* remarks: "This will prove a most interesting event, since, of all Wagner's operas, 'Die Meistersinger' is the one which is most easily transferred upon the French stage, and which, moreover, is least hostile to our ideas concerning the musical drama." Least hostile! as if true art, which is of no country, were to be judged upon such narrow considerations by educated France. Our neighbours across the channel are gifted with a quick perception and appreciation of the truly national in works of art, and the new French version of Wagner's "Meistersinger" having once been successfully brought out in Belgium, the production and intelligent appreciation in the French capital of one of the artistic masterpieces of all ages will, we venture to predict, in the interest of Frenchmen themselves, follow as a matter of course.

An interesting exhibition of musical instruments, illustrative of the history of instrumentation, is projected to take place next month at Paris. A series of historical Concerts, in connection therewith, is likewise promised, and the undertaking bids fair to prove a very successful one.

A commemorative tablet is to be affixed to the house No. 42, Rue Mazarine, at Paris, where, some two hundred years ago, the first performance of a French grand opera took place, and which is therefore looked upon as the original home of the present national institution. The opera produced on that occasion (on March 13, 1671, according to some authorities, though there is some uncertainty about the exact date) was one in five acts, entitled "Pomone," with words by Perrin, and the music by Cambert. It proved immensely successful, remaining upon the *répertoire* for a period of eight months.

Madame Sophie Menter has accepted the professorship at the Conservatoire of St. Petersburg, which post had been rendered vacant by the death of M. Louis Brassin.

Herr Niels Gade is just now engaged upon writing an orchestral Suite, to be entitled "Holbergiana," in connection with the bi-centenary of the birth of the poet Holberg, which will be celebrated in December next, at Copenhagen.

A musical conservatoire—the first institution of the kind ever established in Holland—was inaugurated last month at Amsterdam, in connection with the society "Tot Bevordering der Toonkunst," and aided by a small grant from the municipal authorities. The director of the young institution is Herr Franz Coenen.

A series of lectures on musical subjects, delivered on different occasions by King Oscar of Sweden, in his capacity of President of the Royal Academy of Music at Stockholm, is about to be published collectively, together with some chorals from the same illustrious pen. A German edition of the work is likewise in course of preparation.

The first public Concert of the pupils of the new Academy of Music, founded by Rossini (in accordance with the testamentary directions of the master), at his native town, Pesaro, has recently taken place, the result, according to the Italian press organs, being a most satisfactory one. The young institution is conducted by the maestro Pedrotti.

The Milan music publisher, Signor Sonzogno, has, it is stated, purchased a posthumous opera by Halévy, entitled "Noë," which in all probability will be first brought out on an Italian stage. The opera in question had been left by the composer of "La Juive" in a completely finished state, with the exception of the details of orchestration. The latter had been supplied, soon after Halévy's death, by his son-in-law, Georges Bizet, the popular composer of "Carmen." A double interest thus attaches to this posthumous work of a composer whose versatile talent contributed not a little to the glorification of the Paris Grand Opéra in the palmy days of the empire, and whose latest production, whatever its merits, should, one would think, not have been allowed to be performed for the first time anywhere outside of France.

The sentence in our Turin paragraph of "Foreign Notes" in our last issue, making it appear as if Signor Mancinelli had conducted both the Neapolitan and the Bolognese orchestras, should, in part, have run thus: "Both the Neapolitan and the Bolognese orchestras having produced a most marked effect under the conductorship respectively of the Maëstri Martucci and Mancinelli."

At Madrid died the well-known dramatic author Garcia Gutierrez, whose "El Trovador" was the drama upon which the libretto of Verdi's "Il Trovatore" is constructed.

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## CORRESPONDENCE.

### JUBILEE OF THE MUSICAL OPENING OF THE BIRMINGHAM TOWN HALL IN OCTOBER, 1834.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The month of October will bring us to the Jubilee of the opening of the Birmingham Town Hall, in October, 1834. In the *Musical Library* for November, 1834, pp. 88-94, we have a full account of the musical performances on October 7, 8, 9, and 10, 1834, and the names of all the performers. On the evening of October 8, was performed the late Chevalier Neukomm's Oratorio "David," composed for that occasion. On the previous evening, he had performed his own organ Fantasia, "A lake scene interrupted by a thunder-storm." On the evening of October 8, at the theatre, was performed his Concertante, for flute, oboe, clarinet, bassoon, horn, trumpet, and double-bass, by Messrs. Nicholson, Cooke, Willman, Mackintosh, Platt, Harper, and Dragonetti. I am told that this Concertante is to be found in score in a German edition of his works. The double-bass part used, I believe, to be occasionally taken by Andre (who was at Birmingham) on his keyed-serpent. The Concertante was preceded by Neukomm's spirited song "The British Oak," which was well sung by Mr. Machin. Of the fourteen principal singers, I believe that Madame Clara Novello alone survives. I may add that the contralto songs and parts were taken by two male counter-tenor singers, Messrs. Hawkins and Terrail.

Yours, &c.,

AN AMATEUR.

Sept. 15, 1884.

## THE ORGAN AT CANTERBURY CATHEDRAL.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I was much pleased with the paragraph which appeared in your last issue relative to Canterbury Cathedral Organ, and most heartily endorse your remarks on the insufficiency of such an organ to the requirements of our Cathedral music. The subscriptions towards the new instrument flow in very tardily (at present the amount is only £1,508), and unless some kind friend, or friends, come forward *liberally* it will still be some years before the desired object is attained—£3,150. It may not be generally known that the manuals ascend only to E, that the swell also only descends to tenor C, and that the pedal organ (?) contains but *one octave*!

It is surely needless to say more to show how necessary it is for a new organ to be built for our splendid Cathedral. The Dean and Chapter have no available funds to devote to this object, and they are now assisting me in every way to attain the desired end. Subscription lists are open, and any donations may be paid to the Fund through the banks here, or by cheque to myself or any member of the Committee. Apologising for intruding so much on your valuable space,—I remain, yours faithfully,

W. H. LONGHURST.

The Precincts, Canterbury, Sept. 22, 1884.

In a letter from Dr. A. H. Mann, which appeared in our last number, the writer's address—King's College, Cambridge—was inadvertently omitted.

## TO CORRESPONDENTS.

\* \* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ARTHUR PEARSON.—Dr. E. Hodges was born at Bristol, July 20, 1796. Clementi died at Evesham, March 9, 1832.

F. HERBERT.—You should apply to the Secretary.

EDOUARD.—Novello, Ewer and Co., 1, Berners Street, W.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERFELDY, N.B.—An Organ Recital was given in St. David's Episcopal Church, on the 11th ult., by Mr. Jesse Timson, Organist and Choirmaster to Sir Robert Menzies, Bart. The programme included the Sonata in C minor (Mendelssohn); Prelude and Fugue, in C minor (Bach); "Hallstone" chorus (Handel), Offertoire in G (Wély), "Quasi Pastorale" (Smart), &c.

BANGOR, IRELAND.—A Concert was given in the Good Templar Hall, on the 15th ult., under the direction of Mr. W. J. Kempton, of Belfast. The vocalists, Miss M'Mechan, Miss Mitchell, Miss Agar, Mr. Kenneth Stewart, Mr. J. Young, and Mr. W. J. Devers won much applause, as did also Mrs. Hyde (solo pianoforte), and Mr. Haines and Mr. Swanton (violin). A choir of sixteen voices gave a selection of part-songs, and the programme was varied by two recitations by Mr. R. O. Stanley. The hall was crowded.

BOLTON.—On Saturday, the 13th ult., Mr. S. W. Pilling opened a new organ in Little Lever Church, and on the same day Organ Recitals were recommended in the Bolton Town Hall by Mr. W. Mullineux.—The principal event of the month has been a Festival of Sacred Song, held in the Town Hall, on Wednesday, the 17th ult., under the auspices of the Bolton Congregational Sunday School Union. The object of the promoters was to improve congregational singing, and, to further this laudable view, they included in the programme several well-known hymns, which were sung with evident feeling and unanimity. A choir of 300 voices, selected from the several Congregational Chapels in the town (the Borough Organist at the instrument), joined with marked heartiness in the pieces allotted to them, and the solos, duets, and quartets were well rendered. Mr. James Smethurst, leader of the United Choir, composed a number of pieces specially for the occasion.

CHELTENHAM.—Harvest Festival Services were held at St. Mary's Church, Charlton Kings, on the 18th and 21st ult., the Services being fully choral. At the high celebration Helmore's arrangement of Merbecke's Service was sung. For the Anthem a selection was taken from Weber's Jubilee (Harvest) Cantata, solo by the Rev. Nigel Brown, and Gounod's "Sing praises unto the Lord." The singing of

the choir was of marked excellence, showing the careful training of the Choirmaster, Mr. C. Baldwin, and the Organist, Mr. E. Artwood.

DUNSTER.—On Sunday, the 7th ult., the Annual Harvest Festival was celebrated in the Parish of Dunster. The services commenced with a celebration of the Holy Communion, at 8 a.m. in the Priory Church, followed by a second celebration in the Parish Church at midday. Matins and Evensong (fully choral), took place at 11 a.m. and 6.30 p.m., the preachers respectively being the Rev. R. Utten Todd (Rector of Dunster), and the Rev. E. J. Houghton, of St. Luke's, Torquay. The musical portion of the services was efficiently rendered by the Choir, and included "Thou visitest the earth," Dr. Greene (solo by Rev. R. Utten Todd); "Ye shall dwell in the land," Dr. Stainer (solos by Rev. J. Utten Todd and Dr. Clark); and Services by Goss and Bunnett. Mr. J. Warriner, L. Mus. T.C.L., &c., presided at the organ, and after Evensong performed selections from Mendelssohn's Third Organ Sonata, Finale to Wély's First Organ Sonata, &c.

EASTBOURNE.—The Annual Benefit Concert of Mr. Julian Adams took place on Wednesday evening, the 3rd ult., before a large audience, including the Crown Princess of Sweden. The solo vocalists were Miss Agnes Larkom, Madame Enriquez, and Mr. Chiller, all of whom were highly appreciated. Miss Anita Paggi was very successful in her flute solos, and Mr. Adams's pianoforte playing was a feature of the Concert. Mr. S. G. R. Coles was an efficient accompanist.

ENNSKILLAN.—Mr. Matthew Arnold's *Matinée Musicale* was given in the Protestant Hall, on the 17th ult., the executors being Miss Edith Arnold (aged 11), Master Charles Haydn Arnold (aged 13), and Mr. Matthew Arnold. Considerable surprise was manifested at the talent displayed by Master and Miss Arnold. A well arranged programme was excellently rendered and much admired by a select and appreciative audience.

ERITH.—Harvest Thanksgiving Services were held on Sunday, the 21st ult., at the Parish Church, which has lately been restored at a cost of £7,000, the edifice having been built in the twelfth century. The services were fully choral, the Te Deum, &c., being smart in F. Birch's Athanasian Creed had a fine effect. Bunnett in F was the evening service. The Anthem both morning and evening was "The wilderness" (Goss), the solo parts of which were efficiently rendered by Messrs. W. L. Hodgson and James Anderson. Mr. William Sanderson (organist) conducted. The proceeds of the offertory and the fruit, &c., were devoted to the Erith Cottage Hospital. The sermons, both morning and evening, were preached by the Rev. T. W. Hardy, vicar.

EXETER.—The People's Concerts were resumed on Saturday evening, the 6th ult., in the Victoria Hall. The instrumental selections were well played by the Royal Marine Band, under the direction of their Conductor, Herr Froehner. Solos were contributed by Mr. Tocker (flute), Mr. Eilford (cornet), and Mr. E. T. Meester (pianoforte). The principal vocalist was Miss Marian Helmore.

FALMOUTH.—On Saturday evening, the 20th ult., a Musical Entertainment was given in aid of the benefit fund for the inmates at the St. Paul's Retreat. The part-songs and choruses were well sung by the Saints' day Choir of All Saints' Church. A feature in the Concert was the excellent violin and pianoforte performance of Miss Adela Duckham, ten years of age, a student of the Guildhall School of Music. Solo solos were contributed with much success by Messrs. Vinson, Hills, and Chard; Mr. Reginald A. Shoosmith gave a violoncello piece, and Messrs. Rogers and Bishop, at the pianoforte and harmonium respectively, gave admirable renderings of two of Mendelssohn's "Lieder ohne Worte." The Concert was under the conductorship of Mr. W. J. Shoosmith.

FILEY.—A Concert in aid of the restoration of the Parish Church was given in the Spa Saloon, on Tuesday, the 9th ult. Miss Annie Marriott, who kindly gave her assistance, was highly successful in Gounod's "Worker," "The Bailiff's daughter," and "Robin Adair." Several amateurs of considerable ability also gave their aid.

FOLKESTONE.—The octave comprising the Dedication Festival of St. Mary's was brought to a close on Monday, the 15th ult., by the performance of Gault's *Holy City*, with an augmented choir, supported by the organ and strings, under the conductorship of the Organist, Mr. Dugard. The Vicar, after an opening prayer, delivered a short address, in which he invited the large congregation present to regard the music not as an entertainment to be listened to critically, but rather as a devotional service offered up to God in the presence of His people and in His house. The solos were given by Mr. Kempton and Mr. Horace Pope in excellent form. Miss Daly presided at the organ, and the performance was most successfully carried out.—On Tuesday evening, the 16th ult., a Concert was given in the Wesleyan Chapel, by Mr. H. S. Roberts, Mr. J. R. C. Roberts officiating as Conductor and leader of the orchestra. The solo vocalists were Miss E. Phillips and Mr. Clements. Miss Phillips was highly successful in "Let the bright seraphim," "From mighty Kings," and Costa's "I will extol Thee." The orchestral portions of the programme were well rendered. The Concert, which was in aid of the organ fund, was thoroughly appreciated.

FROGMORE, HERTS.—Mr. John C. Ward gave a Recital, at Holy Trinity Church, on the 15th ult., on the new organ erected by Messrs. Hele and Co. There was a large attendance of parishioners and gentry from the neighbourhood of St. Albans. Handley's "Comfort ye" and "Every valley" (sung by Mr. Ward) and Mendelssohn's Organ Sonata No. 7, were special features in the Recital, which gave great satisfaction.

HARROW WEALD.—The annual Harvest Festival was held in the Parish Church on Thursday evening, the 4th ult. The service was fully choral, the prayers being intoned by the Rev. T. M. Everett, Vicar of Ruislip. The Canticles were sung to Stainer's setting in F, the Anthem being the chorus "Lovely appear," from *The Redemption*, the solo in which was finely sung by Master F. Charlton. The whole of the music was excellently rendered, and reflected the greatest credit on the choir. The sermon was preached by the Rev. A. M. Maynard, of Wembley. Mr. Kenneth J. Tarrant, Organist and Director of the Choir, presided at the organ throughout.

HUNGERFORD.—An Organ Recital, in connection with the Home Missions, was given in the Parish Church on Wednesday, the 3rd ult.,

by Mr. G. H. Swift, the Organist. The programme, which was well selected, was excellently rendered and highly appreciated.

**HURSTPIERPONT.**—The Harvest Thanksgiving Festival was held in the Parish Church, on the 10th ult. The morning service opened with hymn 382. The Psalms and Canticles were sung to chants by Honkins, Crotch, Gauntlett, and others. The anthem was "The earth is the Lord's," by Albert Lowe, and hymn 381 was the recessional. The choir sang with precision and care. As a concluding voluntary the Organist (H. C. Young, B.A., Cantab.) played Calkin's Harvest Thanksgiving March. The Choral Society held its first practice meeting for the season on the 17th ult.

**LANCASTER.**—The second of a series of Organ Recitals was given in the High Street Independent Chapel, on Tuesday evening, the 16th ult., by Mr. William Stuart, Organist. Vocal solos were contributed by Miss Smith and Mr. Sykes. The selection comprised compositions by Morandi, Gade, Handel, Smart, Wélv, and Fuzagalli.

**LEEDS.**—The first Organ Concert of the season attracted a large audience to the Town Hall on the 13th ult. Dr. Spark's selections included the March from Beethoven's *Reiss of Acheron*, Handel's Concerto in F, Bach's Grand Prelude and Fugue in C minor, and a selection from Haydn's *Creatioes*. The Leeds Harmonic Union gave several glees and part-songs, including a new chorus for male voices, "Ring out, ye crystal spheres," by Dr. Spark.

**MANNINGHAM.**—A series of special Services was commenced at St. Luke's Church, on the 10th ult., in connection with the dedication of a new organ (built by Mr. J. J. Binns, of Bramley), which has been presented to the church by Mr. J. Ambler and Mr. James Wood. The Recitals were given by Mr. F. C. Atkinson, Mus. Bac., Organist of Norwich Cathedral, Mr. J. H. Rooks, Organist of St. Paul's, Manningham, and by the Organist of the church, Mr. J. H. Loveless.

**MELBOURNE.**—At the Metropolitan Liedertafel Concert, on July 27, at the Town Hall, Mendelssohn's music to Sophocles' Greek Drama *Edipus* was given, with all the necessary adjuncts, including a complete orchestra, double chorus, and eight dramatic reciters. The performance was extremely good throughout; and much credit is due to the care and intelligence displayed by the Conductor, Mr. Julius Herz. The second part of the programme commenced with Pratten's Concert-stück for the flute, finely played by Mr. John Radcliff, who at the conclusion was presented by Judge Casey, President of the Society, with the highest award they have the power to bestow—their golden lyre, which has never before been given to any outside the members of the Society, except to artists of the highest distinction, and the speaker congratulated the recipient upon being absolutely without a rival. The vocalists were Mrs. Armstrong and Mr. Armes Beaumont, who were warmly received, Madame Elmlad giving an excellent rendering of Liszt's First Piano-forte Concerto.

**NOTTINGHAM.**—The fortieth anniversary of the opening of St. Barnabas' Cathedral, was celebrated on Sunday, August 31, with great ceremony. The Mass selected was Henry Farmer's in B flat, which the composer conducted. The solo vocalists were Miss J. Chambers, Miss Shearston, Mr. L. Gregory, and Mr. J. Taylor. The solo during the offertory was admirably sung by the Rev. Father Burns. Mr. W. Gregory presided at the organ, and Mr. A. R. Watson led the band. The sermon was preached by the Bishop. After the service, Father Burns presented Mr. Farmer with an exquisite ivory and silver bâton, as a slight acknowledgment of the friendly interest he had always taken in the choir of St. Barnabas.

**RAMS-GATE.**—An Organ Recital was given at Christ Church, on Wednesday, the 17th ult., by Dr. Longhurst, Organist of Canterbury Cathedral. A very good selection, including the overture to the "Occasional Oratorio"; Prelude and Fugue in G, Op. 37, Mendelssohn; Toccata, D minor, and Fugue, D Major, Bach; and the "Hallelujah Chorus," from Beethoven's *Mount of Olives*, were well rendered. The organ, built by Messrs. Walker and Sons, of London, has recently been enlarged by Mr. Brown, organ builder, of Deal, and considerable improvement has been made by the addition of several choice stops. Dr. Longhurst played in excellent style, and displayed to advantage the good qualities of the organ. A collection was made in aid of the organ fund.

**ROMFORD.**—The annual Harvest Festival at St. Edward's Church was held on the evening of the 24th ult. The service was fully choral, and was well rendered by a choir of about forty voices. Dr. Bunnett's Magnificat and Nunc dimittis in F were used, and the anthems were "The Heavens are telling" (Haydn) and the "Hallelujah Chorus" (Handel). The music was under the direction of Mr. W. G. Bayley, the Organist.

**SAINT ASAPH.**—A morning and evening Concert, under the patronage of the Lord Lieutenants of the counties of Denbigh and Flint, were given at the National Schools, on Tuesday, the 9th ult., by Miss Minnie Jones, R.A.M., assisted by Miss Jeanie Rosse, Messrs. T. Bartley, J. L. Williams, Felix C. Watkins, and T. Ashford, vocalists; solo violin, Miss Stephenson; pianist, Miss Fanny Webb, R.A.M. Well-selected programmes were admirably rendered. Miss Jones met with a warm reception, and, considering that these were the first Concerts given by her, she is to be congratulated upon her success.

**SALTBURN-BY-THE-SEA.**—A Concert was given in the Ruby Street Hall on Monday evening, the 22nd ult., by the Greenbank Choir of Darlington. Mr. W. Hodgson (violin) and Mr. C. Stephenson (piano-forte) contributed instrumental pieces, and Mr. W. Heald conducted. There was a large audience.

**SANDWICH.**—On Wednesday, the 10th ult., an evening Concert was given in the Assembly Rooms by Mr. Frank May, assisted by Miss Margaret Hoare, Miss Eleanor Rees, Mr. W. H. Cummings (vocalists), Mr. H. C. Tonking (violin), and Mr. W. G. Wood, F.C.O. (piano). A well-selected programme was efficiently carried out, and the artists fully maintained their high reputation. There was a select and appreciative audience.

**SHREWSBURY.**—The St. John's Choral Society's first rehearsal of the third season, will take place on Tuesday evening, the 7th inst., under the musical conductorship of Mr. Arthur W. Marchant, Mus. B., Oxon., F.C.O., Organist and Choirmaster of the Parish Church.

**TYNEMOUTH.**—Under the auspices of the Tynemouth Recreation Association, and with the kind permission of Major Stephenson, M.P., the Band of the 3rd Durham Artillery Volunteers (under the direction of Mr. T. Robinson) gave an excellent Concert in the Aquarium, on the 5th ult. The vocalists were Mrs. J. Miller and Mr. W. Sewell, of South Shields. An interesting programme was well rendered.

**WESTBURY-ON-SVERN.**—Miss Morgan, of Newnham, gave a Concert, on Thursday, the 18th ult. Miss A. T. Jones, harpist (silver medallist, R.A.M.), played two solos with much taste and skill, and joined Miss Goyen in a duet for harp and piano. Miss Mabel Woods was very successful in two violin solos, and Misses Mary, Annie, Gwyneth, and Mildred Morgan, contributed several songs and duets. Mr. John Hunt, of Gloucester, conducted, and also sang a song of his own composition, and Mr. William Morgan gave "The Fisher Boy," by Miss Mabel Woods, which was encored. Amongst others who assisted were Messrs. Hart, Ashwood, John Morgan, and Frank Morgan; Miss Goyen, Miss Woods, and Mr. W. H. Morgan acted as accompanists.

**WOLVERHAMPTON.**—The engagement of Miss Eleanor Falkner at the Exhibition on Wednesday evening, the 17th ult., was very successful, a large audience being attracted to the main court by the announcement of her name, in addition to the much-improved band of Mr. C. F. Hayward. Miss Falkner sang several popular and some new items in an artistic manner, and won several hearty encores.

**ORGAN APPOINTMENTS.**—Mr. Walter H. Hall, Organist and Musical Director to St. Luke's, Germantown, Philadelphia, U.S.A.—Mr. John C. Ward, Organist and Choirmaster to Holy Trinity Church, Haverstock Hill, N.W.—Mr. Fred. W. Saville, to St. Mary's, Dublin.—Mr. H. S. Vincent, to Bishopwearmouth Church, Sunderland.—Mr. Alfred W. Tomlyn, to St. Modoc's, Doune, Perthshire, Scotland.—Mr. Geo. Poulton, Organist and Choirmaster to Brunswick Place Wesleyan Chapel, Newcastle-on-Tyne.—Mr. Howard Ross, Organist and Choirmaster to St. James's Church, Gravesend.—Mr. C. Hugh Rowcliffe, jun., to St. Luke's, Hackney.—Mr. Alfred Houghton, Organist and Musicmaster to Margate College, Kent.—Mr. John E. West, F.C.O., Organist and Choirmaster to St. Mary's, Berkeley Square, W.—Mr. Edward James Robinson, to Platt Chapel, Rusholme, Manchester.

**CHOIR APPOINTMENTS.**—Mr. Charles Rowcliffe (Principal Bass and Choirmaster), to St. Luke's, Hackney.—Mr. Walter B. Crowest (Alto), to St. George's, Botolph Lane, E.C.—Mr. Frank Baily (Tenor), to St. Anne and St. Agnes, with St. John Zachary, Gresham Street, E.C.—Mr. George May (Alto), to St. George's Chapel, Windsor.

## MARRIAGE.

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The Swiss Soldier's complaint.	The last tear.
Rest on me, thou eye of darkness.	Love song.
At night I see thee with dreaming eyes.	When my despair is deepest.
Dreams.	Sweetest maid, with lips like roses.
The rose and the lily.	Thinking of thee.
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TUESDAYS, April 28 and May 26, Papers will be read, and on TUESDAY, June 23, Dr. E. J. Hopkins will give a Lecture.

July 7

" 8.—Examination for Fellowship and Associateship.

" 9

TUESDAY, July 28, Annual General Meeting.

Further particulars will be duly announced.

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**CHURCH OF ENGLAND YOUNG MEN'S SOCIETY.**—St. Paul's (Clapham) Branch.—CHARLES DOWDESWELL, Esq., has kindly consented to deliver a LECTURE (which will be interspersed with vocal and instrumental illustrations) upon Richard Wagner's PARSIFAL, as represented at Bayreuth. The Lecture will take place at the Clapham Hall, on December 8, at 8 p.m. Half of the net profits will be handed to the Wagner Society.

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For Oratorios, Concerts, &amp;c., address, Merrivale Villa, Penn Fields, Wolverhampton.

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Concerts, &amp;c., address, South Street, Exeter.

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Pupil of Madame Sainton-Dolby, and late her Assistant Professor; also Licentiate (Artist) of the Royal Academy of Music. For Concerts, Oratorios, &amp;c., address, 37, Harrington Square, N.W.

## MRS. DOUGLAS HASSALL (Soprano).

For Oratorios, Ballad Concerts, &amp;c., address, 40, Walsingham Street, Walsall.

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For Oratorios, Concerts, &amp;c., address, Cathedral, Bristol.

## MR. J. J. SIMPSON (Solo Tenor).

Ripon Cathedral.

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**MR. E. JACKSON** (Bass).  
For Oratorios and Concerts, address, Cathedral Choir, Lincoln.

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For Oratorio, Opera, Recitals, Concerts, &c., address, Halifax, Yorks.

**MR. BINGLEY SHAW** (Bass)  
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For Oratorios and Concerts, address, 235, Lydgate Hill,  
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**ALFORD H. MATHEWS** (Oboe and Tympani).  
For Town or Country Concerts, address, 2, Chesham Terrace,  
Acton, Middlesex.

**MISS VINNIE BEAUMONT** (Soprano). Engaged:  
October 6, Barton; 7, Brigg; 13, Doncaster; 30, Bicester;  
November 5, Glenham; 6, Leamington; 12, Hull; December 3,  
Redbourne; 9, Brigg. Others pending. Address, Point House, Brigg,  
Lincolnshire, and 7, Bedford Place, Russell Square, London.

**MISS EVA D. FARBSTEN** (Soprano), Pupil of  
Signor Arditi, conductor of Her Majesty's Opera, is booking  
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20, Story Street, Hull, or N. Vert, 52, New Bond Street, W.

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**MISS BESSIE HOLT**, R.A.M. (Soprano) (of the  
London, Manchester, and Newcastle Concerts). Engagements  
booked: September 2, Blackpool; 8, Llandudno; 17, 18, 19, Harrogate;  
20, Manchester; 22, Mossley; 29, Farnworth; October 4, Manchester;  
6, Royton; 7, Oldham; 22, Newcastle-on-Tyne; November 3, Pad-  
bury; 29, Mossley (2nd engagement); December 27, Manchester;  
others pending. 128, Shelton Terrace, Lower Broughton Road,  
Manchester.

**MISS JULIA JONES** (Soprano Vocalist) begs  
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Concerts, &c., be addressed, 214, Bridge Road, Battersea, S.W.

**MISS AGNES LARKCOM** has REMOVED to  
7, Cornwall Residence, Clarence Gate, N.W.

**MISS ADA MOORE** (Soprano) requests that all  
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torios, Lessons, &c., be addressed, 26, Shrewsbury Street, Old Trafford.

**MADAME ADELINÉ PAGET** (Soprano). Com-  
munications respecting Engagements for Oratorios or Concerts  
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**MADAME LAURA SMART**, Soprano, requests  
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**MADAME WORRELL** (Soprano), Associate of  
the Royal Academy of Music. Communications respecting  
engagements for Oratorios, Classical, Operatic, or Ballad Concerts,  
to be addressed to 52, Knowle Road, Brixton Road, S.W.

**MR. GEO. BANKS**, Tenor, Hereford Cathedral.—  
Engaged: Wednesday, October 29, Ballads; Edinburgh,  
December 19, "Messiah"; Glasgow, December 20, "Pinafore" (fourth  
engagement).

**MR. ARTHUR CASTINGS**, of the Royal Albert  
Hall, London, and other Concerts; Principal Tenor, Hereford  
Cathedral, is booking Engagements for the present Season. For  
vacant dates, terms, &c., address, Cathedral.

**MR. PAYNE CLARKE** (Tenor). Late of the Carl  
Rosa Opera Company. Engaged: September 19, 20, 22, 27, 29,  
30; October 1, 2, 3, 4, 6, 8, 10, 13, 18, 20, 21, 22, 23, 24, 27; November  
1, 4, 10, 11, 15, 17, 18, 19, 20, 22, 29; December 4, 8, 16; January 3, 10,  
15, 19, 27; February 2; March 16, 23. Address, 32, Higher Temple  
Street, Manchester.

**MR. E. DUNKERTON** (Tenor), Lincoln Cathedral.  
Engaged: Mansfield, Burton, Brigg, Leicester, Retford,  
Wortley, Norwich, Melton Mowbray, Ilkeston, and Lincoln. Engage-  
ments pending: Leicester, Loughboro', Ayr, Glasgow, Newark, and  
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**MR. A. LAWRENCE FREYER** (Tenor, St. Paul's  
Cathedral) requests that all communications respecting Engage-  
ments for Oratorios, Concerts, &c., be addressed, 233, Friern  
Road, Lordship Lane, London, S.E.

**MR. A. W. HOLBERRY HAGYARD** (Tenor).  
Engaged: October 22, Ballada, Saffron Walden; November  
6, "Hymn of Praise," Yarmouth; 11, 14, Cambridge; December 2,  
"Messiah," Clay Cross; 6, Cambridge; 30, 31, "Ancient Mariner,"  
Aylsham; January 22, "Messe des Morts," Glasgow Choral Union;  
February 23, "Creation," Hackney Choral Association. Other engage-  
ments pending. For terms, address, Trinity College, Cambridge.

**MR. J. M. HAYDEN** (Principal Tenor), Salisbury  
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Concerts. For terms and vacant dates, address, 20, New St., Salisbury.

**MR. W. NICHOLL** (Tenor). Engaged: Novem-  
ber 15, Glasgow (St. Andrew's Halls); November 28, Brown-  
ing Concert, Prince's Hall; December 2, Bath; December 23, Dum-  
barton ("Judas Maccabæus"). For Oratorios and Concerts, address,  
28, Belsize Road, N.W.

**MR. W. J. INESON** (Baritone). Engaged Oc-  
tober 7, 14, 21; November 6, 7, 17. For Oratorios, Concerts,  
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The Cathedral, Hereford.

**MR. THOMAS KEMPTON** (Bass) begs to an-  
nounce his REMOVAL to 52, St. Paul's Road, Canonbury, N.,  
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certs, Masonic Banquets, &c., should be addressed.

**MR. HOWARD LEES** (Bass), having returned  
from India, is open to ENGAGEMENTS for Concerts,  
Oratorios, &c. Address, Delph, near Oldham; or 38, Sheffield Street,  
Carlisle.

**MR. A. MCCALL** (Bass Vocalist) requests that  
all communications respecting Concerts, &c., be addressed,  
14, Vyner Street, or Cathedral Choir, York.

**MR. EGBERT ROBERTS** (Bass). Engaged for  
the Christine Nilsson and Sims Reeves Concert, Free Trade  
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**MR. JAMES B. SMITH** (Bass), Peterborough Cathedral. Engaged: Melton Mowbray, December 4; Market Harborough, November 14; Edinburgh, December 19. Address, 3, St. Mary's Terrace, New Road, Peterborough.

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GEORGE WHITCOMBE, Chapter Clerk.

October 1, 1884.

**ALTO.**—There is a VACANCY for this Voice in the Surpliced Choir of Berkeley Chapel, Mayfair. Plain Service. Duties—Sunday Morning and Afternoon, Christmas Day, and Good Friday, and practice every Friday, at 7.15, for about one hour. Stipend, £10 per annum. Address, by letter only, to E. G. Coleman, 8, Mortimer Street, Berners Street, W.

**ALTO WANTED**, for Barnet Parish Church. Salary, £20 per annum. Duties, two services on Sunday and one weekly rehearsal. Good reader indispensable. Apply by letter, with not more than two testimonials, to Mr. H. W. Poole, Choirmaster, Parish Church, Barnet.

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**BATTERSEA PALACE CHOIR.**—Good CON-TRALTOS, ALTOS, and FIRST TENORS are Required. Alfred J. Caldicott, Music Director, 57, Nevcrn Square, Earl's Court.

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**ALTO, TENOR, BASS REQUIRED.** Apply at St. Mary-at-Hill Church, Eastcheap, from five to seven o'clock on Fridays, or after service on Sundays. Cathedral service.

**CHRIST CHURCH CATHEDRAL**, Oxford.—There is a VACANCY in the Choir for a TENOR. Salary, £80 per annum. Candidates must be confirmed members of the Church of England, and well acquainted with Cathedral music. Railway expenses will not be allowed unless Candidates offering themselves have a fair pretension to a place in the Choir. Apply, with copies of testimonials, on or before Saturday, November 15, to the Organist, Ch. Ch., Oxford.

**WANTED**, for the Choir of St. Stephen's Church, Wandsworth, 1 TENOR (£12), 1 ALTO (£12), 2 BASSES (£10), and 2 TREBLE BOYS (£5). Must have good voices and be able to read at sight. Duties: Morning and Evening Services (Plain) on Sunday, and practice on Friday evenings, with attendance at occasional Special Services and Choir Rehearsals if required. Apply to the Vicar or the Hon. Organist, at the church, on Friday evenings, at 9.15, or by letter. Unsurpliced Choir.

**TENOR WANTED**, for Bedford Chapel, Bloomsbury. Must read fairly at sight. Stipend, £10. Two months, Autumn vacation. Apply by letter to the Organist, stating experience.

**TENOR WANTED**, for a Choir in an Independent Church, ten miles north of London. Two services on Sunday and Practice on Wednesday. Apply, by letter only, to Precentor, Messrs. S. Harris and Co., 5, Bishopsgate Without, E.C.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1884.

## MODERN SONG WRITERS.

II.—FRANZ LISZT.

BY FR. NIECKS.

THE name of Franz Liszt suggests to most people in the first place the phenomenal pianist, and only in the second place the composer. And, as a composer, the master is thought of first as a writer of pianoforte pieces, then as a writer of symphonic poems, next as a writer of oratorios and masses, and only lastly, if at all, as a writer of songs. This at least is the case in this country, where Liszt is little studied and adversely criticised, and consequently rarely heard, and hardly ever understood. Or should I have said, Liszt is rarely heard, and hardly ever understood, and consequently little studied and adversely criticised? England, however, does not stand alone in her inappreciativeness. Almost every European country neglects Liszt as much. Italy and Spain are closed to him,\* and France shows no sympathy. Germany is an exception, though no brilliant one, for there, too, the composer Liszt does not get his due, at least not in all places. How he fares in his native country I do not know. Will this always be so, or is there any likelihood of a change in the attitude of the public? I am inclined to think that we shall see before long as complete a veering round of popular opinion in the case of Liszt as that which within the last fourteen years we have witnessed in the case of Berlioz. When this comes to pass, the Hungarian, like the French master, will for a time be as much blindly over-rated and frantically lauded as he was before blindly under-rated and frantically abused. And the critics—the blind that lead the blind—will again forget the past, swallow their own words—opinions, judgments, prophecies, and all—and look as infallible as ever. What with the misrepresentations of prejudiced critics, and the fooleries of the manufacturers of would-be poetical magazine articles, Liszt has become a myth in his lifetime. He is represented on the one hand as a being possessed of all the most precious, bodily and mental, natural and supernatural, qualities, as an angel of light, a god; and, on the other hand, as the very opposite of this. Although both portraitures are false, there is nevertheless more truth in the former than in the latter. The fact is, a man and artist like Liszt cannot be easily gauged. In examining so unique a phenomenon it is difficult to maintain the necessary objectivity and equanimity of mind—to avoid being unduly attracted or repelled by one or the other quality, by one or the other phase. We of the present day have no means, except by his pianoforte compositions, to judge Liszt as a pianist. But happily there is no need for a judgment on that point, it has long been given unanimously; friends and enemies are agreed that he stands alone, unapproached and unapproachable; the Paganini of the pianoforte, but a Paganini with intellectual powers which the Italian violinist could not boast. It is otherwise with Liszt, the composer. So few of his important orchestral and choral works are performed, and these few so unfrequently, that to most of us the master is all but a complete stranger. With regard to Liszt, the man, we are in a better position to judge.

\* This, of course, is not to be taken literally; for in these two countries, especially in Italy, works of his may occasionally, though very rarely, be heard.

The master still dwells with us, and does not grudge his society; and what is even more valuable, he has furnished in his literary writings a faithful picture of his character and its development. These writings, which till lately had lain for the most part buried in the pages of the *Gazette Musicale*, are now made more easily accessible by L. Ramann's\* collection and translation (from French into German), published by Breitkopf and Härtel, of Leipzig. They set forth strikingly the poetic bent, the passionate force, the piquant intellectuality, the universal sympathy, and the amiable disposition, of his nature. And they indicate also certain defects and a want of balance in the various faculties and tendencies: a preponderance of imagination over logic, of mobility over persistence; a predilection for colour, variety, and picturesqueness, even to the neglect of form, unity, and beauty.

The subject of this essay is "Liszt as a songwriter," but were I to limit my remarks strictly to his songs I should certainly fail to do justice to my theme. To prevent the reader from regarding my allusions to other compositions and my biographical notes as superfluities, I shall state the reasons which determine me to take the proposed course. My reasons are two: (1) With every noteworthy artist, and with none more than with Liszt, art and life are inseparable, the one being but an emanation from and manifestation of the other. (2) The individual works of an artist can only be fully understood, are only seen in their true light, when viewed in connection with the totality of his achievements.

Franz Liszt was born at Raiding, in Hungary, on October 22, 1811. At an early age his musical talents manifested themselves—first by his ear and memory, and, when he began to practise the pianoforte, by his technical dexterity, *prima vista* reading, and power of improvisation. Before long the boy was able to play in public, and by a concert at Pressburg he made such an impression that six noblemen were induced to provide the means for the prosecution of his studies. Having thus secured to him an annual subsidy of 600 florins for six years, Adam Liszt, the father and teacher of Franz, who up to that time had been in the service of Prince Esterhazy, gave up his post so that he might entirely devote himself to the education of his son. In 1821 the latter and his parents set out for Vienna, where the young musician studied, till 1823, pianoforte playing under Czerny, and harmony and counterpoint under Salieri. During the latter part of his stay in the Austrian capital Liszt gave two concerts, at the second of which he played Hummel's B minor Concerto and improvised on a given theme. When the boy had ended his improvisation, somebody strode precipitately forward, and, stepping on the platform, kissed him. This somebody was Beethoven. From Vienna the Liszt family went to Paris, Franz giving concerts as they travelled along at Munich, Stuttgart, and Strassburg, exciting everywhere the greatest wonder and admiration. Here, they said, is a new Mozart! Adam Liszt expected that his son would be admitted as a pupil of the Paris conservatoire, which was indeed the object of their journey. Great was therefore their disappointment when, in spite of high recommendations, they were told that the regulations of the institution forbade the admission of foreigners. Being balked of this hope, Franz's further artistic training was limited to instruction in composition, which he received first from Paër and afterwards from Reicha.

The division of a man's life into periods, of an artist's works into styles, is generally a more or less arbitrary proceeding. In the case of Liszt, however,

\* Fräulein Lina Ramann, the second volume of whose biography of the master is looked forward to with impatience by the musical world.

we find that his life and artistic career present a natural division into two parts distinctly separated and characterised. The first part comprehends his activity as a pianoforte virtuoso and composer of virtuosic pianoforte compositions; the second his activity as a teacher, conductor, and tone-poet; a writer of symphonic poems, oratorios, masses, and other sacred and secular choral works. The first period, the time of fermentation, of individual evolution, of mental and moral development and formation, extends from his arrival in Paris, in the middle of December, 1823, or rather from his father's death, in 1827—what precedes may be regarded as a *Vorschule*, a preparatory schooling, as training in contradistinction to education—to 1849, when, finally abandoning the life of a travelling virtuoso, he settled down at Weimar.

Liszt cannot but have learned much from his teachers, but it does not seem that he was markedly influenced by any one of them. This will hardly be wondered at, for, although they were men of talent and note, none of them was a man of genius nor possessed of a striking amount of originality. The real instructors of Liszt were Paganini, Beethoven, Schubert, Chopin, and Berlioz. His transcriptions of Paganini's caprices, of Beethoven's symphonies, of Schubert's songs, Berlioz's "Symphonie fantastique," overture to "Les Francs-Juges," &c., have quite another significance than his fantasias on operatic airs. They are studies in the fullest and widest sense of the word. Chopin's works afforded no material for transcription, but they left their impress on many of Liszt's compositions and on his style generally. Even more potent in the making of the man than these musical influences were the religious, literary, and social ones, which may be summed up in the names of Chateaubriand, Victor Hugo, Lamartine, George Sand, Lamennais, Saint-Simon, Enfantin, Fourier, and Ballanche. Nor should the most important, the personal influences, be overlooked. There are many to be found among the celebrities above named, of whom his friend George Sand calls for special mention, and to whom ought to be added his more than friend, the Comtesse d'Agout, who subsequently became known in the literary world as Daniel Stern.\* Liszt himself shall now describe to us this time of fermentation, this storm and stress period; none, of course, can know so well as himself what his experiences were, and few could better interpret them. I dwell on these matters, because I hold them to be indispensable if we wish to understand the man, and let me remind you once more that *l'artiste c'est l'homme*, an adaptation at least as true as its original, *le style c'est l'homme*, and certainly applicable to Liszt.

"You know that time of youth, the life-period from the fifteenth to the twenty-fifth year," writes Liszt at the end of May, 1838, whilst staying in Venice, to Lambert Massard, of Paris. "You know that then, more than at any other time, man surrenders himself to the outer world, and men, things, and places win the greatest influence over his imagination. Such a variety of things enter his heart, and dominated by the fate-like need of loving he gives up a part of his *I* to whatever he comes in contact with. At this time the young man, stupefied by the tumult of his own thoughts, has hardly begun to live, he as yet only strives for life. In him all is curiosity, desire, restless aspiration, ebb and flow of the most opposed volitions. Without a guiding thread he loses himself in the labyrinth of his still unregulated passions—the simple, easy, natural, makes him smile compassionately. He oversteps all bounds, is eager for obstacles,

despises both the good he could do and the feelings that could make him happy—he is pitifully tortured by the sting of youth.

"This time of consuming fever, dissipated strength, energetic and mad life-manifestation I have passed through on the soil of France. Here also lie the ashes of my father; here, on the sacred burial-ground, my first sorrow found its asylum. How could I but feel myself a child of a country where I had suffered and loved so much? How could I have dreamt that I had entered life in another? that in my veins flows the blood of another race? that my people lived elsewhere?

"A sad occurrence awakened suddenly the feeling that I thought extinguished, and which nevertheless only slumbered, anew in me. One morning I read at Venice, in a German newspaper, a detailed account of the misfortune which had befallen Pesth. This account called forth in me a real agitation. An extraordinary sympathy, a lively, irresistible need urged me to assist the many sufferers. . . .

"Through these inward agitations and feelings the sense of the word 'fatherland' was revealed to me. I transported myself suddenly back into the past, and found in my heart the treasures of the recollection of my childhood pure and untouched. A grand landscape spread out before my eyes. That was the well-known forest out of which sounded the huntsman's call; that was the river Danube rushing down over the rocks; that was the wide meadow-land on which pastured peaceful flocks in freedom; that was Hungary, the vigorous, fertile soil which generated such noble sons; that my home-land. 'And I also,' I exclaimed, in a fit of patriotism at which you may perhaps smile, 'I also belong to this ancient strong race; I also am a son of this sturdy, untamed nation, which surely is yet destined for better days.'"

We now discern without difficulty the prominent features of Liszt's personality: a bright poetic intellect and a warm heart, both easily impressionable and inflammable; a frame of mind and tendencies developed, if not engendered, by the French romanticism that reached its acme in 1830, and permeated religion, philosophy, and political economy, as much as literature; and, in addition to these, a strong, proud feeling of nationality. His early writings in the *Gazette Musicale* prove that Germany, too, with her art and literature, counted for something in his education; nay, in those days he even called himself a German;\* still, as yet at least, this influence was decidedly secondary, and though in after years it became stronger, its potency, perhaps, never equalled that of the others.

Up to 1849, then, Liszt was chiefly a virtuoso and composer of virtuosic pianoforte pieces. But most of these pianoforte pieces—not a few of which may now be regarded as obsolete—have qualities of style and matter which distinguish them from the generality of this kind of composition. Indeed, as regards style Liszt's achievements were epoch-making, for he was the creator of what has been called the orchestral pianoforte style, the now prevailing style. Moreover, apart from his remarkable transcriptions of Schubert's songs, &c., he planned and executed works which presaged what he one day would be. There were schemes of Titanic orchestral works; but also finished compositions of great beauty and lasting value—for instance, the "Années de Pèlerinage," some of which he wrote as early as 1835—1836. This was the year in which the clearing process began, and the first

\* Although artistically she was more influenced than influencing.

\* At least, I noticed him doing so on one or two occasions; but, although I remember being struck by the fact, I do not remember with certainty whether it was in the *Gazette Musicale* or in unpublished private letters. That it was during the time of his residence in Paris I am certain.



indubitable signs of his poetic endowment made their appearance. But I must say no more of this first period of Liszt's career. It is time that I should speak of the songs, which belong to the second period.

With a few unimportant exceptions—"Tre Sonetti di Petrarca," "Angiolin dal biondo crin," &c.—Liszt's songs were composed since his settlement in 1849 at Weimar, being, therefore, contemporaneous with his great orchestral and choral works. The number of his songs is very considerable. The German collection (Franz Liszt's "Gesammelte Lieder"—Leipzig: C. F. Kahnt) contains as many as fifty-seven, and these are not all. Kistner, for instance, has published three songs for a soprano voice ("Hohe Liebe," "Gestorben war ich," "O lieb, O lieb!"), and a single song (Die Macht der Musik); and then there is the dramatic scene by A. Dumas, "Jeanne d'Arc au bûcher." But some of my readers will object that a dramatic scene is not a song. True, and the same may be said of many compositions which the composer has sent into the world under that name.

Most of Liszt's songs are musical illustrations of the thoughts and images suggested by the poems. Songs they are only in the primary and general sense—namely, in the sense of "something sung"; short, they are *Gesänge* not *Lieder*.\* Liszt frequently treats the poems which he chooses for composition as plain prose, disregarding their form, mercilessly destroying metre, rhythm, and cadences, and the recurrence of these in the several strophes. In fact, the musician overthrows with a light heart what the poet has taken the greatest trouble to construct. The words of a genuine song are the revelation of a mood; the different feelings expressed—if there are more than one—have their roots in this one mood; and the incidental images are subordinate, of tributary not independent significance. But the musical illustration of every phrase and word leads to an undue emphasising of the incidental, and a blurring, if not effacing, of the essential. The only true song is the strophic song, which confines itself to the realisation of the emotional key-note of the poem. Hence, if the musician wishes to form a partnership with the poet, he must respect the latter's formal and ideal disposition. Of course I am speaking only of genuine songs, not of poems which are wrongly so called by their authors or accepted as such by musicians.

The above is what may be called the "absolute" ideal of a song; it is the result of æsthetic consideration of the *genre*. But, besides this absolute ideal, individual ideals are possible and admissible. It is the duty of the critic to find and place himself on the standpoint of the artist he criticises. He must see his ideal, and see it as it is seen by him. And if he does that there can be no doubt that he will admit that though Liszt's songs are not always songs in the strict meaning of the word, they are almost always compositions full of interest and beauty. The excellences and defects are indeed too patent to be overlooked by any but those who cannot or will not see. Liszt's most attached partisans and the foremost of thorough-going progressists temper their praise with gentle blame, and his most determined opponents and the staunchest conservatives temper their blame with warmest praise. Thus, Franz Brendel ("Geschichte der Musik"), whilst acknowledging the master's profound comprehension of the contents of his poetic subjects, and the rich colouring and splendid picturing of the musical composition—qualities which place "these works in their originality" beside the best that has been produced in this branch of the art—does not hesitate to

point out that Liszt's songs are not songs in the German sense; that this composer requires more room, and in his principal works in this *genre* approaches the ballad and dramatic scene; that, lastly, he lacks the concentrated inwardness (*Innerlichkeit*) of the German song, the self-contained unity of the pervading mood (*Gesamtstimmung*), which is the characteristic of the German song, more especially the older German song. August Reissmann ("Geschichte des deutschen Liedes"), on the other hand, whilst regretting Liszt's lack of form-giving power, and condemning his breaking-up of the poetic form, and the interpretation of the contents only in its separate details, speaks in glowing terms of the composer's luxuriant imagination, wealth of expression, and unsurpassed capability and mastery of the tenderest and most passionate emotions, and in conclusion remarks that the treatment, though objectionable, "interests, because a significant personality presents itself in it, and seizes us like the vehement impulse of a strongly excited person, whose endeavour to impart, and the feeling of the inadequacy of his means of expression, set in motion every fibre, so that the right expression threatens to burst his breast." There is some truth in this last remark of Reissmann's, only the fact is greatly exaggerated. It is possible to be more fully in sympathy with him when he says: "He who wishes to copy Liszt without caricaturing him, must be a Liszt, and phenomena such as he are even rarer than comets."

Somehow almost all Liszt's critics dwell exclusively on what distinguishes him from other song writers; they overlook, or at least neglect to state, the fact that among his songs are to be found several whose form and matter are such that they might have proceeded from the pen of the most orthodox writer. It is, indeed, the misfortune of this master to be constantly judged by an insignificant fragment of the totality of his compositorial achievements. With some artists this is a safe enough proceeding; not so with a chameleon-like being like Liszt. Variety, dissimilitude, contrast, nay heterogeneity, wherever we turn. Compare the self-sufficient *esprit* and *bravura* of the *Fantaisies*, *Reminiscences*, *Amusements*, and *Soirées*, with the earnest striving of the *Sonatas* and *Cercos*; the sweet soothing "Consolations" with the wild, exciting "Galop chromatique"; the sensuality of the "Mephisto-Walzer" (the second of the episodes from Lenau's "Faust") with the purity of "Die Legende der heiligen Elizabeth"; the worldliness of the "Rhapsodies Hongroises" with the religiosity of the oratorio "Christus," the "Missa choralis," "Missa solennis," and "Coronation Mass." And even if we remain in narrower bounds, what an immense diversity presents itself to us in the master's orchestral works, his "Faust" and "Dante" symphonies and his twelve symphonic poems—"Ce qu'on entend sur la montagne," "Tasso," "Les Préludes," "Orpheus," "Prometheus," "Mazepa," "Festklänge," "Héroïde funèbre," "Hungaria," "Hamlet," "Hunnenschlacht," and "Ideale." Liszt's manifoldness is in like manner exhibited in the songs. The settings of Goethe's songs, for instance, have another character than those of Heine's or Redwitz's. And how different again from the settings of these German poems are those of the French verses of Victor Hugo!

With regard to form, we may divide Liszt's songs into three classes: (1) *Genuine songs*—namely, such as are simply melodious, and, although sometimes through-composed, respect the metrical structure of the poem; (2) *Chamber cantatas*. Thus I venture to call, for want of a better name, the more extended compositions, often many-membered, and, in some instances, a mixture of recitative and air; (3) *Im-*

\* In this respect our composer is but the last degree of a climax; for in the songs of Schubert, Schumann, Franz, and Liszt this tendency makes itself increasingly felt.

*provisations*, the less distinctly articulated organisms, generally declamatory or wavering between recitative, air, and *arioso*. Otto Lessmann ("Franz Liszt. Eine Charakterstudie") applies indiscriminately the word to all of Liszt's songs, I think wrongly.

To the first class belong the settings of Oscar von Redwitz's, Joseph Müller's, and Heine's poems—"Es muss ein Wunderbares sein" ("Love's Marvel"), "Das Veilchen" ("The Violet"), and "Du bist wie eine Blume" ("A flower thou resemblest"). The most remarkable specimens of the second class are the settings of Heine's "Die Lorelei" ("The Loreley") and Goethe's "Es war ein König in Thule" ("The King of Thule") and "Mignon's Lied" (Mignon's song, "Know'st thou the land?"). The settings of Goethe's "Ueber allen Gipfeln ist Ruh'" ("Wanderer's Night Song") and R. von Bügelben's "Und sprich: Sieh auf dem Meer" may be cited as illustrative of the third class.

I need hardly tell the reader that there are no sharply drawn separating lines between these classes, and that if he sets about classifying the songs he will find himself often in doubt what to do with one or the other of them. But the proposed scheme is nevertheless not useless; it has, among other advantages, that of helping us to a better understanding of the composer's procedures and the nature of these compositions. About the songs of the first class, which is the least numerous and made up, as it were, of exceptions, I shall say nothing; they can be, and are sure to be, appreciated by all who make their acquaintance, be they classicists or romanticists, progressists or reactionists. It is otherwise with those of the second and third classes; here we may have to change our standpoint.

One hears it sometimes said that Liszt has been more successful than other song writers in wedding music to words. This may be true, but it can be true only in the strictly literal sense—"to words." For in the majority of cases he gives so much attention to the constituent phrases and words that the "poem" is lost sight of. The music acts as a dissolvent. Indeed, the new method leads to a result the very reverse of what is intended. Liszt's object no doubt was to co-ordinate music and poetry, and thus attain a fuller agreement, a more perfect unison, than had been previously known. But what is the actual result? A greater discrepancy than ever; nothing less than the domination of music and the almost entire annihilation of the poem. In fact, the poet proposes to make a certain thing and the musician, in finishing what the other has begun, turns out something altogether different. "*Amphora cepit institui; currente rota cur urceus exit*"? There are many exceptions to be found, especially among the shorter songs, in which the underlying mood which gives unity to the poem is firmly seized and held fast throughout. But in most cases this unity is sacrificed to the multiplicity of the details. If we read first the poem and then compare with it Liszt's musical setting, we are struck by the disproportion existing between the two, and between the parts and the whole—a disproportion in force, and more frequently both in length and force. What the poet only glances at the musician contemplates; what with the former is merely a passing expression, a figure of speech, is with the latter an emotion, a picture. Take, for instance, his setting of the words "himmelhoch jauchzend, zum Tode betrübt" (literally, "heaven-high jubilating, sad unto death") in the charming "Freudvoll und leidvoll" (Clara's song). But almost any other song of Liszt's will

furnish examples of undue emphasis. One of the most striking examples is the well-known and much appreciated setting of Heine's "Die Lorelei" ("The Loreley"), a poem which in its simplicity, terseness, and unity of mood realises one's ideal of a song; being, indeed, a real folk-song, but which, under the hands of the musician, swells into a chamber cantata, or, if you like the term better, into a grand scena, wherein declamatory passages alternate with *scenitenas*, and a varied series of views of the inner and outer world are depicted.

As long, then, as we insist that in a song the first business of the music is to reinforce the emotional key-note, and thus to consolidate into a close union the parts of the poem, and make the latter as a whole more impressive, Liszt will again and again disappoint us. If, on the other hand, we can bring ourselves to look upon the poem simply as a programme, as a congeries of picturesque items suitable for musical illustration, the master's songs will be to us full of interest and delight. There is hardly a bar in them without some happy touch. Now the composer moves us to the very heart's core by his true accents of joy and sorrow; now he helps us to realise the various aspects of natural scenes—of hill and valley, of wood and field, of river and sea, in light and shadow, at peace and at war with the elements; and ever and anon there comes a flash that brings to us a revelation—a new thought, a new feeling. His force and subtlety of characterisation and illustration are equally marvellous. He dares even to attempt, and I think successfully, the translation into music of the exhalation of flowers that fills the air with sweet fragrance ("Flower and scent"). One who can do all this can be no ordinary man, he must be a magician, he must be a man of genius. Liszt's genius as a composer has been doubted by many. In most cases it was insufficient acquaintance with the master's works or a narrow-minded conservatism which caused the doubt. However, the fact that Liszt's works are very numerous, and of unequal merit, some of them wholly unworthy of him, should not be forgotten. Also this should be remembered, that there are not only various degrees, but also various kinds of musical genius. Spontaneity and reflection, inner and outer impulse, are, apart from craftsmanship, the chief factors of artistic production. In Liszt's production reflection has, generally speaking, a larger share, and outer impulses come oftener into play, than in that of most of the other great composers.

I hail with pleasure the publication of a representative collection of Liszt's songs ("Albums of German Song." No. II. Franz Liszt), which we owe to Messrs. Novello, Ewer and Co. It will enable musicians and amateurs to extend their acquaintance with this interesting master's works without the necessity of a great expenditure of money or time. I say I hail with pleasure the publication of these twenty of the best of Liszt's songs, because I am confident that it will win the master many friends, and bring nearer the day when he shall be esteemed according to his worth.

What I said a few months ago (January, 1884), in connection with the Robert Franz Album, about translations of songs in general and Mr. Hueffer's translations in particular, applies also to the present volume of the "Albums of German Song." Mr. Hueffer's translations are often happy, but now and then provoke criticism. Sometimes the objectionable points might be removed; at other times one does not see how it could be done—for instance, where Mr. Hueffer translates, in Goethe's poem "Kennst du das Land?" (Mignon's song), the words "Kennst du es wohl?" by "Know'st thou it well?" which is a literal translation, but not a rendering of

\* In the present case it is rather the *urceus* that is begun and the *amphora* that is turned out.

the meaning. Of course, Mr. Hueffer knows this as well as anybody else. But how bring out the meaning and yet make the words march with the music? I tried and gave it up, and consequently cannot blame Mr. Hueffer for doing the same. On the contrary, he has my full sympathy; a man grappling with the impossible has a right to expect as much from his fellow-men. One remark more and I have done. Having to choose between two evils, I should have preferred, in "Du bist wie eine Blume" ("A flower thou resemblest"), the contraction "I'd" to "I would" (p. 49, line 1, bar 6), as that would have made the alteration of Liszt's three notes of varied value into four monotonous crotchets unnecessary.

### LOCAL COLOUR

By F. CORDER.

LOOKING through the advertisement pages of my favourite weekly journal the other day, my eye was arrested by one sentence in the following advertisement:—

MR. HENNINGS J. GUBB Arranges, Transposes, Harmonises, or provides Accompaniments (Orchestral or Pianoforte) to Author's own Compositions. Tunes taken down from dictation. Music invested with any desired nationality or local colour. Ha'mony taught by correspondence. Address, 1, 294, Jerry Buildings, Somers Town.

It was not the advertisement as a whole which attracted my attention, for I had long been aware that persons of Mr. Gubb's peculiar calling are in no inconsiderable demand, owing to the large number of composers in what I may call the lower walks of musical life. The average music-hall singer or quadrille-band player gets, in the course of his professional life, so saturated with the particular kind of music he constantly hears, that, whether he possess musical talent or not, he cannot help producing original compositions in his particular line. As he has probably never received the least proper instruction, he has to call in the services of some one like Mr. Gubb, who puts these noble works into the form in which they are so readily printed by the publishers and so eagerly bought by the public. This is the universally recognised basis of English art, and I have nothing to say against it, only it would be better if all those who follow Mr. Gubb's profession would educate themselves into fitness for it.

The phrase about "Music invested with any desired nationality," excited my curiosity. I resolved upon the spot to interview the advertiser, and, invoking to my aid the powers of the various "circles" of metropolitan railways, lines of trams, and finally an antediluvian specimen of suburban cab, I tracked the great musician to his lair in the wilds of unexplored North London. No doubt Mr. Gubb would inhabit a less-out-of-the-way locality if he could, so I shall not dwell on this topic further than to say that my journey gave me something of that horror of the Infinite which Mr. Procter portrays in his well-known description of a journey through the universe. I found Mr. Hennings J. Gubb a very pleasant man, for I am not one of those who esteem people in proportion to the amount of soap and water they use. On my stating the object of my visit my host courteously offered full explanations of all the mysteries of his art. "Between brother artists," he was good enough to say, "there need be no concealments." Finding him so ready to oblige, I therefore led up to my principal subject of enquiry by a few general questions relative to his profession. He informed me that he did a very good business with amateur composers, "even among the most upper classes," as he said with some pride. Songs were by far the most general kind of compositions sent to him to be "tittivated," but there was also considerable produc-

tion of pianoforte pieces of a vague and unambitious kind, the prevalent taste running much on the so-called Gavottes or "Danses." Did he not consider it remarkable that the music-hall singers who were unable to write down their own compositions should invent sometimes such capital tunes? "No, sir; it is not very extraordinary, considering all the circumstances. You only hear the few lucky hits they make; you little know the enormous quantity of unsuccessful songs they publish and sing, and the still more prodigious quantity which the publishers refuse. Why the great —" and he named a certain *star artiste* or *lion comique*, as they grotesquely style themselves, has dictated to me at this table no less than seven hundred songs in the past twelvemonth; come nearly every day, he does, with as many as half-a-dozen at once sometimes. Then they copy one another shameful, they do, and put in phrases out of the old and forgotten songs. Even their best songs are never original." What was the biggest job he had ever been engaged on? "Well, the biggest and hardest job was arranging an opera for a certain Indian rajah, which he tried to get performed at his own house in Kensington, but nobody could sing it. It was the queerest stuff you ever did hear—all out of rhythm, and in no key whatever. But he paid well, and my experience of real Indian music on that occasion was of good service in giving eastern flavour to other people's works, for that season Indian music was all the rage." Here we approached the subject I was curious about, and I asked him to explain his method of imparting "local colour." "With much pleasure," replied Mr. Gubb. "You give me a few bars of melody, your own if you like, and by merely altering the accompaniment and the value of a note here and there, you shall see that it can be made of any nationality you like." I played on the piano, which stood at hand, the first eight bars of "Home, sweet home." "Ah!" said my friend, with a queer smile, "I have met with a good many people who thought they had composed that. I could write a book upon the history of that tune and the way it has been maltreated. The story goes that Sir Henry Bishop cribbed it from a Sicilian popular song. But where did the Sicilians get it from? They haven't much music of their own. This song is to be found in many different forms among the gipsy music of Hungary, Bohemia, Spain, and the Basque provinces, besides being a Venetian gondolier's song and I don't know what besides. I shouldn't wonder if it was originally composed for the opening of Solomon's temple. There never was, and never will be, such a popular tune. All other variations may be forgotten, but Thalberg's 'Home, sweet home' is immortal. To this day composers make successes out of wretched songs by dragging in (quoting they call it) that melody as a refrain. Didn't that descending passage in the second part suggest the theme of the Adagio of Beethoven's Fourth Symphony? I'm sure it did. And what is the last Christy Minstrel success? why that very second part of 'Home, sweet home,' with scarcely a note altered. They call it 'Wait till the clouds roll by.'"<sup>\*</sup>

Mr. Gubb was so eloquent on this subject that there is no knowing where he would have ended had I not brought him back to the point by remarking that if the tune was of so polyglot a character it would perhaps form no good test for his powers. Mr. Gubb smiled pityingly at my ignorance. "What we call local colour is only the conventional means

<sup>\*</sup> It is rather an odd coincidence that, at the moment of penning these words, a street organ outside my window has just struck up "Home, sweet home," and simultaneously a brass band in the distance is playing "Wait till the clouds roll by." I could wish that the coincidence extended to the keys they are playing in.—F. C

by which we label a tune with any particular nationality. If you want to paint a Scotchman you give him a plaid and a kilt, but all Scotchmen don't wear kilts and plaids. If I played you the best known Hungarian version of 'Home, sweet home,' as it occurs in Liszt's Thirteenth Rhapsody for instance, you might recognise the tune, but you would not say at once, 'That is Hungarian.' But if I arrange it thus— and he played—



"the tune may be a trifle disguised, but the Hungarian national flavour is the main thing, and that we get."

"We do, indeed," I admitted; "and you mean that what we call local colour is simply the most prominent mannerisms of national music, and that to apply these by main force to any music—to drag them in anyhow and everywhere, is to give the desired national flavour?"

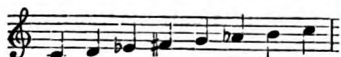
"Precisely," replied my host; "that's how it's done. The real Venetian version of our tune is very curious, but not nearly so Venetian as this, for instance:—



I don't know who started the idea that a rocking accompaniment like this was particularly Italian, especially as the Venetian gondola songs are all unaccompanied, and not in the least in this style, but it is an accepted thing now. With Spanish songs it is different; there the inevitable guitar and castanet accompaniment gives you stereotyped mannerisms. Bizet had a very easy job of it over 'Carmen.' Here is a Habanera for you"—



I drew Mr. Gubb's attention to the curious fact that a "double pedal" or "drone bass" may be used to give various national flavours. "Yes," he said, "it does seem odd. The same means that Gounod employs for French pastoral effects Grieg uses to give a Scandinavian twang, Rubinstein for a Persian flavour, and Chopin for a perfect Polish style. The two last, to be sure, depend largely on the Slavonic minor scale—



by the judicious use of which we can imitate all the more unfamiliar national styles, including Chinese

and ancient Greek, but your drone bass is, after all, the greatest resource. Here is 'Home, sweet home' in Eastern dress:—



and again, by a very slight alteration we can convert it into one of those lumbering Norwegian Cow-dances, I think they call them, which Grieg has introduced us to."



"I perceive," said I, "that you have studied this subject deeply. It must require considerable skill as well as knowledge, though, to apply these artifices with success." Mr. Gubb bowed with the air of a man acknowledging a well-deserved compliment. "It certainly does," he replied, "require both knowledge and skill, if you intend to perform your task creditably, that is. A young man some time ago brought me a Symphony and said that he knew Symphonies wouldn't go down without some special feature, so would I make it Norwegian. Well, I did so, but before he could get it brought out some one else produced a Norwegian Symphony, so he brought it back and asked me to make it something else, say Welsh. Well I made it Welsh, but he had bad luck again, for another Welsh Symphony was just announced as I finished it. I am now translating it, as I may say, into Persian, and if that don't do I shall give it up. But of all the tough jobs in the way of national colour I never had one to beat that opera I arranged for young Lord—well, I mustn't let out his name; that's against my rules. 'Make it like them things of Wagner's,' says he, and when I studied up a few of 'em to see what it was he wanted, I found it took all I knew to do it. You have to break the music up all into little bits, as you may say, and put just the most preposterous accompaniments and outrageous harmonies you can think of. This you understand is what the general public imagines is Wagnerism—not that it really is.

"Stay, I can give you an idea of how we do it by taking 'Home, sweet home' again." And he played as follows:—



"This style is all the rage now, but it takes such a time to write in it, being, as 'twere, all against nature and exactly the reverse of what one's own impulse

would lead one to write, that I have to charge very high terms. The fact is, it is the best dodge out for concealing the absence of ideas in the music. When nobody knows what on earth you're doing of, they can't say that you're doing wrong, though common sense ought to teach 'em that in such case the odds are ten to one that you *are* doing so."

I expressed my approval of Mr. Gubb's wise aphorism, and, after a little more conversation, took my leave of him.

"By-the-bye," I said at the door, "Is there anything which you could call English national colour? Scotch, Irish and Welsh I know, of course; but how would you make a composition have an English flavour?"

"Hardly possible, sir," was the reply of the artist. "The only individuality I have yet discovered in English music is the Song which goes into a Waltz, and you will admit that that is not always available as a means of imparting local colour; but if I may say so without conceit, I think that outsiders—that is to say, foreigners—will hardly fail to recognise the hand of Hennings J. Gubb in most English music, and this must be our substitute for local colour. Good morning, sir."

And is it so? thought I, as I pursued my tedious way homeward. Is there to be found in all English music—even mine own—a feeble striving to imitate that of all other nations—a Gubbiness, in fact? Heavens, what a word! Brother musicians, if we cannot get English local colour—if we cannot found an English school—let us lay down the pen and suffer meekly the reproach of being an unmusical nation; but do not—oh! do not—let it be said that our attempts have resulted only in—Gubbiness!

#### SERMONS ON MUSIC.

DEALING last month with a wholly different subject—"Our Five Hundredth Number"—the remark was made that in musical literature a combination of literary excellence and technical knowledge is hard to obtain, for the reason that "crowds of musicians have plenty to say which the public would profit by hearing, but the grace of expression is denied them; and many men possess that grace, but are not musicians." Illustrations of this remark crop up on all sides. When a local paper can inform its readers that "Madame — sang her Aria with all the grace of the most lovely *canto fermo*," and a church dignitary state that Mendelssohn sketched out his ideas on the spinet, it is evident that all writers on music do not ground their remarks upon a basis of sound scientific knowledge. As regards the Press this is inexcusable. What right has anybody to report even a local Concert unless he can distinguish *canto fermo* from *cantilena*, which we suppose was the word intended in the former instance. With regard to the clergy it is different. They are more or less obliged to preach sermons on music now and then, at Choral Festivals, openings of new organs, and the like. They have a strong conviction that music is an essential element of worship, and they want to set this fact before their congregations, either to justify the amount of music admitted in the ordinary services of their Church, or some special display which they are called upon to enhance by their eloquence. Now as a rule the preachers on such occasions are drawn from one of two classes, either those clerical musicians, few in number but generally most learned, who can discourse on all the intricacies of Church music, Gregorian modes, Plain Song, &c., from the earliest ages to the present day, or gentlemen with a considerable love of music, but no scientific knowledge, and a taste which, being uncultivated, may as

often lead them wrong as right. We are apt, therefore, to get a sermon either too dry and abstruse to convey much idea to the ordinary hearer, or one which, after a few "very mixed" observations on music, merely ends in the conventional remarks to members of choirs to learn their music and be reverent in their behaviour.

While admitting that the latter type of sermon will probably be of great use to the congregations before whom it is delivered, one cannot help wishing that for once a congregation of real musicians—none but artists, or those amateurs who have a right to rank with artists admitted—could be gathered together and addressed by one who was a master in both callings—at once a divine and a musician. One could fancy such a person addressing his hearers in some such words as these: "Brethren, what is the origin of music? Whence came to man the gift of melody, the divine harmony, which, first speaking to his inner ear, are by him transmitted to paper, and then, by the fingers and the breath of other men, brought into life in the outer world. Other arts, we all know, are founded on imitation. The hues of the flowers of the field and the sunset sky, the form of cloud and wave, and of God's noblest work, man; these we know the painter or sculptor catches and combines till his canvas glows with the 'light that never was on sea or land,' or the marble is kindled almost to life and speech. The arching branches or the springing leaf give rise in the architect's brain to stately aisles or frond-encrusted pillar; but the musician, whence comes his inspiration? Is it from the song of the bird, the murmur of the sea-shell, or the whisper of the wind? No. Imitation, the absolute basis of all other arts, is the destruction of his. Let him once copy a sound of nature, and his art is lost. Since it has no prototype in the kingdom of nature, whence comes it then? Do we not read in the vision of that blessed Apostle, who was admitted to see more than ever man saw before, of golden harps, of trumpets held in angel-hands, of the new song sung before the Throne. Yes, brothers, there is the home of music. It is through 'Heaven's eternal arches' that rings the great fundamental chord of all, each note of which has more resolutions than any diminished seventh ever dreamt of by man. If a son of art speaks home to the innermost hearts of men, it is because he has caught some faint far-away echo of that mighty harmony, some fragment which he is permitted to shape and fashion into a thing of beauty for mortal ears. This is why music lends itself as it does to praise. Speak words of praise and they fall cold and dead from tongue to ear; sing them, and the spirit rises on wings of aspiration until it joins the unnumbered throng prostrate in adoration before the great white Throne. Ponder, then, sons of art, your high and holy responsibility. Let not the fire kindled at Heaven's Altar be swung in any unhalloved censer before a god of this world. Let each strain caught by your inner ear be returned to heaven as pure as when it left the golden gates, and let the life which enshrines so noble a gift be consecrated to the service of the Giver."

Were an ideal preacher to enlarge on such themes as these, would he seem to musicians but an enthusiast and a visionary?

THE amazing success of the Health Exhibition, following upon that of the Fisheries last year, gives ample proof that the South Kensington authorities have discovered the means of supplying a great public want, and it may seem ungracious to introduce a discordant note in the chorus of congratulation with which their efforts to combine instruction with amusement have been greeted. But musicians,

whether professional or amateur, cannot regard with unmixed feelings the treatment their art has received in connection with the undertaking. Not a word can be said against the open-air performances of our fine military bands. On the contrary, they have supplied evidence in proof of the oft-made assertion that in this department we can hold our own against foreign nations. The drop of bitterness has been infused in the cup by those who should have known better—namely, the organists called upon to give daily recitals on the magnificent instrument which stands in the Albert Hall. Once more has there been superstitious worship of the ugly idol known as "popular taste," and that in a manner peculiarly disgraceful. Some excuse may be found for public caterers who fear the pecuniary loss which might befall them by aiming "above the heads of the people," though there is ample reason for asserting that the general tendency is to underrate rather than otherwise the assimilative capacity of the multitude for high-class music. But nothing whatever can be urged in palliation of those who drag their art through the mire for the sake of merely winning applause from hearers too vulgar to appreciate recitals of genuine organ music. The correspondence we have received on the subject would, if printed, occupy many pages of THE MUSICAL TIMES, and that the complaints are well founded is plain from the sample programmes before us. In one series of three recitals the name of Bach occurs once, while that of Mendelssohn appears only in connection with transcriptions. *Per contra* we have Raff's Cavatina, a Minuet of Bennett (presumably from the G minor Symphony), and a Nocturne of Chopin. This, however, is a very mild instance. The "Turkish Patrol" figures in one programme, Sullivan's "Lost Chord" appears to have been in great request, and operatic overtures and selections abound. There is no occasion to draw a hard and fast line limiting the programmes to works actually written for the organ. Indeed, every recital might include one or two arrangements of suitable pieces in order to indicate the adaptability of the instrument. But it is insufferable that at South Kensington, where art in general is supposed to be cared for, the divinity of the arts should receive injury at the hands of those who ought most jealously to guard its interests. It will go forth to the world that the boasted musical progress of the English nation is after all but a sham, for even in places where the work of elevation and instruction is carried on under official auspices it is considered requisite to except music from the scheme of operations. It is not necessary for our purpose to name individual offenders. But it would have been a dereliction of our duty to have remained silent in presence of what appears to have been a professional scandal, and a few plain words in season may lead to an improvement next year.

THE Report of Dr. Stainer, Inspector of Music, on his Examination of the Students of Training Colleges in Great Britain for the year 1883, affords much matter for serious thought on the healthy progress of the art at these Institutions. With the able assistance of Mr. W. A. Barrett and Mr. W. G. McNaught, Dr. Stainer has evidently instituted a most searching enquiry as to the result of the teaching adopted; and we are sorry that we cannot extract more fully from his paper. Let us quote, however, his remarks upon the general ignorance of so many of the pupil-teachers, who, in order to secure their "pass," are obliged, on entering the College, to give time to music which they can ill spare from other subjects. "These backward students," it is said, "are, moreover, a burden to the musicmaster, they endanger the success of the

part-singing, and if they fail in the examination they also injure his professional reputation. On many occasions I have been quite pained at the nervous anxiety of these unlucky students, who have perhaps laboured assiduously for nearly two years in order to pass a short practical examination, which would have presented no difficulty at all had they not been really neglected as pupil-teachers." On the whole, the papers on the theory of the art are said to have been tolerably well worked; but Dr. Stainer (as well as the Assistant Inspectors) complains that a larger number of marks is given to the theoretical paper than to the practical work; and the Report says: "Many students have admitted that they could, by committing rules to memory, resolve suspensions and discords on paper, without having in their mind the least notion of the probable musical effect of what they had written." Although not openly expressed in the Report, it is evident that much inconvenience is experienced in procuring accurate results when, as Mr. McNaught says, "The sight-tests were sung sometimes by the fixed *Do* method, sometimes by the movable *Do* method, sometimes by the tonic sol-fa notation." The uniform system of examination which it has evidently been the aim of Dr. Stainer to adopt, must be sadly interfered with by such a conflict of notations; and we sincerely hope that this difficulty, with the others hinted at in the Report, will be duly considered by "My Lords," to whom the document is officially addressed.

THE "Girl's Own Paper" is doing good service in the cause of music, and we have much pleasure in drawing the attention of our readers to its pages. From time to time articles have appeared from some of our most eminent artists, vocal and instrumental, showing the true manner in which the various branches of the art should be studied; and it need scarcely be said that such well considered papers by practised teachers of the subjects upon which they treat must be of the utmost value. But it has been reserved for Miss C. A. Macirone to contribute a series of Essays upon the true mission and power of music, the remarkable literary merit of which would entitle them to high rank, even did they not bear evidence of that thorough knowledge of the art which might be expected from the talent and experience of the authoress. Under the heading "A Plea for Music," these articles clearly demonstrate the great influence for good which intellectually trained executants can spread far and wide, and the elevated position the art should occupy in the scheme of education. Music, truly says the writer, "is a language—a living language—a language which, written, is intelligible to students of all nations—which, spoken, has a meaning for all mankind." We much regret that space will not allow us to quote largely from these interesting papers, more especially those portions in which the necessity of abolishing the idea of music being a mere "accomplishment" for girls, is insisted upon—but the following little extract is too valuable to be passed over: "One of the first evidences of reformation in amateur music would be the study and presentation of compositions having an interest and a beauty of their own, independent of any which they owe to the executive skill of those who perform them. For though very difficult music is sometimes very fine music, it by no means follows that fine music is always difficult." If Miss Macirone's salutary teaching should do anything to lessen that love for, and admiration of, individual display in our "drawing-room Concerts," there may be some hope of real progress in an art the beauties of which have been so long hidden by the vanity of those who should reveal them.



We much regret to announce that the health of Mr. Joseph Bennett has become so seriously impaired by overwork that his medical advisers have ordered him to take absolute rest for a time. His articles upon the "Great Composers," which have been so long a conspicuous feature in our journal, will therefore be suspended; but we have every hope that they will be resumed in the course of two or three months. Meantime, we are certain that our readers, who will most assuredly miss the writings of our esteemed and much valued contributor, will deeply sympathise with the cause, and join with us in the earnest wish that he may return to his literary labours completely restored by his enforced holiday.

### NORWICH MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

AMONG the musical gatherings of the year, that which has been held at Norwich during the past month will occupy the place of honour. In more respects than one it has presented features of special note. In the first place, it has this year, so to speak, attained its majority, the present being the twenty-first Festival held since 1824, when the series commenced. It may, therefore, be described as a venerable institution. But, so far from showing any signs of old age, it has distinguished itself by an unusual amount of activity. Since the year 1852, when Dr. Bexfield's "Israel Restored" and Mr. H. H. Pierson's "Jerusalem" were produced, there has been, we believe, no occasion at Norwich on which the two chief novelties of the Festival have been by English composers. Two such works as Mr. Mackenzie's "Rose of Sharon" and Dr. Stanford's "Elegiac Ode" would be enough to give especial importance to any Festival; but the Norwich Committee, acting under the advice of their Conductor, Mr. Randegger, have done more for English art than this. At each of the miscellaneous concerts given, the claims of native talent have been ungrudgingly recognised, and in this respect Norwich has shown itself not unworthy to sustain comparison with our other festival centres.

Not only in the selection of its programmes, but in their execution, it is gratifying to be able to note progress. The Norwich chorus, three years since, was somewhat severely, and we must add justly, criticised for its shortcomings. That the managers took to heart the friendly counsel given them at the last Festival is plain from the improvement noticeable this year in the chorus singing. It cannot be said that the East Anglian choristers equal those of Lancashire or Yorkshire; but the fault is not theirs. Nature has not endowed them with such resonant and powerful voices as those with which she has favoured the dwellers in the North of England; and all that could be reasonably expected from them they did. Both in precision and attack, especially the latter, a marked improvement was to be perceived. Possibly the Committee may have it in their power to further increase the efficiency of the chorus by setting their faces like flints against the idea that length of service gives a prescriptive right to a place in the orchestra. The fact that a member of the choir has sung for thirty years furnishes at least a presumption that he or she is no longer so useful a member as formerly; and in such a case it is imperative that the individual be sacrificed for the good of the body corporate.

Of the soloists who took part in the Festival we shall speak as we notice the various performances; we may here take the opportunity of congratulating the managers on not engaging one "bright particular star" at preposterously high terms. The star system is the curse of music in this country, and the only way to bring *prime donne* to their senses is to resist their exorbitant demands. It is far better, not only in the interests of art, but for the sake of the festival itself, to spend money in securing a good *ensemble* than to impair the general efficiency for the sake of procuring the services of some public favourite. The orchestra, which numbered sixty-nine members, included a very large proportion of the finest players from London, and only needed a little more strength in the string

department (in which it may be said in passing, amateurs were certainly out of place) to be absolutely beyond criticism.

The Festival commenced on the evening of Tuesday, the 14th ult., with a performance of "Elijah," the morning of that day, and the whole of the preceding, having been occupied with rehearsal. Concerning Mendelssohn's oratorio it is superfluous to say more than a word or two with regard to the rendering. This, though not the best in our recollection, was more than creditable. The chorus was occasionally wanting in refinement, but they sang with spirit and correctness. With one exception, the cast of soloists was familiar. Every one knows how Miss Williams, Miss Damian, Madame Patey, Mr. Maas, and Mr. Santley sing in "Elijah"; the record of their names is sufficient guarantee for the excellence of their work. The exception just referred to was Miss Emma Nevada, an American vocalist, who sang the soprano music in the second part of the work. Miss Nevada's previous career had been exclusively operatic; never before had she sung off the stage. It was no light task therefore for her to make her first appearance in a concert-room with such an air as "Hear ye, Israel"; and her nervousness was so great as to prevent her doing herself full justice. She was able, nevertheless, to prove the possession of high artistic qualifications. The opening movement of the air was given with exquisite taste and feeling, but her voice has hardly sufficient power to enable her to do full justice to the following Allegro. Later in the Festival, when she had recovered her composure, she was heard to much greater advantage; and before its close she had fully justified her selection by the committee for the important post she held.

Gounod's "Redemption," which was given on the following morning, attracted an overflowing audience, every seat in the hall being occupied. How far this was due to curiosity concerning the music, and how far to the fact that the Prince and Princess of Wales were present at the performance, it would be difficult to say, though from the interest which has been everywhere excited by Gounod's oratorio we are inclined to think that the result would probably have been the same had Royalty not honoured the festival with its presence. The "Redemption" is now so well known to our readers that criticism is as unnecessary as in the case of "Elijah." As a whole, the work was excellently given. Mr. Randegger's *tempi* were, in several cases, perceptibly faster than Gounod's, and some of the movements lost in breadth and dignity from this cause, and the intonation of the chorus was occasionally at fault in the more difficult passages, but, with these reservations, the performance must be warmly commended. The cast of soloists included two novel features, Miss Nevada taking the soprano solos and Mr. H. E. Thorndike singing the music of the second Narrator. Miss Nevada was not only far more at her ease than on the previous evening, but was better suited with the music. Her success was proportionately greater. Mr. Thorndike made his mark in the important part of the second Narrator, declaiming the music with much intelligence; his clear pronunciation of the text deserves special mention. The other soloists, Madame Patey and Messrs. Lloyd and Santley, sang the parts they have so often sung before in a manner which requires no criticism.

The first of the two chief novelties of the Festival—Dr. Stanford's "Elegiac Ode"—was produced on the Wednesday evening under the direction of the composer. The words are taken from Walt Whitman's Burial Hymn for President Lincoln. There are some who look upon Whitman as a poet of genius, while others regard him as little better than a lunatic. It is not our duty now to discuss this question, but we must say that it is long since we met with anything more eccentric than the words which Dr. Stanford has selected for treatment in his Ode. Whitman is not the first who has sung the praises of Death as the deliverer from the troubles of life; but he is surely the first who ever apostrophized the King of Terrors in such words as these:—

Come, lovely and soothing Death,  
Undulate round the world, serenely arriving, arriving,  
In the day, in the night, to all, to each,  
Sooner or later, delicate Death.

Or again—

From me to thee glad serenades,  
Dances for thee I propose, saluting thee—adornments and feastings  
for thee;  
And the sights of the open landscape, and the high-spread sky are  
fitting,  
And life and the fields, and the huge and thoughtful night.

This may be poetry, but to ourselves we confess it is more like incoherent mauding. Leaving on one side the question of its poetical merit, we are bound to allow that the words are well suited for musical illustration, and to add that the composer has taken full advantage of the opportunity they offered him. Dr. Stanford is known as a staunch adherent of the new school. He writes under the influence of Brahms, and the first and last movements of the Ode recall faintly the spirit—though not the actual themes—of the "Schicksalslied" and the "Gesang der Parzen." We intend no reflection on the composer in saying this; there are very few who are so gifted with individuality of style as to show no trace of the influence of others. Dr. Stanford has written an extremely effective and pleasing work, and in many parts, especially in the opening chorus, his music possesses real charm. The most attractive number, though scarcely to our mind the best, is the soprano solo with female chorus, "From me to thee." Taken all in all we consider the "Elegiac Ode" the best work the composer has yet given us, though we fear that the subject may prevent its becoming so popular as, on its musical merits, it deserves. It was excellently rendered; the chorus sang the by no means easy music admirably, while Miss Anna Williams and Mr. Thorndike did full justice to the solos. The remainder of the programme included the "Jupiter" Symphony, Mr. Wingham's Concert Overture in F, already heard at the Crystal Palace, a pleasing Part-song, "The calm," by Dr. Horace Hill, the Festival chorus-master, who conducted the performance, and various miscellaneous solos, of which we need only name the "Couplets du Mysoli" from Félicien David's "La Perle du Brésil," in which Miss Nevada's brilliant vocalisation created a great effect.

In speaking of Mr. Mackenzie's oratorio we are met by the difficulty that it presents so much material for remark that it is quite impossible to do full justice to it within any reasonable limits. Our labours are fortunately lightened by the full analysis of the libretto which appeared in last month's MUSICAL TIMES, to which we must refer our readers for details as to the plot of the work, and the general division of the movements, and we shall confine ourselves to speaking of the music.

Before entering into any criticism of the separate movements of the oratorio it will be well to say a few words as to the general form which Mr. Mackenzie has chosen. Instead of the customary division of each number, as in Handel's and Mendelssohn's works, the composer, remembering that he is writing a "dramatic" oratorio, has adopted the outlines of a grand opera. Each scene is complete in itself, but within a scene one number always leads without a break into another. There is a twofold advantage in this method; not only is greater continuity and unity given to the music, but untimely interruption by applause is rendered all but impossible. Another very important feature of the new work is the systematic employment of *Leitmotive*. These have, it is hardly needful to remind our readers, been used in oratorio before, notably in "Elijah" and "The Redemption," but never so persistently nor with such effect. In other respects Mr. Mackenzie follows the example of his great predecessors; he is no despiser of orthodox forms, of which many specimens will be found in his work; he rather within these old forms handles new material in such a manner as to produce a whole which is at once novel and artistically satisfying. The only grave fault to be found with the oratorio is its length; and for this the composer is less to blame than the librettist, who has laid out the work on too large a scale for ordinary performances. Fortunately there are many numbers which can be, and probably on future occasions will be, omitted without detriment to the dramatic continuity and coherence of the work.

The oratorio opens, after a short orchestral prelude, chiefly developed from the melody sung in the third part by the *Sulamite* to the words "My love is strong as death," with a Prologue suggesting the parabolic character of the

drama. This is effectively set as a declamatory *contralto* solo in B minor; the change to the tonic major, with the entry of the brass instruments and organ at the close, to the words "We speak concerning Christ and his Church," is especially striking. The pastoral chorus with which the first part commences, "Come, let us go forth into the field," is flowing and melodious, but is far surpassed by the tenor solo which follows, "Rise up, my love," one of the most charming numbers in the oratorio, in which a lovely melody is set off by a most elegant accompaniment, in which what may be called the "vineyard theme" plays a prominent part. In this number, as also in the duet into which it leads, we find a more vocal style of writing than is common in Mr. Mackenzie's earlier works. After a resumption of the pastoral chorus, the first scene concludes with an orchestral intermezzo, entitled "Spring morning on Lebanon." The entry of *Solomon* and his courtiers, in the second scene, is in strongly marked contrast to what has gone before. Among the most noteworthy parts are the orchestral introduction, in which one of two important themes, always associated with the King, plays a prominent part, the broad and polyphonic chorus "God save the King," and *Solomon's* two songs "Thou art lovely, O my friend," and "Unto my charger," so unlike each other, and yet both so appropriate to the dramatic situation. Our space will not allow us to enlarge on the skill shown by the composer in the treatment of his *Leitmotive* throughout this scene; readers of the score will have no difficulty in following the thread of the ideas.

In the second part of the oratorio even a higher level is reached than in the first. The scene, it will be remembered, is in *Solomon's* palace. After a melodious song for the *Sulamite*, "The Lord is my Shepherd," which is likely to be a favourite number with soprano singers, we have the temptation of the captive maiden by the women of *Solomon's* court. The whole of this scene is no less remarkable for dramatic truth than for musical beauty, the soprano solo, "Tell me, O thou whom my soul loveth," perhaps, bearing away the palm where all is worthy of commendation. But it is in the following section of the work, the Procession of the Ark, that the climax is reached. This scene opens with a broad and massive chorus in G major, "Make a joyful noise unto the Lord," written in the free contrapuntal style, and as distinctly sacred in character as anything to be met with in Handel. The procession begins with a March, constructed mainly on the two "Solomon themes," and the maidens of Jerusalem pass with timbrels and dances; their chorus, "We will praise His name in the dance" (C minor), is remarkable for the individuality given to it both by the use of a scale containing the augmented second and by the piquant orchestration. The following chorus of Elders, "Beautiful for situation" (G major), while less striking in itself, is in effective contrast to the preceding. Next come the Shepherds and Vinedressers, in whose chorus, "Give ear, O shepherd of Israel," a reminiscence of the pastoral chorus of the first part is introduced with admirable effect. The bright and spirited chorus of Soldiers, which succeeds, is founded chiefly upon the *Solomon* themes; while that of the Priests, "I will wash my hands in innocence," brings entirely new material. Here the old ecclesiastical style is adopted with great success. When the ark passes, born by the Levites, the whole people break forth with a grand chorus, "Arise, O Lord, into Thy rest," which in effect transcends all that has preceded it. It is impossible to speak too highly of the genius, for it can be called no less, which has inspired Mr. Mackenzie in this part of his work. The constant variety in the choruses, the ever increasing interest, and the grand climax reached at the close, place this scene among the finest compositions produced during the present generation. Such language may appear exaggerated to those who have not heard the oratorio; but we believe that every one who was at Norwich will heartily endorse every word we have said. After the procession has passed, the temptation of the *Sulamite* is renewed by the women; but she remains firm, and the second part of the work ends with her declaration "My Beloved is mine, and I am His."

The orchestral introduction to the third part, descriptive of the sleep of the *Sulamite*, is a very poetical and fanciful number. The vagueness and indistinctness of the mental

impressions during sleep are admirably portrayed in the music, not only by the orchestral colouring but also by the harmonic progressions. The same train of thought is continued through the following scene, the *Sulamite's* dream, which is set as a free recitative, the chief musical interest lying in the accompaniments. Very striking here is the triple repetition of the exclamation "Beloved!" each time differently harmonised, and interrupted by the "sleep motive." Another point of interest is the mysterious semi-chorus of watchmen, "Get thee one way or other." At the end of the dream the *Sulamite's* temptation recommences. *Solomon's* air "Threescore the queens," of which the second movement, "The daughters saw her," is particularly good, is followed by a quaint solo for the *Sulamite*, "Lo, a vineyard hath *Solomon* at Baalhamon," remarkable for its irregular rhythm. A short duet with the King leads to the finale of the third part, which commences with the *Sulamite's* emphatic declaration "My love is strong as death," the theme of which has been already heard in the prologue. This is subsequently combined in an ingenious manner with the chorus of women, "Art thou so simple?" bringing the part to an effective close.

The first scene of Part IV., though containing much good music, hangs fire a little, and may advantageously be shortened, as it adds nothing to the dramatic interest. The vinedressers of Sulam are lamenting the absence of the captive maiden, and praying for Divine favour. As they finish their devotions the *Sulamite* is seen approaching from the valley, and prayer is exchanged for praise. A brilliant chorus, "Sing, O Heavens," in Mr. Mackenzie's best style, is followed by a flowing unaccompanied quartet, which, graceful as it is, is certainly not one of the strongest numbers of the work; the subject of the chorus is then resumed with considerable modification in its treatment. The following scene between the *Sulamite* and the *Beloved* is one of the best portions of the Oratorio; the duet, "In thy shadow I will sit with delight," is full both of tenderness and passion. A short recitative introduces the hymn for solo voices and chorus, "For the flame of love is as fire," appropriately broad and simple in its character. In the peroration of this number, the theme "Love is strong as Death" is given out with grand effect by the full chorus in unison, and with the alternation of these themes the fourth part of the work ends. The epilogue which follows, excellent as a piece of sacred music, is a distinct anti-climax; and we strongly advise its omission at future performances.

We have devoted so much space to the analysis of "The Rose of Sharon," undoubtedly the most remarkable English work of modern times, that we must speak very briefly of the performance. The cast comprised Miss Nevada (the *Sulamite*), Madame Patey (*First Woman*), Mr. E. Lloyd (the *Beloved*), Mr. Santley (*Solomon*), and Mr. Thorndike (*An Elder*), all of whom did ample justice to the music. Miss Nevada and Mr. Lloyd, on whom the heaviest part of the work rested, sang most charmingly; the young lady was exactly suited with her part, and more than confirmed the favourable impression she had already made. The choruses, which are far from easy, were splendidly sung; the choir evidently enjoyed their work, and were doubtless also inspired by the presence of the composer, who conducted. The orchestra, on which so much of the effect depends, was admirable; and, taken all in all, it is seldom that an important new work has been presented under more favourable auspices. At the close a scene of indescribable enthusiasm ensued, and it was several minutes before the storm of applause subsided. With graceful appropriateness to the title of the oratorio, the ladies of the chorus pelted the composer with the roses with which they had decorated themselves for the occasion. Mr. Mackenzie's triumph was as brilliant as it was fairly earned; and we offer him our warmest congratulations on the greatest success he has yet obtained. "The Rose of Sharon" is not only a valuable contribution to English music; it is in our deliberate opinion the greatest oratorio written since "Elijah."

Our notice of the Festival has already extended to such a length that we must pass as hastily as possible over the remaining concerts. The most important work given at the miscellaneous concert on the Thursday evening was

Mr. Cowen's "Scandinavian" Symphony, played under the direction of the composer and received with the usual warmth. The novelties of the evening were an effective scena, "Apollo's Invocation," written by Mons. Massenet for Mr. Maas, which gave our distinguished tenor an excellent opportunity, of which he fully availed himself; a capital Madrigal, "It was a lover and his lass," composed and conducted by Mr. Barnby, for which the choir obtained a well-merited encore, and a new March, "Camp Life," the chief interest of which lies in the fact of its being composed for the occasion by the veteran, Sir Julius Benedict, for so many years the conductor of the Norwich Festival.

With regard to "The Messiah," given on the Friday morning, it is needless to do more than record a good performance, the soloists in the first part being Miss Nevada, Miss Damian, Mr. Maas, and Mr. Santley; while, in the second, Miss Nevada was replaced by Miss Anna Williams, Miss Damian by Madame Patey, and Mr. Santley by Mr. Thorndike, Mr. Maas singing the tenor music throughout. The Festival concluded the same evening with Mendelssohn's "Walpurgis Night," of which a good account was given, though the choir, not unnaturally, appeared somewhat fatigued by the week's exertions, and a miscellaneous selection, in which, by desire, was included the final duet and hymn from "The Rose of Sharon." This was not comprised in the original scheme, but such a general wish was expressed that a portion of the work should be repeated that the Directors modified their original scheme. The only other absolute novelty of the programme was a very graceful and charming part-song, "The Rhine Maiden," composed for the Festival by Dr. Bunnett. It was a happy thought to conclude with a selection of characteristic and humorous orchestral pieces, mostly so familiar that a record of the fact will suffice.

In looking back at the festival now past, we have only to congratulate the managers on a brilliant success. Not only have they done much for English art, but the performances which have been given have been worthy of the programmes. How much of this result is due to the energy and ability of the conductor, Mr. Randegger, and the chorus-master, Dr. Horace Hill, those will best know who have had the largest experience in musical festivals.

#### CRYSTAL PALACE.

THE twenty-ninth annual series of the Saturday concerts at the Crystal Palace commenced on the 18th ult. We noticed the prospectus in our last issue, and therefore may now confine our attention to the two concerts given last month. The opening piece of the first concert was Weber's overture to "Preciosa," which was played with a spirit and delicacy sufficient to prove that the orchestra was in its best "form." The favourable impression produced by this number was confirmed by the subsequent performance of Brahms's third symphony (in F major), which was twice heard at St. James's Hall, under Herr Richter, last season, but which had not previously been given at the Palace. Mr. Manns had evidently taken great pains with the preparation of the work, and the result was worthy alike of his own reputation and of that of his orchestra. The concert concluded with a very brilliant and lively "Lustspiel-ouverture" (overture to a comedy), by the recently deceased composer, Friedrich Smetana. A new violinist, Mynheer Theodor Werner, a native of Holland, made his first appearance at Sydenham with only moderate success. He was ill advised to attempt Beethoven's concerto, a work which is clearly beyond his means. His execution is very fair, though the intonation was not always faultless; but his tone is thin and wiry, and his "reading" wanting both in breadth and charm. He was more successful later in the afternoon with Ernst's "Airs Hongrois." Madame Valleria, the vocalist at this concert, sang, as she always does, most artistically, and delighted her audience both with the "Selva opaca" (from "William Tell") and with Spohr's "Rose softly blooming."

There was but one novelty at the concert on the 25th, but that was one of importance, being a selection from Mr. Mackenzie's "Rose of Sharon." The oratorio is so fully spoken of in another column that a few words will suffice in this place. The selection given included the

song "Rise up, my love," exquisitely sung by Mr. Lloyd, and the two instrumental movements "Spring morning on Lebanon" and "Sleep." Of these three numbers, the song produced the most effect, apart from the context, and the "Sleep" prelude the least. This proves nothing against the value of the music; on the contrary, we are disposed to consider the last named piece the best of the three—in its proper place. Mr. Mackenzie's work hangs so well together, and the various portions are so interdependent that much of it will no more bear separation from its proper surroundings than will the music of Wagner. The whole selection was charmingly played and warmly received, Mr. Lloyd's song creating the most enthusiasm. The young French pianist, Mdle. Clotilde Kleeborg, who has been heard at Mr. Manns's benefit concert last year, gave an excellent performance of Beethoven's great concerto in E flat, subsequently playing with no less effect solos by Chopin, Mendelssohn, and Handel. The only other point requiring notice in this concert is the admirable performance of Schubert's ninth symphony, which Sir George Grove, we think, on very insufficient evidence, persists in calling the tenth.

#### MONDAY POPULAR CONCERTS.

THE commencement of the London musical season may be said to date from last Monday, when a large gathering of amateurs in St. James's Hall listened, with evident enjoyment, to the first of Mr. Arthur Chappell's programmes. The honoured name of Beethoven headed and closed the scheme, the first item being the Quartet in E flat, Op. 74, and the last the clever Variations "Ich bin der Schneider Kakadu." The names of the executants in the former and more important work—Madame Norman-Néruda, Herr L. Ries, Herr Hollander, and Signor Piatti—are almost a guarantee of excellence in performance; but, as a matter of fact, we have heard a better *ensemble*, some portions of the Quartet suffering to a certain extent from a want of the proper balance of tone. Misfortunes seldom come singly, and Herr Barth, who has gained acceptance at our best concerts as a pianist of no ordinary ability, failed to give perfect satisfaction in Schumann's Etudes Symphoniques. His rendering of this remarkably original series of variations was cold and devoid of poetic feeling, contrasting unfavourably with other readings familiar to London audiences. It is fair, however, to add that Herr Barth was unfortunate in his instrument, which was not only poor in quality of tone, but out of tune. Nevertheless an encore was demanded, and the pianist responded by giving a sympathetic version of Chopin's Nocturne in F, Op. 15, No. 1. The finest performance of the evening was that of a spirited Violin Sonata in A minor, of Tartini, by Madame Néruda. The work is No. 1 of a set of six newly published, under the editorship of M. Leonard, of Brussels, who is responsible for the pianoforte accompaniment. An apology was circulated for Mr. Edward Lloyd, who had been announced to sing, and his place was taken by a young Italian vocalist, Mdle. Barbi, who earned well merited applause in an air of Buononcini and two of Schubert's Lieder "Die Schöne Müllerin." Mdle. Barbi's voice is a mezzo-soprano of only moderate calibre, but she sings with considerable refinement and intelligence. Among the announcements for the season we note that Herr Joachim will appear on February 14, and that the pianists engaged include three new-comers, namely, Mdle. Kleeborg, Mdle. Marie Fromm, and Mr. Max Pauer.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE orthodox musical season here only commences, as a rule, with October, when the several Winter Concert series are started; but there has been no lack of operatic music in Birmingham for some months past, no less than four distinct series of grand opera, besides several visits of comic opera companies, testifying to the local popularity of this form of entertainment. Among the former may be mentioned the English, the Royal English, and the Carl Rosa Opera Companies, and among the latter the "Princess Ida" and "Iolanthe" companies, organised by Mr. D'O'ly

Carte. The only novelties or quasi-novelties introduced by these various companies have been the "Mefistofele" of Boito, and "The Beggar Student" of Millöcker, for which the public were indebted to Mr. Carl Rosa's enterprise, Mr. Julian Edwards's "Victorian," and Verdi's "Ballo in Maschera," performed here for the first time by the Royal English Company, of which Madame Julia Gaylord and Miss Philippine Siedel are the leading members. Although the performances of some of these works were anything but exemplary, they were well received by the public, and the large audiences assembled, night after night, showed unmistakably that the taste for lyric art is growing here.

The local Concert season opened brilliantly on the 2nd ult. with the first of Messrs. Harrison's four Popular Concerts, which was of a miscellaneous character, and scarcely worthy, in some respects, of the high artistic resources brought into play, including in the vocal department, Madame Christine Nilsson, Mrs. Hutchinson, Miss Hope Glenn, Mr. Edward Lloyd and Mr. Frederic King; and as representatives of instrumental art, Mr. Louis Engel (harmonium), Mr. Van Biene (violoncello) and Mr. Sidney Naylor (pianist). Madame Nilsson, whose spirits were apparently as youthful and exuberant as ever, though she sang with more evident effort than on some previous occasions, showed in Beethoven's grand scena "Ah Perfido" that her vocal powers are practically unimpaired, and that she has lost none of her old dramatic fervour and intensity. The trivial Offenbach duet from "Les contes d'Hoffman," in which she subsequently joined Miss Hope Glenn, was so much to the taste of the audience that it had to be repeated, and a similar anti-climax was achieved in the second part of the Concert, when Madame Nilsson, after singing Bach's devotional song "My heart ever faithful," to which Mr. Van Biene contributed the violoncello obbligato, diverted herself and the audience by singing a commonplace coquettish little song by Mr. Engel, "Is it yes?" which, at the desire of the audience, she repeated. Mrs. Hutchinson's light sweet soprano voice and excellent method favourably impressed the audience in Purcell's "Nymphs and shepherds," and in Gounod's tender song "Comme la naissante aurore." Miss Hope Glenn's rich contralto voice and earnest impressive style were well suited for Haydn's "Spirit Song," and the lady delighted the audience so much by her subsequent singing of "Caller Herrin," that she was compelled to contribute another song, Lover's "How to ask and have." Mr. Edward Lloyd was effective in an air from Halévy's "La Juive" and a new song by Stephen Adams, and Mr. Frederic King's selection comprised Schubert's "Erl King" and Verdi's "Eri tu." Instrumental music occupied a very subordinate place in the programme, and comprised one movement from Beethoven's Sonata in A for pianoforte and violoncello, a Fantasia for the latter instrument by Mr. Van Biene on themes from "La Figlia," and a harmonium solo by Mr. Engel.

The annual Invitation Concert of the Birmingham Clef Club, on the 8th ult., attracted an overflowing audience. The selection comprised Mendelssohn's String Quartet in E flat (Op. 12), Beethoven's Quintet for strings in the same key (Op. 4), one of Spohr's incomparable Violin Duets, No. 2 (Op. 39), a couple of Chopin's Waltzes (Op. 42, No. 5, and Op. 34, No. 3) for pianoforte, a Violoncello solo—Popper's Sarabande and Gavotte (Op. 10)—a couple of Flute solos by F. E. Bache and Berbiguier, songs by Salaman, Parry, and Pinsuti, and Reichardt's part-song "The image of the rose." The violin playing of Messrs. Abbott and Ward, and the flute performances of Mr. James Mathews, were the features of the Concert.

On the 11th Dr. Swinnerton Heap gave the first of a new series of Chamber Concerts, which are designed to fill the void created by the discontinuance of Mr. Stratton's Concerts. The selection comprised Beethoven's String Quartet in C (Op. 59, No. 3), Mendelssohn's Sonata for pianoforte and violoncello in B flat (Op. 45), Schumann's E flat Quartet for piano and strings (Op. 47), Chopin's pianoforte Fantasia in F minor (Op. 49), and Molique's Melod'ies for violin solo (Op. 47). Mr. J. T. Carrodus, Mr. Speelman, Herr Bernhardt, and M. Vieuxtemps composed the string quartet, and the pianist was Dr. Heap. The two quartets were admirably rendered. Mr. Carrodus charmed all hearers by the beauty of his tone and the re-

finement of his phrasing in the *Molique* selection, and Dr. Heap displayed high technical skill in conjunction with a thorough and sympathetic appreciation of the intellectual qualities of the work, in the Chopin Fantasia.

Mr. Sims Reeves's Concert on the 15th attracted, as usual, a large audience, more particularly in the unreserved places. The popular tenor, who was in capital voice, sang "The Lord is very pitiful" (from Benedict's "St. Peter"), Blumenthal's "Requital," "The Macgregor's gathering," and, on a redemand of Blumenthal's song, "Come into the garden, Maud," in all of which he won great applause. Miss Mary Davies was especially successful in Cowen's song "My love is late," Cecile Hartog's "Swinging," and Bishop's old song "Love has eyes." Madame Antoinette Sterling's fine voice and excellent style were displayed to advantage in "The reaper and the flowers" (Cowen), "Love's old sweet song" (Molloy), and "We're a noddin'," two of her songs being encored. Mr. Maybrick sang a new song of his own, "The Abbot," and Callcott's "The friend of the brave," in both winning hearty applause; and Mr. Iver McKay exhibited a tenor voice of pleasing quality in Marzials's ballad "Never to know." In the instrumental department, Signor Papini (violin) joined Mr. Sidney Naylor (piano-forte) in Wolff and Vieuxtemps's arrangement of airs from "Don Giovanni," and in the two Bohemian duets by Dvorák (from Op. 32), and won a redemand by his finished performance of a Barcarole and Saltarella by Spohr.

Mr. Stockley's first Orchestral Concert, on the 16th, was, in a merely commercial sense, the most successful of the kind which has been given here for many years, and its musical interest and artistic excellence fairly justified the favour bestowed upon it. The orchestral selection comprised Mendelssohn's "Midsummer Night's Dream" music, the overtures to "Oberon" and "Le Nozze di Figaro," a Procession and Pilgrims' March from a new opera entitled "Vera," by Mr. Martin Roeder, a young Berlin composer residing at Milan; a short Intermezzo for strings, by Mr. Allan Macbeth, Conductor of the Glasgow Choral Union; and, in conjunction with the piano-forte, Mozart's Concerto in E flat, composed in 1785, played on this occasion for the first time in England. The band performances altogether were creditable, if not immaculate, one or two of the Mendelssohn numbers evidently needing an additional rehearsal. The excerpt from Mr. Roeder's opera, which was produced some three years ago, is characteristic, dramatic, and worked up with true Wagnerian breadth of phrasing. Mr. Macbeth's Intermezzo is graceful and piquant, but not distinguished by any great originality. Miss Agnes Miller's playing in the Concerto was marked, not only by excellent technique and power, but great refinement and expressiveness; and in Brahms's Rhapsodie in G minor (Op. 79) at a later period she confirmed the good impression produced by her previous effort. Madame Trebelli, who was in excellent voice, sang Meyerbeer's "Nobil Signor" and Gounod's Serenade "Quand tu chantes" (violoncello obbligato by Mr. Ould) in her best style, and on a redemand for the latter, the piquant Gavotte from "Mignon." Mr. Brereton was especially successful in Handel's "O ruddier than the cherry" and Mozart's "Qui sdegnò."

The first production here by the Carl Rosa Company of Boïto's "Mefistofele" in English, on the same evening as Mr. Stockley's Concert, caused a certain division in the ranks of local musical amateurs, but the attendance nevertheless was in both cases satisfactory. For the effective representation of Boïto's work, larger executive resources and scenic accessories were evidently needed than any touring company, however well appointed and organised, could be expected to muster. The weird and strange character of the work, however, impressed the audience greatly; the Brocken scene, in particular, being a great success, and the very original quartet at the end of the garden scene in the second act, and the beautiful duet for *Helen* and *Pantalís* at the opening of the classic Walpurgis, had to be repeated in compliance with enthusiastic encores. Madame Marie Roze gives an original and powerful study of *Margaret*, preserving the rustic grace and *naïveté* of the character throughout, and is suitably statuesque and classical in the part of *Helen*. Mr. Barton McGuckin appears to advantage both vocally and histrionically as

*Faust*, but in *Mephisto* Mr. Ludwig is a little too stoney and declamatory for the ideal fiend, besides being afflicted with a somewhat too pronounced *vibrato* in his vocal utterances. Of the other novelty of the Carl Rosa series, Millöcker's "Beggar Student," it must suffice to say that it is lively and amusing, though too trivial for the attention of a company of such pretensions as that directed by Mr. Carl Rosa. The plot is very similar to that of "The Lady of Lyons," whilst the music belongs to the school of Offenbach, without the character, sparkle, and melodic strength of the composer of "The Grand Duchess."

## MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE first of the season of the Monday Popular Concerts drew a large attendance on the 6th ult., though the Colston Hall was not so absolutely crowded as we should have liked to see it. The programme opened with Beethoven's Overture "Leonora," No. 3, in C, which was very well rendered on the whole. The Symphony was Mendelssohn's ever popular "Italian," and the improvement in the performance of this great work over that of last season was very noticeable, there being very little room left for criticism. The first movement was played in a most spirited fashion, and the feeling of the *Andante* was extremely good, although there was a decided tendency to hurry the tempo towards the end of the movement. The work of the horns in the third movement was not quite perfect, but the Presto was truly inspiring, and the whole Symphony seemed greatly appreciated by the audience. Wagner's Overture to "Tannhäuser," always a favourite in Bristol, was given with even more than the usual vigour and force. Mendelssohn's Overture to the "Midsummer Night's Dream," with the Scherzo and Wedding March; Glinka's Scherzo "Komarinskaja," and a selection from Gounod's "Faust" completed the work of the band. The vocalists were Madame Wilson-Osman and Mr. W. Thomas, of Bristol Cathedral, who both experienced a hearty reception. Mr. George Riseley, who was most warmly welcomed, conducted with his usual ability.

The 26th Saturday Popular Concert was given by the Bristol Musical Association on the 18th ult., when Haydn's "Creation" was performed: Soloists, Miss Rhoda Fryer, Mr. Harper Kearton, and Mr. W. Thomas; grand organ, Mr. George Riseley, principal violin Mr. F. Gardner, Conductor, Mr. George Gordon.

The second Monday Popular Concert took place on the 20th ult., before a large audience. The chief feature was Schumann's Grand Symphony in C, No. 2, given for the first time in Bristol. The Symphony had evidently been carefully and intelligently studied, and was played with point and fine expression. One or two slight weaknesses were observable, but as a whole it was a great success, and was heartily received by the audience. The overture to "William Tell" closed the first part of the programme, and was splendidly played, the last movement being certainly "fast and furious." The introduction to the first and third acts of "Lohengrin" opened Part II., and then came Paganini's "Il moto perpetuo," arranged for the orchestra by Mr. Cowen. This quite took the audience by storm, and proved the skill of the first violinists to be of a very high order; they played with most astonishing precision, and thoroughly deserved the enthusiastic applause accorded them. A selection from Verdi's "Il Trovatore" was the last item. Mr. Goldsmith and Mr. W. Thomas were the vocalists, Mr. Carrington was, as usual, the able leader of the band, and Mr. Riseley's splendid conducting contributed no little to the success of the Concert. During the season Mr. Walter Macfarren will visit us, and will conduct his "Pastoral Overture." Mr. Ebenezer Prout will produce an organ Concerto specially written for these Concerts, and Mr. F. Cowen has promised to direct the performance of his new Welsh Symphony. It is also intended that Beethoven's "Eroica" and Choral Symphonies, Goetz's No. 1 (in F), Brahms's No. 3, and Schubert's No. 2 (in C), shall be given during the season. It is sincerely to be hoped that the support needed for the permanent continuance of these excellent Concerts will not be

lacking. Mr. George Riseley gave Organ recitals at the Colston Hall on the 2nd, 4th, 11th, and 25th ult.

We are delighted to hear that Mr. and Mrs. Pomeroy, in spite of the numerous discouragements they have met with, have decided to continue the Classical Chamber Concerts during this winter, and that the first is to take place this month. We heartily wish them success and more adequate support than has hitherto been accorded to them.

The most noteworthy event of the past month in Exeter has been the first Concert of the orchestral Society, recently formed under the auspices of the Western Counties Musical Association. It was well attended, and the audience seemed thoroughly pleased. The programme was interesting and not too ambitious. The overtures were excellently played, "Masaniello" being encored, as was also "The Guitarr," a pizzicato for strings. Mr. J. Pomeroy, of Bristol, gave two violoncello solos which were admirably played and much appreciated, and Guilman's First Symphony for Organ and Orchestra was exceedingly well received, the soloist, Mr. D. J. Wood, Organist of the Cathedral, being enthusiastically recalled. The whole performance reflects the greatest possible credit on the energy and perseverance of the Conductor, Mr. R. B. Moore. The band consisted of strings, complete wood wind, cornet, three trombones, euphonium and drums; and the fact that the whole of the performers, with the exception of the solo violoncello, were Exeter men, looks well for the progress of music in the city.

Mr. Farley Sinkins gave two Subscription Concerts at the Victoria Hall, Exeter, on the 23rd ult. The attendance in the morning was fairly large, and in the evening the hall was crowded. The artists were Madame Valleria, Madame Enriquez, Miss Ella Lemmens, Miss Henden-Warde, Mr. Joseph Maas, Mr. Barrington Foote (vocalists); Signor Bottesini (contra bassist), Mlle. Anna Lang (violinist) and Mr. Harvey Löhr (pianist). The programmes included selections from Handel, Rossini, Spohr, Verdi, Meyerbeer, Chopin, Gounod, Pintsuti, Balfe, Vieuxtemps, Bottesini, &c., and the audience showed themselves most appreciative. The same distinguished party visited Bristol on the 24th ult., and gave a grand Concert in Colston Hall, under the management of Mr. G. Buckland. Signor Bottesini's playing was the great feature of the evening, and drew forth unlimited enthusiasm.

The first of Mr. Augustus Aylward's Popular Orchestral Concerts took place at Salisbury, on the 15th ult., and was in every way a great success. The Band, numbering upwards of thirty, performed Mozart's Symphony No. 5 in D, the Overture to "Crown Diamonds," Barnett's "Elf Land," &c., &c. The vocalists were Mrs. Pelham Clay, Miss Maud Farebrother, and Mr. Pelham Clay. The Conductor, Mr. Augustus Aylward, met with a most cordial reception from orchestra and audience, this being his first appearance since his severe illness.

## MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

IN addition to the engagements for the Choral Union Concerts I have to mention those of Miss Agnes Zimmermann and Mr. J. T. Carrodus. Miss Zimmermann has not been in Glasgow for a number of years. Her quiet classic style of playing will come to many as a relief from the extravagance and noise which too much mark the "advanced" school of pianoforte performance. Mr. Carrodus is no stranger in Glasgow. He was for a number of seasons the leading violin at the Orchestral Concerts, besides appearing frequently as a solo violinist, in which latter capacity he will come at this time.

I am now able to state the leading works which are to be performed at the orchestral Concerts here (and of course in Edinburgh, where the instrumental programmes are precisely the same), they are as follows:—Symphonies: Beethoven, Nos. 2, 5 and 8; Brahms, No. 3 in F; Cowen, No. 4 in B flat minor (Cambrian); Haydn, No. 9; Mozart in C (Linz); the last four for the first time. Concertos: Bach, for two violins and string orchestra; Bazzini, violin; Chopin No. 1, piano; Mozart in D minor, piano (these also for the first time); Beethoven, No. 5, piano, and in D, violin; Schumann in A, piano. Overtures: Beethoven, "Leo-

nora," No. 3; Bach, in C; Mendelssohn, "Fingal's Cave"; Spohr, "Jessonda"; Méhul, "La chasse du jeune Henri"; Smetana, "Comedy"; Wagner, "Die Meistersinger," the last three for the first time. There are other familiar overtures in the list which I need not name. Among the miscellaneous works may be mentioned the following, to be performed for the first time: Beethoven, Andante in A minor, from Quartet for strings, Op. 59; Berlioz, three movements from "Romeo and Juliet"; Dvorák, Scherzo Capriccioso, and Notturmo for strings; A. C. Mackenzie, two instrumental movements from "The Rose of Sharon" ("Spring morning on Lebanon," and Prelude to third part, "Sleep"); Rubinstein, Characteristic dances from Grand Ballet "The Grape." Herr Hugo Heermann (solo violinist) will come in place of Miss Harkness, previously announced. On the Handel night in February, the programme will include the Overture to the Occasional Oratorio, an Organ Concerto, and Concerto for two orchestras.

What may be considered the first important Concert of the season was that given by the Glasgow Select Choir, on September 27, in St. Andrew's Hall. Some changes for the better have been made in the Choir, the soprano part in particular having been strengthened, if not in number, at least in quality. The general tone of the Choir is now admittedly fuller and richer. This improvement was nowhere more apparent than in Stevens's glee, "The cloud-capt towers," which was sung with splendid effect. In Eaton Fanning's accompanied choral ballad, "The Miller's wooing," which was very favourably received, the good points of the Choir were conspicuous. This melodious little piece, which was sung here for the first time, is sure to become a favourite with Societies. Sir George Macfarren's "Break, break," and Miss Macirone's "Ride a Cock-horse" (first time here), were among the successes of the Concert. Mr. James Allan conducted.

I may now mention some of the arrangements of our amateur Musical Societies. The Kyrle Choir has chosen Anderson's "Norman Baron" and Jensen's "Feast of Adonis" for performance (in keeping with the benevolent objects of the Society) at a Concert on November 28, in aid of the Sick Children's Hospital. The Dennistoun Association, which is conducted by Mr. T. S. Drummond, has selected Mendelssohn's "As the hart pants." The choir of St. Stephen's Established Church will practise Farmer's Mass in B flat. The Crosshill Society, which is this year under the charge of Mr. Alexander Patterson, will study W. H. Cummings's "Fairy Ring." The Partick Society (Mr. H. McNabb) is to take up Jackson's Cantata "The Year," and that of Pollokshields, Hofmann's "Cinderella." St. Vincent Street United Presbyterian Church Choir, which has always been distinguished for good Concerts, will this season produce Gaul's Cantata "Ruth," under Mr. H. McNabb, Choirmaster. The same work will be practised by the Gurvan Choral Union, which is also conducted by Mr. McNabb.

The series of Organ Recitals on Monday evenings, in St. Andrew's Hall, came to an end for the present on the 13th ult., the hall being engaged for some weeks on these nights by the Directors of the City Hall Saturday Evening Concerts. So far, the Organ Concerts, to distinguish them so, have been fairly successful in point of attendance. The organ performances have been judiciously varied with choral music, Mr. Taggart's Male Voice Choir singing on two evenings and the Musical Union on another. The Concerts which are to take the place of these will be of much the same character as those in the City Hall; somewhat higher, indeed, as they will appeal to audiences of a rather better class.

The introduction of organs in our Presbyterian Churches is making rapid progress. What may be regarded as the first step up the ladder on the part of the "Free Church," somewhat anomalously named, as it is the most strict of the three Presbyterian bodies, was the employment of an organ for the first time in the College (F. C.) church, Rev. Mr. Reith's, on Sunday, 12th ult. An organ was also used in Divine worship for the first time on the same day by the Wellington United Presbyterian congregation in their splendid new church in the western part of the city. Dr. E. J. Hopkins presided at the latter instrument at the different Services, and gave a Recital of organ music on Tuesday, the 14th ult., in order the better to display its resources,



# Holiest, breathe an evening blessing.

## ANTHEM FOR FOUR VOICES.

Composed by GEORGE C. MARTIN.

*Andantino.* Composed by GEORGE C. MARTIN.

SOPRANO. *pp* Ho - liest, breathe an even - ing bless - ing, . . . Ere re - pose our spi - rits

ALTO. *pp* Ho - liest, breathe an even - ing bless - ing, . . . Ere re - pose our spi - rits

TENOR. *pp* Ho - liest, breathe an even - ing bless - ing, . . . Ere re - pose our spi - rits

BASS. *pp* Ho - liest, breathe an even - ing bless - ing, . . . Ere re - pose our spi - rits

ORGAN. (*ad lib.*) *pp* = 60.

seal; Sin and want we come con - fess - ing, . . . Thou canst save, and Thou canst heal.

seal; Sin and want we come con - fess - ing, . . . Thou canst save, and Thou canst heal.

seal; Sin and want we come con - fess - ing, . . . Thou canst save, and Thou canst heal.

seal; Sin and want we come con - fess - ing, . . . Thou canst save, and Thou canst heal.

seal; Sin and want we come con - fess - ing, . . . Thou canst save, and Thou canst heal.

*ff* *rall.*

*Agitato.* Tho' the night be dark and drea - ry, Darkness can - not hide from Thee; Thou art

Tho' the night be dark and drea - ry, Darkness can - not hide from Thee; Thou art

Tho' the night be dark and drea - ry, Darkness can - not hide from Thee; Thou art

Tho' the night be dark and drea - ry, Darkness can - not hide from Thee; Thou art

*Agitato.* = 72.

\* This Anthem should be sung without accompaniment; and when practicable, the original key of Gb should be used.  
 The Musical Times, No. 501. (1)

He who, nev - er wea - ry, Watches where Thy chil - dren be. Tho' de - struc - tion walk a -

He who, nev - er wea - ry, Watches where Thy chil - dren be. Tho' de - struc - tion walk a -

He who, nev - er wea - ry, Watches where Thy chil - dren be. Tho' de - struc - tion walk a -

He who, nev - er wea - ry, Watches where Thy chil - dren be. Tho' de - struc - tion walk a -

- round us, Though the ar - row past us fly, . . An - gel guards from Thee sur -

- round us, Though the ar - row past us fly, . . An - gel guards from Thee sur -

- round us, Though the ar - row past us fly, . . An - gel guards from Thee sur -

- round us, Though the ar - row past us fly, . . An - gel guards from Thee sur -

- round us, We are safe . . if Thou art nigh, . . if Thou art nigh. . .

- round us, We are safe . . if Thou art nigh, . . if Thou art nigh. . .

- round us, We are safe . . if Thou art nigh, . . if Thou art nigh. . .

- round us, We are safe . . if Thou art nigh, . . if Thou art nigh. . .

*ppp* *Tempo lmo.* *dim.*

Ho-liest, breathe an evening bless - ing, . . Ere re - pose our spi - - rits seal.

*ppp* *dim.*

Ho-liest, breathe an evening bless - ing, . . Ere re - pose our spi - - rits seal.

*ppp* *dim.*

Ho-liest, breathe an evening bless - ing, . . Ere re - pose our spi - - rits seal.

*ppp* *dim.*

Ho-liest, breathe an evening bless - ing, . . Ere re - pose our spi - - rits seal.

*♩ = 60.*

*Agitato.* *mf*

Should swift death . . this night o'er - take . . us, And our couch . . be - come our

*mf*

Should swift death . . this night o'er - take us, And our couch . . be - come our

*mf*

Should swift death . . this night o'er - take us, And our couch . . be - come our

*mf*

Should swift death . . this night o'er - take us, And our couch . . be - come our

*Agitato.* *♩ = 72.* *mf*

*f* *ff* *fff* *rall.*

tomb, May the morn in heav'n a - wake us, Clad in light and death - less

*f* *ff* *fff* *rall.*

tomb, May the morn . . in heav'n a - wake us, Clad in light and death - less

*f* *ff* *fff* *rall.*

tomb, May the morn . . in heav'n a - wake us, Clad in light and death - less

*f* *ff* *fff* *rall.*

tomb, May the morn . . in heav'n a - wake us, Clad in light and death - less





Mr. Frederick Turner, from the Royal Norwood College for the Blind, has been appointed Organist and Choirmaster. A remarkably fine instrument has been erected (by Messrs. Willis) in Anderston U.P. Church, and was used for the first time on the 5th ult. Mr. Black, the lately appointed Organist, officiated. A Recital was given on the new organ by Dr. A. L. Peace on Monday the 13th.

A Musical Society has been formed in connection with the Glasgow Athenæum, a reading club and educational institution of standing and usefulness. Mr. J. Ives, Mus. Bac., teacher of the music classes in the club, will train and conduct the new Society, which has already obtained a good many members—old and present pupils.

It is a matter of wonder that hitherto there has been no club of the professional musicians of Glasgow, now a pretty numerous body. An association of such has, however, just been formed, and already forty to fifty of our best musicians have joined. Mr. Julius Seligmann, the oldest professor of music in the City, has appropriately been chosen as President. Beside dining together once a month or so, the members, it is expected, will occupy their time together in reading and hearing papers on musical subjects. They may, probably, also give somewhat of a benevolent direction to the Society.

On the evening of the 23rd ult. (the Sacramental Fast), a Concert of sacred music was given in the City Hall, by the Glasgow Select Choir. Mendelssohn's "Lauda Sion," and Gounod's "By Babylon's wave," were the lengthier works performed. In the latter the Choir made a remarkable impression, their tone-force, of the purest quality, being something wonderful. Several examples were afforded of the most refined part-singing, as in Sullivan's "Watchman, what of the night," and Macfarren's "Remember me, Lord," from "King David," while the solos, sung by members, were not behind in excellence of interpretation. Mr. James Allan conducted in his usual unostentatious but effective manner. There was a very large audience.

On the same evening, in St. Andrew's Hall, the Glasgow Tonic Sol-fa Choral Society brought forward the Oratorio "Azariah," by the Rev. Marcus Hast. The work is not by any means of a high-class character, but it has several tuneful numbers, and, on the whole, it pleased very well. The choruses were sung with great vigour, one being encored. Signor Foli took the title-part, and Miss Agnes Liddell, Miss Emily Dones, and Mr. D. Lewis, were the other members of the usual quartet of solo voices. A fairly competent band supplied the orchestral accompaniments, and Mr. T. Berry presided at the organ. Mr. W. M. Miller conducted.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

MR. WADDEL'S Chamber Concerts have now taken so firm a hold on the musical public of Edinburgh that they are no longer to be considered in the light merely of an experiment. It is true that the scheme now embraces vocal solos, instead of being confined to instrumental music, but the character of the programme remains otherwise unaltered, and the growing appreciation of this class of musical entertainment is evidenced by the fact that the Concerts are this season held in a much larger room than before. The change that has now been made, from the afternoon to the evening, will also afford a better opportunity to many of becoming acquainted with the concerted instrumental masterpieces of Haydn and Beethoven, known only as yet, relatively speaking, to the few. The first of the three Concerts announced to be given this season took place on the 13th ult., in the Art Saloon, George Street, in presence of a gratifyingly numerous audience. Haydn's Quartet (No. 52, Op. 65) and Mendelssohn's Trio (No. 1, Op. 49) were among the chief concerted numbers in the programme, and these were worthily interpreted by Messrs. Waddel, Winran (in place of Mr. R. C. Mackenzie), J. K. Mackenzie and Paton, first and second violin, viola, and violoncello respectively, and Mr. Tom Craig, piano. Mr. Waddel played Schumann's *Abendlied*, also Nardini's antique *Allegro Grazioso*, and was awarded an encore for the latter. Miss Noble, who has been studying in Germany, was the vocalist of the evening. Miss Noble's selections were from Wagner,

Schumann, and Schubert, and careful study was manifested in all she sang. Mr. Tom Craig particularly distinguished himself in Chopin's *Ballade in A flat*, which he played with remarkable neatness of touch.

A Concert was given on the 11th ult., by the Glasgow Select Choir. Their programme was of a "popular," though not necessarily of a common, character, the Concert forming one of a series being held on Saturday evenings in the Music Hall. There is apparently some change in the *personnel* of the Choir, but for the better, I think. A new choral ballad, by Eaton Fanning, with accompaniment (piano, in this instance), was performed with really brilliant effect, and very favourably received. Gounod's exquisite arrangement of "The last rose of summer," which, I think, ought to be better known, was warmly encored, a good evidence of increased refinement of taste among our "popular" audiences. Among the successfully rendered humorous selections, I may mention "Ride a cock-horse to Banbury Cross," by Miss Macirone, a most musicianly and, at the same time, entertaining setting of the familiar nursery rhyme; next, Lover's "Rory O'More," harmonised by W. Hume, and "Kitty Clover," words said to be by Edmund Kean, the tragedian (probably also the air), arranged by Mr. A. Patterson, a member of the choir. The two latter were encored. A marked and exemplary feature of the choral performances of this expert body of vocalists is much naturalness of expression, to the avoidance of strong contrasts of *piano* and *forte*, and of exaggerated *crescendo* and *diminuendo*. Several solos were sung with acceptance by members. Mr. James Allan, to whose high artistic instinct the choir owes so much of its success, was at his usual post of Conductor, and Mr. W. D. Swan acted as accompanist.

During the past month the Kennedy family have given a series of Concerts of Scotch music, Highland and Lowland. Mr. Kennedy, senior, whose name has been so long associated with this class of entertainment, formerly given with so much success by Wilson and Templeton, still sings with all his old spirit, pathos, and humour, if his voice now is hardly what it once was; and he is assisted by his talented family, Mr. Robert, and Misses Helen, Marjory, and Maggie Kennedy.

A performance of Haydn's oratorio "The Creation" was given in the Music Hall, on the Fast Night, 23rd ult., by the Edinburgh Select Choir. Precision of attack and artistic finish marked the choral singing, although fuller volume was desirable, and the able manipulation of organ and piano by the Messrs. Hartley, father and son, fairly well compensated for the absence of orchestral accompaniment. The solos were sung with excellent effect by Messrs. Reid and Hogg, a lady member of the choir, and a young gentleman with a pleasing baritone voice.

At Leith, on the same night, in Junction Street Hall, to a rather meagre audience, a Concert of Sacred and Secular Music was given, the principal performers being Miss Sylvani (contralto), Mr. T. E. Gledhill (tenor), Mr. Tom Walker (baritone), and Mr. J. K. Mackenzie (violinist).

### THE BACH FESTIVAL AT EISENACH.

(FROM OUR OWN CORRESPONDENT.)

THE Bach Festival, which took place at Eisenach on September 28 and 29, is an event which calls for more than a passing notice. The little Thuringian town was, it is well known, closely connected with the family of Bach, and especially with the two greatest of the name. John Christopher was organist there in the latter part of the seventeenth century; and there, in 1685, was his more famous cousin, John Sebastian, born, in that pleasant house on the Frauenplan in Eisenach, which still preserves his memory. And now that all but two hundred years have elapsed, the town has roused itself to do honour to one of its greatest citizens. The statue of Sebastian Bach which has just now been erected, is placed in a position well suited to commemorate one who was first and foremost a composer for the Church. It stands in the great marketplace at the eastern end of the principal church of the town, that of St. George. Nor is it in other respects unworthy of its subject. The sculptor, Professor Donndorf, whose monument to Schumann at Bonn is justly celebrated, has taken Bach in a standing attitude, his left

hand resting on an open volume of music, placed upon a desk of which the pedestal is formed by an angel. So far as we are aware, there is no authentic picture of Bach's full-length figure; for this, therefore, the sculptor must have the exclusive credit, and we cannot but admire the ease, and, at the same time, the dignity of the pose. The head, in its masculine strength, shows itself at the first glance as an excellent *portrait*. The artist has indeed possibly gone too far in his resistance to the fashion of bringing up to an imaginary standard, or "idealising," the faces of famous men—a fault which reduces the value even of Krauer's fine bust, which we have seen in Mr. Klemm's shop at Leipzig. Professor Donndorf, on the contrary, has kept closely to Hausmann's portraits, and few will seriously quarrel with the result. The general opinion of critics, at the time that the new statue was unveiled, was highly favourable to the work. This ceremony took place on the afternoon of Sunday, September 28. The proceedings began with a very interesting "Trompetenfanfare." An oration was made by a local ecclesiastic; the statue was exposed to view, the sculptor congratulated, and a choral ("Allein Gott in der Höh sei Ehr'") sung by the school children. Then there was a procession of little girls with flowers, which soon lay in heaps at Bach's feet, and six enormous wreaths were placed among them by different musical societies. Two were from Eisenach itself, one from Erfurt; the other three were from the Berlin Sing-Akademie, the Leipzig Bach-Verein, and—it is gratifying to add—the Cambridge University Musical Society. Among the musicians who attended the festival were Professor Joachim, the two biographers of Bach, His Excellency Herr C. H. Bitter (Prussian Minister of Finance), and Professor Spitta; Professors Blumner and Schaeffer, heads respectively of the Sing-Akademien at Berlin and Breslau; Herr von Herzogenberg, the director of the Bach-Verein at Leipzig; the Baron von Loën, superintendent of the Weimar Theatre; the Abbé Liszt, and Herr Wasielewsky. Among Englishmen we noticed Sir Herbert Oakeley, Messrs. Otto Goldschmidt, Villiers Stanford, John Farmer, and R. L. Poole. There were also some members present from the Grand-ducal houses of Weimar and Meiningen. The one man, however, to whom the Festival owes most is Herr von Eichel-Streiber, already distinguished by his princely munificence to the town of Eisenach, who, although by no means a professed musician, has devoted himself with generous and unflagging enthusiasm to superintending the arrangements of the Bach Festival.

For readers of THE MUSICAL TIMES the chief interest will attach to the Concerts which accompanied the event, and which claim attention as being the first Concerts since Bach's time in which his works have been produced precisely as he intended them to be produced, only with the greater perfection which numbers and the selection of performers make attainable in modern times. It is this fact which makes the Eisenach Festival one of distinct historical significance. Here we had no "additional accompaniments," no "new parts"; everything was played as written, and by the instruments for which it was written. The only exception to this rule was caused by the sudden indisposition of the performer on the *corno di caccia*, whose place was taken at the last moment by a player on the common vent-horn from Weimar. Otherwise the identical instruments of the original were used throughout, and the Mass in B minor was heard at last, as it should be, with the trumpet restored to the place usually occupied by the clarinet, and the *oboe d'amore* to that of the ordinary hautboy. The result would have been a surprise to the writers of "new parts," who have acted on the theory that the orchestra is an entirely modern invention, and that all older music must be adjusted to the standard raised by Mozart and Beethoven—and these, too, a certain school delights in regarding as antiquated—for fear that otherwise they might appear imperfect and even flat. We venture to say that it was only necessary to attend the performance of the "Hohe Messe," at Eisenach, to be undeceived in any such fancy. We have heard the Mass often, but never before realised the variety, the richness, and the originality of its mere orchestral effects. In particular, we have to notice the brilliancy of the use here made of the trumpet. Sometimes, as in the orchestral Suite in D major, which was given in the second Concert (and especially in

the well-known gavotte), the trumpets are introduced in such a surprising way as almost to persuade us that it is not instruments but a choir of human voices that we hear asserting themselves above the strings. Herr Julius Kosleck, of Berlin, who played the first trumpet, is not only a highly gifted performer, but an artist whose aim it is to restore his instrument to the high position which it held a century and a half ago. His own instrument is an exact copy of one three hundred years old, which he found in a shop at Heidelberg. Those were the days when musicians knew how to play upon and to write for the trumpet. But the invention of an easier and more versatile instrument in the clarinet drove its predecessor out of the field, and no one seems to have cared for the noble and sonorous quality of sound which was lost by the substitution. Herr Kosleck's trumpet, however, cannot be compared with those in common use; it is distinguished, to start with, by its extraordinary range, going as high as E in alt (for instance, in the "Cum sancto Spiritu" in the Mass). And it need not be said that its *timbre* is of a kind that cannot possibly be represented, as is usually done, by the clarinet. We are glad to say that it is already stated that Herr Kosleck has been invited to introduce his remarkable re-discovery to the London public when the Mass in B minor is produced next Spring. We have left ourselves too little room to speak of the *oboe d'amore* as played by Herr Wieprecht, also of Berlin. It was used more than once in accompaniment to the solo voice in the Mass, and in the second Concert in the so-called "pastoral" symphony, and the air "Schlafe," in the Christmas Oratorio; and its effect, though less novel than that of the trumpet, had a peculiar pathos, quite distinct from that of the simple hautboy.

The performance of the Mass was one of remarkably uniform excellence. Herr Joachim conducted; and we may remark that his beat was regularly a good deal faster than that to which we have been accustomed in the Concerts of the Bach Choir. The impression made by this change (for instance, in the "Dona nobis pacem") was certainly striking, but we are inclined to question whether it is altogether so well adapted to the style of some of the choruses as a more solemn pace. The band was mainly formed by the Court-orchestra of Weimar, strengthened by picked musicians from Berlin, Meiningen, and other places, under the leading of Herr Halir, the talented first-violinist at Weimar; and the chorus was selected from the choral societies—more than seven in number—of Weimar, Erfurt, and Eisenach. Among the soli Herr Staudigl, the famous Carlsruhe bass, and Fräulein Spiess, who sings an exquisite and rarely trained alto, were conspicuous. The only noticeable defects in the performance were an uncertainty, due doubtless to nervousness, in the opening chorus, and a slight falling in tone at the end of the "Et incarnatus est." Herr Staudigl was also rather inclined to hurry the time in the rapid passages. But, as a whole, the Concert was not only a decided success, but a genuine achievement of which Eisenach may justly be proud. The second Concert, to part of which we have already alluded, was of a miscellaneous character. Herr Joachim surpassed himself in the great Chaconne, and, with Concertmeister Halir, led the Concerto for two violins. The performance of the Motett "Singet dem Herrn" was a masterpiece of choir training, though we confess we have heard it with more pleasure when sung by the smaller choir of men's and boy's voices in Bach's own Thomaskirche at Leipzig. Among the other pieces in the programme the only one ineffectively rendered was the great Prelude and Fugue in G minor; nor can the organist, Herr Schulz, of Berlin, excuse himself by the imperfections of his instrument. True, it was feeble in the pedals and incapable of striking effects; but this will not account for the inaccuracy (to use the gentlest term) of Herr Schulz's playing or the absolute monotony of his registration. But it has to be admitted that the old art of organ-playing has fallen into deplorable decay in Germany at large. We cannot remember an occasion in which we have heard a performance in that country at all approaching a satisfactory result. With this one exception, and with the unfortunate drawback that the electric light in the church where the Concerts were given was very inconstant on the second evening, and often seriously disturbing from the noise it



made, the Eisenach Festival has done more than justify the expectations of those who promised themselves an enjoyment of an almost unique kind. It has vindicated for the town the honour of being worthy to have produced Bach.

MR. SAMUEL HAYES announces a short season of Italian Opera at Her Majesty's Theatre, commencing on the 3rd inst. with Rossini's "Il Barbiere di Siviglia." Whether it is politic on Mr. Hayes's part to preface his new venture by a long address, telling us that Italian music has entered deeply into the hearts and feelings of the English nation, and that it is absurd to suppose that it "should be allowed to fall into decay for the exhibition of a Gothic and unvocal school," we will not stop to discuss, as this assertion will be most satisfactorily answered by the amount of patronage bestowed upon his efforts. The prospectus informs us that the operas "will be presented in the completest manner possible," and that the following artists are engaged: Mdle. Bianca Donadio, Mdle. Arnoldson (their first appearance in England), Mdle. Annie Abu, Mdle. Carlotta Desvignes, Mdle. Le Brun, Mdle. Helen Franch, and Mdle. Anna de Belocca; Signor Frapolli, Signor Padilla, Signor Castelmari, Signor Zoboli, and Signor Foli. There are to be three Conductors, Signor Bottesini, Mr. Gilbert H. Betjemann, and Signor Tito Mattei. The performances will be given on four evenings of the week—namely, Monday, Tuesday, Thursday, and Saturday; and the prices of admission will be greatly reduced from the usual scale of charges at the Italian Opera.

A HARVEST Thanksgiving Service was held at the interesting and fine old church of St. Giles', Cripplegate (one of the few city churches that escaped destruction in the great fire), on Monday evening, the 13th ult. The musical arrangements were in the hands of Mr. R. J. Pitt, the Choir-master of the church, who conducted a creditable performance of Mendelssohn's "Lauda Sion," in the accompaniment of which a small orchestra was employed in addition to the organ. The solos were taken by Master H. Tebbutt, principal soprano of Brompton Parish Church; Messrs. H. Weir (alto), of All Saints' Margaret Street, Chapman, and J. Haddon. At the conclusion of the Cantata, after the collection of the Offertory, a "Second Part" (term strangely suggestive of the Concert-room) followed, consisting of the duet "O lovely peace," the solos "O God have mercy," "O rest in the Lord," and "With verdure clad," the "Hallelujah" Chorus, and a Hymn. We fail to see the object of the performance of a musical medley of this class—emphatically it serves no artistic end; judging, too, from the behaviour of the congregation, at times the reverse of what it ought to have been, the more important causes of devotion and worship seemed to have been by no means furthered. The Allegro and March from Handel's Occasional Overture were played on the organ and band (a most unhappy combination, in our opinion, for the purposes of an out-voluntary) at the conclusion of the Service.

HARVEST Festival Services were held at the Church of St. Edmund the King and Martyr, Lombard Street, commencing on Thursday, the 2nd ult. At noon a Choral Celebration was given, the Communion Office being Dr. Garret in A, and a Paternoster in A, by Mr. W. M. Wait (Organist of All Saints', Clapton), the latter composition being written expressly for this occasion, subsequent to which a Te Deum in F (Winchester) was sung. Evening took place at 7.30, commencing with a Processional Hymn, the remainder of the music at this Service being the Magnificat and Nunc dimittis (Winchester in F); Anthems, "The Lord hath done great things" (Smart) and Handel's "Hallelujah Chorus." The Services were continued on the following Sunday, when the greater portion of the music was repeated, an anthem by Calkin, "I will magnify Thee, O God my King," and a solemn Te Deum (Garrett in D) being substituted for the anthems of the festival evening. The choral music was excellently rendered, under the able conductorship of Mr. C. E. Tutill, the Director of the choir. Miss Kate Westrop presided at the organ, and at the close of each Service gave a short Organ Recital.

WE have followed for some years past, and recorded with much pleasure from time to time, the artistic progress of that brilliant and sympathetic pianist, Herr Franz Rummel. Only in our last number we apprised our readers of his having been enlisted amongst the professors of one of the leading musical institutions of Germany—viz., the Stern'sche Conservatorium of Berlin. This appointment having, of course, definitely determined the *virtuoso's* residence at Berlin during the best part of the year, his participation in the performances of the leading Concert institutions of that capital becomes a matter of course. Thus we have already been informed of the success achieved by Herr Rummel, at the opening Soirée of the present season of the Royal Orchestra at Berlin, in his "brilliant, thoughtful, and poetic" rendering of Schumann's Pianoforte Concerto in A minor. The epithets applied here merely condense the laudatory tributes accorded to the artist's performance by the Berlin press; and there can be scarcely a doubt that his position as a leading pianist, in a capital overflowing with more or less gifted *virtuosi* of his instrument, has become firmly established.

ON Sunday evening, September 28, Mendelssohn's Cantata "Lauda Sion" was performed at the Royal Military Chapel, Wellington Barracks, with a complete orchestra and chorus, numbering seventy, under the direction of Mr. Richard Lemaire, the Choirmaster of the Chapel. The occasion was the Harvest Festival. There is no organ in the Chapel, but the services are always well accompanied by a portion of the Guards' bands. Processional Hymns were used, and Dr. Bunnett's popular Evening Service for the Canticles, which had been most effectively scored for the orchestra. Mendelssohn's work was admirably rendered. We understand that a series of Special Musical Services is to be given in the same locality, and under Mr. Lemaire's conductorship. On each occasion one of the standard Oratorios or Cantatas will be rendered by a complete orchestra and choir. The first Service is to take place on the evening of Advent Sunday (30th inst.), when Mendelssohn's "Lobgesang" will be performed. The Services will commence at 6 p.m., and no tickets will be required for admittance.

ON the 6th ult (St. Faith's Day), a Special Service took place at the church of SS. Augustine and Faith, Old Change, City, the Rector, the Rev. W. H. Milman, officiating. The Canticles were sung to Stainer in A, the anthem being "Then shall the righteous" and "Happy and blest" (Mendelssohn). The service was followed by Dr. Stainer's Cantata "The Daughter of Jairus." This, as well as the service, was most creditably performed by the choir of the church, with the additional assistance of one treble and four adult voices. The treble solos were taken by Master W. Tylor of the Temple Church, those for the tenor and bass being allotted to Messrs. Newth and Martin, of St. Augustine's Choir, the whole being under the direction of Mr. C. E. Miller, the Organist and Choirmaster, who presided at the organ. A very large congregation seemed fully to appreciate the beauties of Dr. Stainer's work, and the good taste displayed in its rendering.

THE "Church Oratorio Society," established for the singing of Oratorios and other sacred music in churches, announces that Spohr's "Last Judgment" and Mendelssohn's "Elijah" will be placed in rehearsal during the coming session, and that the first-named work will be sung at a service in St. Matthew's Church, Oxhey, on December 3. The Society, under the conductorship of Mr. James Turpin, Mus. Bac., will only give its aid under three conditions—viz., that the music shall form part of a Service; that no charge be made for admission; and that the poor be duly accommodated. The Organist to the Association is Mr. E. H. Turpin.

The 189th Monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 3rd ult. A very attractive miscellaneous programme was well rendered, the artists being Miss Madeline Hardy, Miss Cowdery, Miss Nellie Watts, Miss Clara Myers, Mr. Hirwen Jones, and Mr. J. D. Balfé. Miss Alice Ivimy contributed a violin solo, and Mr. F. R. Kinkeed presided at the pianoforte. Mr. Joseph Monday conducted.

ON the 7th ult. the annual presentation of diplomas, certificates, and medals to the successful candidates at the examination in connection with Trinity College, London, took place in the hall of the institution, Mandeville Place, Manchester Square. The Rev. H. G. Bonavia Hunt, F.R.A.S., the Warden, presided, and after the distribution delivered the inaugural address of the session. The five principal honours were the degree of licentiate of the College, and these were awarded to William Alexander Collisson, Edward Hulton Middleton, William Henry Barrow, Joseph Curtis and William James D. Butt. The two first-named students had already obtained University honours. Two silver medals, given by Mr. Bradbury Turner, the director of studies, have this year been won by Miss Maud Lee (singing), who is the Sims Reeves vocal exhibitor of the College, and Mr. Arthur Le Strange (pianoforte).

WE regret that we cannot find room for the full particulars of the scheme for the promotion of popular Musical Education in Paisley for 1885, a prospectus of which has been forwarded. We may, however, mention that Examinations will be held in May next year for Junior, Elementary, Intermediate, Matriculation, and Advanced Certificates, prizes being given to students who pass the two last named Examinations satisfactorily. Two Scholarships of £10 each are also offered to Paisley students who are best prepared to enter the Tonic Sol-fa College, Trinity College, or the Royal College of Music; and prizes of various amounts for Part-singing, Solo Sight-singing, Violin playing, and Original Composition and Harmony. Assuredly all who wish well to the progress of sound musical education owe a deep debt of gratitude to the promoter of so excellent and comprehensive a project.

THE session for the evening classes at Owens' College, Manchester, was opened on the 13th ult. with a lecture on "Science and Art," by Dr. Hiles, one of the lecturers on Harmony and Composition. In the course of his address Dr. Hiles asserted that music, "apart altogether from acoustics, was an exact science, having a minute classification, a nicety of proportion, an intimacy of relationship, a delicate discrimination of duration, weight and quality, beyond all other arts and most sciences." During the lecture he announced that four "Hargreaves" Scholarships, of the value of £15 per annum, would be competed for at the close of the session, and expressed an earnest hope that when this offer became generally known many young men would be attracted to the Harmony Classes, and also that it would materially aid in raising the tone of musical tuition in the whole district.

THE Harvest Thanksgiving Services at Christ Church, Westminster Bridge Road (Rev. Newman Hall's), were held on Wednesday and Sunday evenings, the 15th and 19th ult. The musical selection comprised Tallis's Responses (*festa* setting), special Psalms and Hymns, Magnificat and Nunc dimittis in F (E. Prout), the chorus "All men all things" ("Lobgesang"), and an anthem, "Rejoice in the Lord, O ye righteous," specially written for the occasion by Mr. J. R. Griffiths, Organist and Director of the Choir. The recitatives and solos in the anthem were well rendered by Mr. George Whillier, and the choral portion of the Service was sung with care and expression. The church was crowded on each evening.

THE Harvest Thanksgiving Services at the Church of SS. Augustine and Faith, Old Change, were held on Sunday last, the 26th ult., Mr. C. E. Miller presiding at the organ. The morning music consisted of Stanford's Te Deum and Benedictus in B flat, Dr. G. C. Martin's complete Communion Service in C, with Barnby's "O Lord, how manifold," for the offertory anthem; and at Evensong the Service was Miller in D (composed for last year's Festival of the London Church Choir Association), with Goss's "Fear not, O Land," for the anthem.

THE Harvest Festival Services at St. James's, Clerkenwell, were held on Sunday, September 28, when selections from Haydn's "Creation" were excellently rendered by a largely augmented choir, with Miss Ornarey, Mr. H. Cooper, and Mr. Egbert Roberts as solo vocalists. Mr. James Robinson presided at the organ. The church was crowded.

THE Concert season of the Bach Choir in 1885 will open at St James's Hall on Thursday evening, February 19, when will be performed a selection from J. S. Bach's "Christmas Oratorio," also (for the first time in England) a short Oratorio by Friedrich Kiel, called "The Star of Bethlehem," and (for the first time in London) Hubert Parry's "Scenes from Shelley's 'Prometheus Unbound.'" This Concert will be followed, on Saturday afternoon, March 21, by a Festival performance of J. S. Bach's Grand Mass in B minor, organised by the Bach Choir in conjunction with the Henry Leslie Choir and others, and to be given at the Royal Albert Hall, with a chorus of about 600 voices and proportionate orchestra, on the 200th anniversary of the birthday of the composer.

A SPECIAL feature of the Harvest Festival held at Holy Trinity Church, Tulse Hill, on the 4th ult., was an excellent rendering of Mendelssohn's "Hymn of Praise" by a choir numbering about eighty voices, and a full orchestra. The solos were undertaken by Mr. J. Probert and Masters H. Townsend and F. Walenn. The choruses were admirably given, and the instrumental portions of the work, played by a band which included as leader Mr. Pollitzer, left little to be desired. The Organists were Messrs. E. J. Quance and Mr. W. E. Stark, who also played several voluntaries before the service. Mr. Humphrey J. Stark, to whom much credit is due for the success of the Festival, conducted with care and ability.

THE Church of St. Luke's, Chelsea, was re-opened on the 18th ult.—St. Luke's Day—on which occasion, after a short sermon by the Rev. R. Eyton, M.A., Handel's "Dettingen Te Deum" was performed with full orchestra. The band, numbering about forty, was led by Mr. S. Dean Grimmon. The ordinary Church Choir was augmented to the extent of some hundred voices, and throughout the work unmistakable evidence was given of careful and adequate preparation, the choruses being sung with unflinching precision and accuracy of intonation. Miss A. W. Mackie presided at the organ, Mr. F. E. W. Hulton, Mus. Bac. Oxon., officiating as Conductor. The church was densely crowded.

HARVEST Thanksgiving Services took place at St. Mark's Church, Marylebone Road, on Thursday, the 9th, and Sunday, the 12th ult. Great credit is due to Mr. W. Howard Magrath, the Organist, for the energy shown in the preparations and rehearsals for these Services, which have proved so highly successful. The Special Psalms were sung to chants expressly composed for the Festival. The Magnificat and Nunc dimittis were Goss in A; the Anthem, "I will magnify Thee," by the same composer. The choir of St. Mark's was assisted by Mr. Martin Morris's choir, of St. Mary's, Bryanstone Square. Mr. Magrath gave a short Organ Recital after the Thursday Evening Service.

AT the recent examinations for Degrees in Music at the University of Oxford the following candidates satisfied the Examiners:—For the degree of Bachelor in Music—J. Langran, Hertford College, and Tottenham, London, N. For the degree of Doctor in Music—J. C. Bridge, M.A., Exeter College, and Chester; H. J. Edwards, Keble College, and Barnstaple; H. Walsley Little, New College, and Brixton Rise, London, S.W.; C. J. Vincent, New College, and Hampstead, London, N.W. Examiners—Sir F. A. Gore Ouseley, M.A., D.Mus., Christ Church, Professor; C. H. H. Parry, M.A., D.Mus., Exeter, Choragus; E. G. Monk, D.Mus., Exeter.

AT the annual general meeting of the Cheltenham Musical Society, the reports presented by the Secretary and Treasurer were highly satisfactory, three Concerts having been most successfully given during the past season, at which Bach's "Christmas" Oratorio, Flotow's "Martha," Barnby's 97th Psalm, Dr. Bridge's "Hymn to the Creator," and Hofmann's "Melusina" were performed. The practices for the season have commenced, under the conductorship of Mr. von Holst, who has succeeded Dr. Dyer.

THE St. John at Hackney Musical Society commenced its rehearsals for the present season on the 14th ult.; Conductor, Mr. Arthur Trickett, F.C.O. The works to be performed are Sterndale Bennett's "Woman of Samaria" and Barnett's "Ancient Mariner."

HARVEST Thanksgiving Services were held at St. Saviour's, South Hampstead, on the 18th and 19th ult., when the organ, which has been reconstructed by Messrs. Hill and Son, was re-opened. The services were fully choral, including the Te Deum, by H. Smart, and the Magnificat and Nunc dimittis, by A. J. Greenish, F.C.O. The following anthems were very fairly rendered:—"I will give thanks" (Barnby), "Ye shall dwell in the land" (Stainer), and "O Lord, how manifold" (Barnby). The offertories throughout the Festival were devoted to the St. Saviour's Mission Room, and the fruit, &c., to the sick poor. Mr. A. J. Greenish (Organist) conducted, and after evening service gave an Organ Recital.

THE Harvest Festival at St. Peter's, Lordship Lane, Dulwich, took place on Sunday, September 28. The Services were well rendered by the choir, which was augmented for the occasion. The Te Deum was sung to Hopkins in G, and the anthem was "Thou visitest the earth" (Greene), the tenor solo being taken by Mr. Johnson, of St. Peter's choir. In the evening the Cantate and Deus Misereatur were Bunnett in F, and the Anthem, "Ye shall dwell in the land" (Stainer), bass solo, Mr. Langmead (Guildhall School of Music). After the Evening Service Mr. A. F. Grainger gave a short Organ Recital.

MR. W. BALY, for fifteen years Conductor of the Exeter Madrigal Society, was recently presented with a purse of sovereigns, the gift of 110 subscribers, on the occasion of his retirement from the post of honorary Conductor. The gift was accompanied by a book, which bore an inscription recording the fact that the testimonial was "In appreciation of fifteen years of unremitting attention to the office, and as a token of the friendly feeling entertained for him generally by the members of the society." The presentation was made by Mr. G. Franklin, J.P., in the presence of a number of members of the Society and friends.

HARVEST Thanksgiving was celebrated in Christ Church, Battersea, on Saturday and Sunday, the 11th and 12th ult. The services throughout were fully choral, and capitally rendered by the choir of the church. The Anthems were "Ye shall dwell (Stainer), "O Lord, how manifold" (Barnby), and "The Earth is the Lord's" (Lowe). At the choral celebration of Holy Communion, Woodward in E flat was the service chosen. The church was tastefully decorated, and the services attracted crowded congregations. Messrs. Whyte and Moore were the soloists, and Mr. S. Leighton presided at the organ.

THE members of the Grosvenor Choral Society gave their 152nd Monthly Concert at the Grosvenor Hall, on Friday, the 17th ult. Niels Gade's Cantata "The Erl-King's Daughter" formed the first part of the programme, the solos being well rendered by Mrs. Luff, Madame Florence Winn, and Mr. Frank May. The choruses were given with much vigour and precision. The second part consisted of a miscellaneous selection, the above named vocalists, with the addition of Mr. Atherton Furlong, being the soloists. Mr. David Woodhouse conducted.

THE Annual Harvest Thanksgiving Services were held at St. Simon's Church, Upper Chelsea, on Sunday, September 28. Best's Benedicite was sung in the morning, and at the evening service, Bunnett's Cantate Domino and Deus Misereatur in F. The anthems were "O Lord how manifold" (Barnby), and "Fear not O Land" (Goss). The music was under the direction of the Organist and Choirmaster, Mr. Henry A. Evans, and the singing of the choir was excellent throughout. The vicar, the Rev. Alfred J. Myers, B.A., preached the sermons.

AT the East London Union for Advanced Education (evening classes), Jubilee Street, Stepney, the Committee has secured for the Thursday evening violin classes, the services of Mr. A. Parker, professor of the violin and violoncello to the Birkbeck Institute and South London College of Music; and of Mr. Goodwin, of the Royal Academy of Music, for the Tuesday evening pianoforte classes.

WE understand that Dr. F. E. Gladstone is writing a secular Cantata, entitled "Constance of Calais," for the concluding Concert of the ensuing season of the Highbury Philharmonic Society.

THE Harvest Festival at Eccleston Square Church, Belgrave Road, took place on Wednesday, September 24. An address was delivered by the Pastor, the Rev. Dr. Hiles Hitchens. The Service consisted of several anthems and solos suitable to the occasion, amongst them being an anthem for unison voices, "Praise ye the Lord," composed by the Organist of the Church, Mr. Rowland Briant, F.C.O., under whose direction the musical arrangements were given. The church was tastefully decorated with flowers, fruit, &c., and was filled with a large congregation.

HARVEST Thanksgiving Services were held at St. Luke's Church, Uxbridge Road, W., on Saturday evening and Sunday, the 18th and 19th ult. Luard Selby's Magnificat and Nunc dimittis in A, and Berthold Tours's new anthem, "While the earth remaineth" (the tenor solo in which was sung by Mr. C. Scudamore), were used at the Saturday evening Service. On Sunday evening the anthem was "All Thy works," by E. H. Thorne; and Mr. F. G. Cole presided at the organ. The large choir of the church sang admirably throughout.

THE Harvest Thanksgiving Services at the Parish Church of St. Mary, Balham, were held on the 2nd and 5th ult. At Matins the Te Deum was sung to Dykes's Setting in F, and the Communion Service to Woodward, in E flat. At Evensong the Service was Tours in F, and the Anthem, Lowe's "The earth is the Lord's." Dykes's Te Deum being also sung at the conclusion of the Service on the Thursday. Mr. H. W. Weston, Organist and Choirmaster, presided at the organ during the Festival, and after Evensong on Sunday played a selection of music.

OUR attention has been called to a slight inaccuracy in our account of the recent Harvest Festival at St. John's Church, Waterloo Road, by a correspondent who mentions an orchestral service held in the church in the year 1872. Since that time, not unnaturally, both Vicar, Organist, and Choir have changed; and the spirit of our statement is therefore scarcely incorrect. We willingly, however, add the words "under the present régime" to our statement that the occasion in question was the first on which orchestral instruments had been used in the church.

THE Harvest Festival at St. Paul's Church, Forest Hill, was held on Friday, September 26. The Service used on the occasion was Bayley in F, and the anthem consisted of the first part of Haydn's "Creation." The accompaniments were sustained by a quartet of brass instruments, in addition to the organ. The Festival was continued on the following Sunday, when the anthems were "Blessed be the name of the Lord," by Gadsby, and "O that men would praise the Lord," by Mr. J. H. Maunder, Organist of the Church. The services were very successful.

HARVEST Thanksgiving services were held in Dulwich College Chapel of Ease, on the 12th ult. The music was of a Festival character, and excellently sung by the choir; the chanting of the psalms being especially deserving of praise. B. Tours's Service in F was used; and the creeds were set by Dr. E. J. Hopkins. The anthem was "Ye shall dwell in the land" Dr. J. Stainer; and the Offertory Sentences were by Dr. G. C. Martin. Mr. William H. Stocks (Organist of the Chapel) presided at the Organ.

THE prospectus of the sixth season of the Subscription Smoking Concerts announces that five Concerts will be given at the Cannon Street Hotel, commencing on the 18th inst. The services of Mr. Frank Arnold (violin) have been secured, and engagements are pending with other instrumentalists. Mr. Fountain Meen and Mr. Alfred Izard will preside at the pianoforte. The usual "Ladies' Concert" (not included in the subscription) will take place on May 12, 1885.

THE Middlesbrough Musical Union, which performed "The Redemption" so successfully last season, promises its subscribers Mendelssohn's "Elijah" on December 17, with Misses Marianne Fenna and Jeanie Rosse, Messrs. D. S. Macdonald and Frederic King. Mr. Kilburn will, as usual, direct the performance.

THE Conductorship of the Rochester, Chatham, and Strood Choral Society, vacant by the resignation of the Rev. Precentor Nutter, has been accepted by Mr. J. A. Kappay, a musician well known in the locality.

THE Devonport Choral Society announces three Concerts at the Public Hall during the season 1884-5, Handel's "Acis and Galatea," C. H. Lloyd's Cantata "Hero and Leander," and Sir Sterndale Bennett's Cantata "The May Queen" being the works selected for performance. The vocalists are Miss Agnes Thornhill, Messrs Charles Abercrombie, Edwin T. Morgan, and W. H. Jarvis, with full band and chorus; Hon. Conductor, Mr. S. Bradbury. The first Concert takes place on the 19th inst.

MRS. REGAN'S Three Subscription Concerts, at the Assembly Rooms, Digby Hotel, Sherborne (the first of which was announced for the 22nd ult.), judging from the programme forwarded to us, will prove highly interesting to the lovers of classical music. The instrumentalists engaged are, violin, Mr. Frye Parker, R.A.M.; viola, Mr. Regan, R.A.M.; violoncello, Mr. W. E. Whitehouse; and flute, Herr Oluf Svendsen; vocalists, Miss Spenser Jones and Miss Effie Clements; pianist, Mrs. Regan.

THE prospectus of the "Chamber Music Society," at New-castle-upon-Tyne, for the fifth season, 1884-5, announces that five Concerts will be given in the Assembly Rooms, commencing on the 7th inst. The artists already engaged are, first violin, Messrs Joachim, Ludwig Straus and Henry Holmes; second violin, Messrs Frye Parker and Speelman; viola, Messrs Gibson and Bernhardt; violoncello, Messrs Piatti, Vieuxtemps and E. Howell; pianoforte, Miss Agnes Zimmermann and Mr. Rea, and a vocal quartet.

THE Kyrle Choir gave a performance of "Elijah" on the 16th ult., in Trinity Chapel, Poplar. The soloists were Miss Edith Phillips, Miss Clara Myers, Mr. R. Bennetts and Mr. Albert Orme. At a second performance of the Oratorio on the 23rd ult., the soloists were Miss Alice Fripp, Mrs. Dean, Mr. John Probert, and Mr. Bicknell Young. Mr. Malcolm Lawson conducted, and Mr. E. H. Turpin accompanied on the organ at both performances.

THE Society for the Promotion of Orchestral Playing, recently formed in Manchester, under the direction of Dr. Hiles, will doubtless do much towards the encouragement of this important branch of the art, by affording the same facility for the practice of combined instrumental, as now exists for the practice of choral, music. Classes for the violin are already in active operation; and arrangements are in progress for instruction upon other instruments. We cordially wish the Society every success.

MR. WALTER MACFARREN has during the past month been giving his lecture, "The Literature of the Pianoforte," before crowded audiences in Birmingham and its immediate neighbourhood. The Lecture was illustrated by a Recital, in which Mr. Walter Macfarren performed selections from Mozart, Beethoven, Cramer, Weber, Mendelssohn, Chopin, Schumann, Sterndale Bennett, and also some of his own compositions, upon a fine Broadwood Concert Grand Pianoforte.

HARVEST Thanksgiving Services were held at St. James the Less, Westminster, on Sunday, the 19th ult. The Evening Service consisted of the Magnificat and Nunc dimittis set to the Parisian Tone by Dr. Stainer, and the anthem "While the earth remaineth" by Berthold Tours, which was most effective, both the choir and the soloist doing full justice to this bright composition. Mr. H. M. Higgs presided at the organ.

THE Festival of the Medical Guild of St. Luke was held on the eve of the feast of its patron, Friday the 17th ult., at St. Paul's Cathedral. The musical arrangements have since the previous gathering passed into the hands of the choir of the Lay Helpers' Association, by whom, under the direction of Dr. G. C. Martin, the service was rendered. Handel's "To Thee, Cherubin and Seraphin," from the Dettingen Te Deum, was sung as the Anthem.

HARVEST Festival Services were held at Christ Church, Somers Town, on the 19th ult. The church was tastefully decorated for the occasion. At the Evening Service two anthems were sung—Stainer's "Ye shall dwell in the land" and Barnby's "O Lord, how manifold," both being well rendered by the choir, the bass solo in the first-named being sung by Mr. H. Hussey. Mr. Samuel Moore presided at the organ at the Evening Service.

THE Harvest Festival was held at St. John's, Balham, S.W., on Thursday, the 2nd, and Sunday the 5th ult. The Evening Service on both occasions was Tours in F. The usual Sunday Choral Celebration (at 10.15) was sung to Tours in F, and the Morning Service to Dykes in F. There was also a new anthem "O sing unto the Lord," written for the Festival by the Organist and Choirmaster, Mr. Frederick W. Doe.

THE Monthly Organ Recital at St. John the Evangelist, Waterloo Road, was given by the Organist of the church, Mr. Henry J. B. Dart, on the 14th ult. The programme, which was well selected, included Bach's Prelude and Fugue in A minor, and Schiller March, Meyerbeer; in which Mr. Dart effectively displayed the resources of his fine instrument. The vocalist was Miss M. Tunnicliff.

THE London Orchestral Society, established for the purpose of giving Concerts in aid of the Poor Missions of the Church of England, continues its practices on Friday evenings at St. Michael's Schoolrooms, Buckingham Palace Road. Works by Handel, Kreutzer, Haydn, Schumann, Mendelssohn, &c., will be placed in rehearsal for the season.

POPULAR Ballad Concerts have been given by Miss Jeanie Rosse's Concert Party during September and October at various towns with much success, the local papers speaking in the highest terms of all the vocalists, especially of Miss Rosse and Miss Margaret Hoare. Violin and pianoforte solos by Miss Kate Chaplin and Miss Nellie Chaplin respectively, have also been most warmly praised.

UNDER the direction of Madame Edith Daniel, a Concert in aid of the Brixton Orphanage was given at Loughborough Chapel, Brixton, on the 14th ult. The programme was successfully supported by Madame Frances Brooke, Miss Annie Matthews, Madame Daniel, Miss Alice Seymour, Mr. John Cross and Mr. Robert Poole. Miss Minnie Hailstone accompanied.

THE Agent-General for South Australia, Sir Arthur Blyth, K.C.M.G., announces that there is a vacancy for a Professor of Music in the University of Adelaide. The candidates must be graduates in Music of either a British or an Irish University. Particulars can be obtained by applying at the Office of the Agent-General, 8, Victoria Chambers, Westminster.

MR. MICHAEL WATSON'S Choir commenced its practices for the season 1884-5, on the 21st ult., at the Public Hall, Rye Lane, Peckham. Mendelssohn's "Elijah," J. F. Barnett's "Ancient Mariner," a new Cantata Buffa, entitled "Aladdin" (libretto by E. Oxenford, and music by Michael Watson), with various Part-Songs, Madrigals, &c., will be performed.

THE death of Sir Charles Freake, which took place on the 6th ult., removes from us an earnest patron of music, his gift of the building at South Kensington, first used for the National Training School for Music, and now for the Royal College of Music, showing in a practical form his desire for the progress of the art. The funeral took place in the Cemetery at Brompton on the 11th ult.

It is officially announced that Mr. Willing's Choir has been disbanded, but we understand that an amalgamation will be effected with Mr. Geaussen's Choir, and that Concerts will be given during the ensuing season at St. James's Hall. Lovers of choral music will be glad to hear that so satisfactory an arrangement has been decided upon.

It is with much regret that we record the death of Mr. Handel Gear, which occurred at his residence, Seymour Street, Portman Square, on the 16th ult. Mr. Gear was well known in the metropolis for many years as a highly-respected professor of singing, and his loss will be keenly felt by his many pupils and friends.

THE Festival of the London Church Choir Association takes place on Thursday next, the 6th inst., in St. Paul's Cathedral, commencing at 7.30. For full particulars of the musical arrangements we refer our readers to our October issue.

A HARVEST Thanksgiving Service was held at the church of St. Alban, Wood Street, (City), on Monday evening, the 13th ult., at which Mendelssohn's 95th Psalm was sung.

MISS SOMERVILLE has, on the adjudication of Sir Julius Benedict, been awarded the Junior National Prize of £5 given by the Academical Board of Trinity College, London. Miss Somerville is one of the pupils of Mr. Oxley's class for harmony in the Galashiels Academy, and is the first Scottish student who has carried off this honour.

AN Organ Recital will be given at the Church of St. Nicholas, Cole Abbey, Knightbridge Street, E.C. (of which church the Rev. H. C. Shuttleworth is Rector), every Tuesday during the present month, at 1 p.m. That on the 4th instant will be given by Mr. C. E. Miller.

THE Free Scholarships at the Music School, under Miss Macirone, in Baker-street, have been awarded by Professor Sir G. A. Macfarren as follows:—The Senior Scholarship, to Kathleen Hester Brady; and the Junior Scholarship, to Gladys M. Wood.

MADAME ISABEL FASSETT has returned from her visit to America, where she has been singing with considerable success.

## REVIEWS.

*Short Settings of the Holy Communion.* Edited by G. C. Martin. Nos. 1—6. [Novello, Ewer and Co.]

The editor of this well-timed series rightly says that "Church music which is modern in form, interesting to a choir and devotional in effect, whilst also of easy execution and of moderate compass for the voices, is certainly much needed in these days when choral services are almost universal." Whether the qualities named are likely to be found in the present services our readers may judge for themselves when we say that the settings before us are composed respectively by Mr. J. B. Catkin, Dr. Garrett, Dr. Stainer, Sir George Elvey, Mr. Berthold Tours, and Mr. W. A. C. Cruickshank. The choral celebration of the Communion is an outcome of the high church movement, and hence composers have a field in which to work unhampered by the dread of possible comparisons, for, with one or two exceptions, the masters of the classic period of English church music did not employ their talents on this solemn portion of the liturgy. Before making any observations on the present services individually, it will be well to state that they comprise the Kyrie, Gloria, and Gratias Tibi, Credo, Sursum Corda, Sanctus, Gloria in Excelsis, Benedictus, and Agnus Dei. They are thus available for use in places where an advanced ritual prevails, while in others a selection may be made of such portions as may be deemed advisable. Further, they are all in four part harmony without any contrapuntal elaboration, and with scarcely any repetitions of words.

Mr. Catkin's setting is in C major throughout, and is studiously simple, broad and diatonic. That of Dr. Garrett is mostly in A, but the Kyrie, of which two settings are given, and the Benedictus, are in E. The style of the music is generally bright and spirited, and the organ at times asserts a modest sense of independence. Dr. Stainer's Kyrie might almost be termed an air with variations, as he harmonises it in six different ways. His Service is essentially, but not obtrusively, modern in character, and its melodic interest should render it popular. It is in F, with the exception of the Sanctus, which is in A. Sir George Elvey offers a solid and Church-like setting in E, but in the Benedictus a modern style of accompaniment is adopted towards the close, and a beautiful version of the Agnus Dei for soprano solo and chorus, in E minor, deserves mention. As might be anticipated, Mr. Berthold Tours's Service in C is modern in feeling, the organ giving forth grandiose chromatic harmonies even when the voice parts are in monotone. In general the style of the music is melodious and elegant, and there can be but little question that to ordinary hearers it will prove remarkably attractive, though conservative musicians may chafe somewhat at some of the composer's independent progressions. Mr. Cruickshank can scarcely as yet be said to have made a reputation as a composer of sacred music. He writes fluently, and evidently possesses a vein of agreeable melody—which indeed has been already proved in his refined and graceful songs—but he has scarcely imparted sufficient

dignity to some portions of his Communion Service. Not that the music generally is open to the charge of flippancy or undue lightness, but occasionally we come across a phrase in the accompaniment which sounds secular and unchurchlike. It is worth while to indicate even a slight shortcoming in the present instance, for the composer has ability which, with experience, will enable him to take a high position among writers of Service music. It will be noted that the above series offers considerable variety to organists and choirmasters desirous of instituting choral celebrations of the Communion. This is as it should be, for dull uniformity is as much to be deprecated in liturgical music as in other branches of the art.

*I am well pleased; Why assemble the heathen; The Lord give ear to thee; The fool within his heart; Rejoice, O ye righteous.* By Josef Rheinberger. Octavo Anthems, Nos. 268—272. [Novello, Ewer and Co.]

THOUGH Herr Rheinberger's instrumental compositions have obtained a certain amount of recognition in this country, it is safe to assert that his name is but little known in choir stall and organ loft. The present series of anthems are marked Op. 40, Nos. 1 to 5, and they are, therefore, somewhat early efforts, as the composer's published works already number considerably more than a hundred. They are for four voices, with an *ad lib.* accompaniment, which should not be used except as a matter of necessity. While occasionally there is a suggestion of Mendelssohn, and now and then of Spohr, in general Herr Rheinberger's music is remarkably fresh and vigorous; and if interpreted by well-trained choirs it could not fail to create a strong impression. The translations are for the most part well done; but with a little thought such sentences as "Will I on Him be calling," and "To thy rest, then, do I bid thee, my soul, be turning," might have been avoided. As each number of the series has merits of its own, it may seem invidious to make any distinction; but choirmasters may be advised to select either the second or the fourth in the order named for vigour of style, and the third or fifth for dignity and melodic beauty.

*Twenty Songs for a Soprano or Tenor Voice; with Pianoforte accompaniment.* Composed by Franz Schubert. The English version by Natalia Macfarren. [Novello, Ewer and Co.]

THIS collection of Schubert's songs contains some of the very best of those charming little poems, many of which had won the heart of the public and established the composer's fame before his more important works were even known. "The Erl-King," which commences the volume, recalls to our recollection the facsimile of the original MS., in which each division of the bar in the right hand part of the accompaniment moves in two quavers, the triplets being an afterthought. How much this modification of the first idea adds to the dramatic colouring of the song we need not say. Of the nineteen other vocal pieces grouped together in the favourite octavo edition we must speak with reverence, seeing that for many years they have been amongst our dearest friends. We may mention, too, that the English version, by Lady Macfarren, not only follows the notes most sympathetically in every song, but reads so well as scarcely to give the impression that the words are not those to which the music was originally wedded. In "The Erl-King," "Rose among the Heather," "Mignon," "To the Beloved One," and "Margaret's Prayer" (from "Faust") this merit is especially observable. The volume before us, with the two which have preceded it—the first for a mezzo-soprano and the second for a contralto voice—will do much towards popularising Schubert's songs; for that they will have an extensive sale amongst all who can appreciate the highest specimens of pure song writing cannot be doubted.

*The Elements of Music.* By F. W. Davenport. Published under the authority of the Royal Academy of Music. [Longmans, Green, and Co.]

THIS work, by one of the Professors of Harmony and Composition at the Institution, is commended, in the preface, to the study of those who enter the Royal Academy of Music as pupils, and to all candidates in the Local Examinations of Musical Students who are not in

the Academy. Certainly, much care seems to have been exercised in compiling the book, which is sufficiently explicit upon every point to prepare students for those Examinations in the Elements of Music recently instituted by the Academy. The "Definitions," at the commencement, will clear up many doubts upon the real meaning of several words which are too often but vaguely explained in Instruction-Books; and we may also mention, as an important feature in the work, the clearly written foot-notes, which will, we think, be read with interest even by musicians themselves. The chapters on scales, intervals, and time, are especially good; and we earnestly recommend young pupils to study the example on page 36, in which the same series of notes is grouped according to different time signatures. There is much misapprehension on this subject; and as this want of accurate knowledge lies at the root of half the false accent we constantly hear from amateur executants, pupils in their early studies should be taught to make up bars of their own, under the supervision of a master, and to confirm the truth of these exercises by carefully examining the grouping of the notes in published compositions. The preface to the work before us, written by Sir George Macfarren, the Principal of the Institution, at once stamps it as an Academy Text-book.

*Twelve Vocal Duets.* Book I. Composed by Ciro Pinsuti.

*Nine Sacred Duets.* Composed by Henry Smart. [Novello, Ewer and Co.]

THE six duets by Pinsuti—"After the rain," "Out in the sunshine," "I love all things," "I sing because I love to sing," "Passing away," and "The voice of the waterfall"—contained in Book I. of this collection, need no eulogy from us, as they have long been acknowledged both by pupils and teachers, as amongst the most charming of the many vocal contributions from this melodious and refined writer. Their publication, however, in the cheap octavo form now before us is a real boon; for we know by experience how much they are taught in classes at schools; and to have these six little gems placed within our reach at little more than the former price of only one is a matter of much importance. Mr. Smart's beautiful sacred duets may now also have the chance of attaining the popularity they deserve by their issue in the same form. The calm and devotional feeling, artistic treatment, and pure vocal writing displayed throughout these compositions, should strongly recommend them to all who can appreciate real and unconventional religious music. No. 1, "There was joy in Heaven"; No. 3, "When brighter suns and milder skies"; No. 5, "The Sabbath bell"; and No. 9, "Evening," have been for many years our favourites; but not one of their companions is at all inferior to these, either in melodious beauty or deep sympathy with the text which they illustrate. All who know the compositions of Henry Smart must agree with us how very much a love for his music grows with familiarity; and to those, therefore, who are still unacquainted with some of the duets in this book, as well as to the many who may retain only a slight recollection of their merits, we strongly commend this volume as a valuable souvenir of the composer.

*Magnificat and Nunc dimittis in D.* By the Rev. E. V. Hall, M.A. [Novello, Ewer and Co.]

It goes without saying that a preceptor should be a practical musician, but as the rule is not always observed, we may congratulate Worcester Cathedral, where the office is at present held by the composer of this Service. The Rev. Mr. Hall has evidently mastered the technicalities of composition, and he writes with boldness and freedom. With the exception of a false accent at the outset there is no fault to which attention need be drawn, while the broad and expressive style of the music cannot fail to prove acceptable to hearers who are satisfied with comparative simplicity. The Service is within the means of ordinary amateur choirs, while it is equally worthy of attention from cathedral choirmasters.

*Arrangements for the Organ.* By George C. Martin. Nos. 4 and 5. [Novello, Ewer and Co.]

THE increase in the number of genuine organ compositions will never entirely supersede the necessity for

arrangements. Musicians need only insist upon the pieces selected being suitable to the kind of instruments, and upon the necessary skill and care with which the task of transcription is accomplished. In the last named respect the present arrangements are thoroughly satisfactory. Dr. Martin understands the instrument, and he manages to secure effect without any needless piling up of technical difficulties. It is open to question whether the Romanze and Scherzo from Schumann's Symphony in D minor are suitable for the organ, but no doubt can be entertained concerning the Adagio from Beethoven's first piano Sonata, Scarlatti's "Cat's" Fugue, or the air from Bach's Suite in D.

*My soul doth magnify the Lord.* Sacred Cantata for Soprano Solo and Chorus. By Townshend Driffield. [Liverpool: J. Smith and Son.]

It may be presumed that Mr. Driffield calls his setting of the Magnificat a Cantata because it is not only too elaborate for church use, but too secular in style. The opening numbers are open to the charge of flippancy, but later on he infuses more dignity into the music, and even gives us some tolerable fugal writing. At the same time, it must be said that the musicianship generally is not of a high order, and any candidate presenting the Cantata as a University exercise would inevitably be plucked. The composer has decided feeling for melody, and should pursue his studies before again committing himself to paper.

*Original Compositions for the Organ.* No. 34, Sketch in C minor, by J. E. West; No. 35, Fugue in E minor, by J. E. West; No. 36, Minuet and Trio, by B. Luard Selby. [Novello, Ewer and Co.]

THE issue of this useful publication advances apace, and the present numbers will be found acceptable by organists. Though not so designated, Mr. West's Sketch resembles a Minuet in form and rhythm. The manner is stately but the harmonies are chromatic, and, within its limits, the trifle has considerable individuality. The structure of the fugue is peculiar. After the exposition, in which we have a real answer, another subject is announced and duly answered, the first theme recurring in the pedals. The display of counterpoint is extremely modest, but the piece will prove effective as a voluntary. Mr. Selby's Minuet is a smoothly written and graceful piece, and if scarcely in what is known as the genuine organ style, is by no means too secular for church purposes.

*Danse des Nymphes.* Pour Piano. Par Folcardet. [Francis Brothers and Day.]

A SPIRITED and well written dance, effective, and easy to play. The subject in the subdominant offers a good contrast with the principal theme, and the harmonies throughout are well considered. Certainly the G sharp in the fourth bar of the last line should be A flat, but the composer in his notation errs in distinguished company.

#### FOREIGN NOTES.

AN interesting revival, that of Weber's Opera "Sylvana," is announced shortly to take place at the Hamburg Stadt-Theater, whose able director, Herr Pollini, while distinctly favouring at his establishment the modern Musik-Drama, is by no means averse to an occasional retrospective glance at the neglected works of the past. Weber's "Sylvana," completed at Darmstadt in 1810, was produced for the first time on any stage at Frankfurt, on which occasion Caroline Brandt (afterwards the composer's wife) represented the title part. The opera was performed on several other German stages, notably at Berlin (in 1812), for which occasion Weber had written two new airs, for tenor and soprano respectively. But the work did not remain long on the repertoire, and had been quite forgotten when, nine years afterwards, the same composer obtained such a signal triumph at the Prussian capital with his maturer work, "Der Freischütz." "Sylvana" has, however, been remounted as recently (speaking comparatively) as 1855 (at Dresden) and 1858 (at the Kroll'sche Theater of Berlin). For the purpose of the revival of the work, at Hamburg, the libretto has been remodelled by



Herr Ernst Pasqué, and additional music has been supplied (from other works of the composer) by the skilful hand of the Mannheim Capellmeister, Herr Ferdinand Langer, in order to suit the early production of Weber's genius to the enhanced requirements of the modern operatic stage. For the latter, we have a precedent in Sir Julius Benedict's additions to the score of Weber's "Oberon," which are likewise based upon *motivi* from other compositions by the same master. The experiment, at all events, will be an interesting and instructive one, and the fact of its being made at all furnishes one more proof of the growing estimation in which the composer of "Freischütz" and "Euryanthe" is being held in his native country, as the true originator of what is now universally recognised as the German "Musik-Drama."

The recent discovery is announced in German papers of a hitherto unknown symphony by Mendelssohn. The work is said to appertain to an early period of the composer's career, and to have been presented by him, in March, 1825, to Herr Mosevius, from whom it passed into the hands of Messrs. Hientz, music publishers of Breslau, at whose establishment, if we read the story aright, the precious document has just been "discovered." Although a *music publisher's* would be the least likely place where we should expect such inconsiderate trifles as a Mendelssohnian symphony to be hidden away, we are bound to state the further particulars furnished by our informants—viz., that the work consists of four movements, and is written for stringed orchestra, in the key of F minor.

The *Neue Zeitschrift für Musik* quotes an interesting and, as yet, little known reference to Richard Wagner, made by the poet Heine in a conversation with Heinrich Laube, and alluded to by the latter in one of his letters written in 1843. "I have known for ten years," said Heine, "this young musician, who at his post at the Dresden Theatre has become famous within the space of two months. His inexhaustibly productive nature, supported and urged on by a vivid and constructive mind, had always interested me, and had inspired me with the hope that a personality thus imbued with the spirit of modern culture should be capable of furthering the progress of modern music. Misfortunes of the oddest kind, which drove him even into Russia, had, for a time, withdrawn him from my observation, and great indeed was my surprise when, in the winter of 1838, I beheld him suddenly entering my room in Paris. Here was an artist's audacity! With a wife, one or two operas, a slender purse, and a monstrously big ravenous creature of a Newfoundland dog, this man had braved the storms of the ocean, coming straightway from the Dwina to the Seine, in order to obtain celebrity in Paris! And in this Paris too, where the halt of Europe competes for noisy fame, where everything, even that which has been earned by merit, has to be bought or at all events to be paid for, before it can come into the market and be appreciated." The otherwise frivolously inclined poet, continues Laube, related this instance of German perseverance in quite a reverential manner, adding: "Well, he was not successful; but neither has he altogether failed. Outwardly poorer, but richer within, the wandering musician has returned to Saxony, who has received her son in a praiseworthy manner, and who will reap much honour from his doings yet."

The festivities in connection with the unveiling of the Bach monument, at Eisenach (a detailed account of which appears in another column), took place on September 28, in accordance with the programme shadowed forth in these columns. Among the numerous tokens of general interest aroused by the occasion may be instanced a telegram received by the Festival Committee from Tiflis (Caucasus), worded as follows: "The representatives of the Imperial Russian Musical Association of Tiflis hereby do homage to the genius of the great Johann Sebastian Bach."

The official inauguration of the new Gewandhaus at Leipzig will, according to present arrangements, take place in the second week of December next. The festive performances on this occasion will extend over three days, on the first of which Beethoven's overture "Zur Weihe des Hauses," and his Ninth Symphony, as well as Mendelssohn's setting of the 114th Psalm, are to be produced, the second being devoted to Handel's "Messiah," and the third to works by Bach, Haydn, Mozart, Weber, Schu-

mann and Schubert. It should be added, however, that these arrangements are neither complete, nor the period mentioned above definitely decided upon.

The programme of the excellent Symphony Concerts of the Royal Orchestra at Dresden will include the following numbers during the present season—viz., Serenade, No. 4 (Jadassohn); a Symphony (Count Hochberg); Scandinavian Symphony (Cowen); Ballet music from "Colomba" (Mackenzie); Concert Overture (Richard Strauss); Overture to an opera "Die verkaufte Braut" (Smetana); and Symphony in D minor (Raff).

Herr Bülse, the famous Berlin conductor, has just returned to the German capital after the completion of a Concert tour with his orchestra, embracing no less than 154 Concerts, given in 76 towns, in Germany and Holland, and with a highly satisfactory result, both artistically and financially.

Herr Bitter (the Prussian Minister of State), the able author of a biography of Johann Sebastian Bach, has just published a new volume entitled "Die Reform der Oper durch Gluck und Richard Wagner's Kunstwerk der Zukunft."

We have much pleasure in announcing the long expected publication (in the Peters Edition) of Herr Julius Strockhausen's "Method of Singing" (Gesangsmethode), which will, doubtless, be welcomed alike by professional artists and amateurs.

Mr. Goring Thomas's opera "Esmeralda" was performed at the Hamburg Stadt-Theater, for the first time, on September 27, and achieved a complete success.

Six representations of Italian Opera are announced to take place during the present month, at the Kroll'sche Theater of Berlin. The principal vocalists retained for this short season are Madame Gerster-Gardini and Signori Campanini, Golosi, and Maini (of La Scala.)

The Meiningen orchestra, under the direction of Dr. Hans von Bülow, will shortly start upon a Concert-tour in Germany and Austria. The excellent institution in question proposes to give three Concerts at Vienna, for which Johannes Brahms has promised his active co-operation.

Johann Strauss, the celebrated Viennese composer and conductor of dance music, was the recipient of a popular ovation on the 15th ult., this having been the fortieth anniversary of his first appearance as a Conductor at a Concert given by him at Hietzing, near the Austrian capital.

Herr Heinrich Bötzel, the "phenomenal" tenor of the Hamburg Opera, is about to give a short series of representations at the Vienna Hof-Theater, commencing with the inevitable "Postillon de Lonjumeau."

Anton Rubinstein will be at Hamburg during the earlier part of this month to conduct the first performance there of his new comic opera "Der Papagei" (The Parrot), after which he will proceed to Berlin, where his Oratorio "Paradise Lost" is to be produced, on the 17th inst., by the Cäcilien-Verein.

Eugen D'Albert, the highly gifted young pianist and composer, well known to London Concert-goers, has, it is stated, recently become the husband of Fräulein Salingré, of the Cobourg Hof-Theater, who, since the event referred to, has resigned her engagement at that institution.

Heinrich Marschner's almost forgotten opera "Adolph von Nassau," is shortly to be revived at the Hof-Theater of Hanover. The libretto of the work, originally written by Heribert Rau, is being revised for this purpose by Herr Richard Pohl.

Antonin Dvořák is shortly expected at Berlin, where he will conduct, at one of the Philharmonic Concerts, his Pianoforte Concerto and his Overture "Husitzka."

Four overtures to Shakespearean dramas—viz., "Romeo and Juliet," "Othello," "Macbeth," and "The Tempest," have been discovered amongst the posthumous papers of Joachim Raff, and have been handed, by the composer's widow, to the Director of the Meiningen orchestra, by whom these compositions will probably be first produced in public.

Herr Max Bruch is just now engaged upon a work for solo voices, chorus, and orchestra, the text of which is founded upon scenes from Homer's "Iliad."

Under the name of Concerts Modernes, the famous Populaires, of Paris, founded by M. Pasdeloup, and con-

ducted by him for a number of years, have just been revived under the direction of M. Benjamin Godard. The inauguration of the present season took place on the 19th ult., the following having been some of the principal numbers in the programme: Symphony, No. 2, and Poème Symphonique, "Phaëton" (Saint-Saëns), conducted by the composer, Fantaisie Hongroise (Liszt), Invocation and Polonaise for Orchestra (Ritter), Overture, "Loreley" (Bruch), Entr'acte, from "La Colombe" (Gounod), Airs de Ballet, from "Hamlet" (Ambrose Thomas). At the succeeding Concert, October 26, Beethoven's C Minor Symphony was the most important feature. It remains to be seen whether, under the new régime, as much favour will be shown to the works of Richard Wagner as had been the case when M. Padeloup conducted the institution.

The seven hundredth performance of Rossini's "Guillaume Tell" was recorded on the 11th ult. at the Paris Grand Opéra, where the work was first brought out on August 3, 1829.

M. Gounod is said to be at present engaged upon the composition of a new opera, the dramatic action of which is based upon Lamartine's poem of "Jocelyn."

A monument, for which subscriptions are now being raised in France, is to be erected to the late Victor Massé at his native town, Lorient.

M. Alexandre Guilmant, the excellent Organist of La Trinité, Paris, is at present in Riga for the purpose of exercising his skill on the famous cathedral organ of that town in a series of Recitals.

The Brussels Opera-house has been connected by telephone wires with the Royal residence at Ostend, where, it is said, the performances can be distinctly heard and enjoyed. The system employed is the invention of M. Rysselberghe, a Belgian.

A memorial tablet was unveiled, in September last, at Perugia, his native town, to Morlachi, the whilom Dresden Capellmeister, whose name will be best remembered as that of the intriguing colleague of Carl Maria von Weber during the latter's efforts to organise a German opera at the Saxon Capital. The tablet in question has been erected in commemoration of the centenary of the composer's birth.

Our Turin correspondent writes: "Since Signor Filippi's able article appeared in your last number two Concerts have been given at the Exhibition by the Parma orchestra, conducted by the brother of the famous tenor Campanini, viz., on October 3 and 5 respectively. Campanini, a still younger man than his Neapolitan colleague, Martucci, wielded his *bâton* with much skill, and in part rivalled Mancinelli in conducting several pieces from memory. Mancinelli never has any music before him. Two numbers of the programme were novelties, a March by the Parmese Maestro, Rossi, and an 'Idillio sul Mare' by the Maestro Bolzoni, the probable successor of Faccio as Conductor of the Turin orchestra. Throughout these performances the beauty of the wood-wind instruments, for which Parma is justly famous, was as apparent as was that of the horns in the Neapolitan, and of the violoncelli in the Bolognese bands. At the Regio, the brilliant opening performance of 'Mefistofele' was followed by 'William Tell,' in which the Polish tenor Mierzwinsky admirably sang the part of *Armando*; Signorina Bellincioni, as *Mathilde*, and Signor Delfino Menotti, as *Tell*, acquitting themselves equally well of their respective tasks, the performance altogether being a highly satisfactory one. Catalani's 'Dejanice' is announced for to-night (October 21). Yesterday the band of forty-three amateur working-men, conducted by the brother of Signor Ciro Pinsuti (so well-known to your readers), arrived here from Sinalunga. They played admirably the by no means easy 'Vesperi Siciliani,' and the 'Saluto all'Esposizione,' composed specially for the exhibition by Signor Ciro Pinsuti. His brother, Domenico, has for thirty-eight years gratuitously conducted this small, but noteworthy band, and still devotes himself to it with youthful energy and enthusiasm."

The connection between cholera and art, or rather the disciples thereof, has recently become painfully apparent in Italy. At Naples, for instance, all church festivals, or secular celebrations, are prohibited, the theatres are closed, and music masters find themselves forsaken by their pupils. Nor are the funds at the disposal of the local authorities

sufficient to materially alleviate the distress caused by the epidemic in this quarter. Perhaps some members of the English musical fraternity will come forward to assist their brethren on the other side of the Alps in their present unmerited troubles! *Bis dat, qui cito dat.*

A new opera by the Maestro Luigi Mancinelli, entitled "Isora di Provenza," was produced for the first time on the 2nd ult., at Bologna, where it achieved a most decided success. The *finale* of the first, and the prelude to the third act were, amongst other numbers, enthusiastically encored. Signor Mancinelli, it should be added, is one of the most prominent advocates of Wagner's music among his Italian fraternity, and his new work, like those of the great majority of modern composers, is consequently imbued with the teachings, if not the style, of that master.

The Maestro Almicare Ponchielli has just completed a new opera entitled "Marion Delorme."

The death is announced, on the 10th ult., at Mannheim, of Jean Becker, the eminent violin virtuoso, and leader of the world-famed "Florentine Quartet." Becker was born at Mannheim in 1836, where he studied under Vincenz Lachner, and afterwards became leading violinist at the Hof-Theater. In 1866 he took up his residence at Florence, and there founded, with Masi, Chiostrì, and Hilpert, the quartet party which, by its excellence and extensive Concert-tours, acquired a cosmopolitan fame. He also led many years ago at the Monday Popular Concerts in London.

At Paris died last month Louis Lacombe, a composer of more than ordinary merit, among whose works may be instanced two dramatic symphonies, with soli and choruses, entitled, respectively, "Manfred" and "Arva"; an opera, "La Madone" (produced at the Theatre Lyrique in 1860), and the cantata "Sappho," written for the Paris International Exhibition of 1878. Lacombe was born in 1818, at Bourges.

Carmelo Bellini, a musicmaster, and brother to the famous composer of "Norma," whom he survived by forty-nine years, recently died at Catania, at the age of eighty-two.

The death is announced, on the 2nd ult., at Vienna, of Madame Therese Bach-Marschner, the widow of the composer of "Templer und Jüdin," who in after life had contracted a second marriage with Dr. Otto Bach, the former director of the Mozarteum, in Salzburg. Madame Bach-Marschner had in her younger days, as Fräulein Janda, acquired no inconsiderable reputation as an operatic singer, both at continental capitals and in London. She was a pupil of Donizetti.

The death is also announced, at Strassburg, of M. Waldteufel, the well-known composer of waltzes, and whilom director of the orchestra at the court balls during the last French Empire. The deceased was eighty-three years of age.

#### TO CORRESPONDENTS.

\* \* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always left in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

AMY HARD.—Write to the Secretary of the Royal Academy of Music, Tenterden Street, Hanover Square.

COCKNEY AMATEUR.—The question of the Cuckoo's Call was fully discussed in the numbers of THE MUSICAL TIMES for May, June, and July, 1877. We cannot now re-open the subject.

#### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BARNET.—The Annual Harvest Thankgiving Services took place in the Parish Church, on Sunday, the 19th ult. The occasion was specially marked by the opening of the first portion of a large three-manual organ, erected by Messrs. Hill and Son. At all the services

there were very large congregations. The anthem in the evening was "The Lord hath done great things," the treble solo being well sung by Master Heath. Collections were made towards the fund for completing the organ, at which Mr. H. W. Poole, the Organist, presided.

**BATH.**—On Sunday evening, September 28, Rossini's *Stabat Mater* was sung at St. Mary's Church. There was a large attendance. An orchestra, led by Herr Van Praag, was engaged, and Mrs. Murray presided at the organ. The principal vocalists were Miss Marie Gane, Mrs. Stone, Mr. Joseph Falconer, and Mr. Montague Worlock. The work was very well rendered, Miss Gane and Mr. Worlock particularly distinguishing themselves.

**BIRKENHEAD.**—On the 1st and 5th ult., the annual Harvest Thanksgiving Services were held at Holy Trinity Church, which was profusely decorated for the occasion. The services were full choral. Mr. Billinie Porter presided at the organ. On Monday evening, the 6th ult., at the Queen's Hotel, Mr. Billinie Porter was presented with a handsome tea and coffee service in recognition of his services as Organist of St. Matthew's Temporary Church for two years. Mr. Chas. Hamilton presented the testimonial, which was suitably acknowledged by the recipient.

**BRADFORD.**—On Sunday, the 12th ult., the Annual Harvest Festival was held in St. Paul's Church, Manningham, the large professional Choir of the church being assisted by several members of the Manningham Vocal Union. Sullivan's *Te Deum* in D, and J. H. Rooks' *Jubilate* in D, were the services in the morning, and the anthem "While the earth remaineth" (Touru), and Offertory sentences by Gaul were most artistically sung. In the evening Dr. Hiles's setting of the *Magnificat* and *Nunc dimittis* in F, with anthems "Fear not O Lord" (Goss), and Handel's *Hallelujah Chorus*, the latter being preceded by the Trio "Lift thine eyes" (Mendelssohn), were rendered with much spirit and precision. The Choir throughout the day evidenced the result of most careful training on the part of the Organist and Choirmaster, Mr. J. H. Rooks, who played the accompaniments, and also as voluntaries in the morning, "Cantilène" (Salomé); Mozart's *Fantasia* in F minor, and in the evening Ouseley's "Andante espressivo," Mendelssohn's "Heaven and the earth display," and Bach's *Prelude and Fugue* in a minor.

**BRIGHTON.**—A very successful Ballad Concert was given by Mrs. Pertwee and Miss Bertha Moore, in the Hove Town Hall, on the 16th ult. Miss Moore and Miss M. Mackenzie received enthusiastic encores, and Mr. Bernard Lane and Mr. Pierpoint were also thoroughly appreciated. Mr. Viotti Collins contributed two violin solos, and Madame Rose Koenig was the solo pianist. The accompanists were Miss Ada Bright and Mr. W. N. Roe.

**BRISBANE, AUSTRALIA.**—The chief musical event of the year took place on August 8, when the Musical Union performed Gounod's Sacred Trilogy, *The Redemption*, for the first time in Queensland and the third in Australia. The Albert Hall was crowded with a fashionable and critical audience, there being nearly 1,000 persons present. No work yet attempted by the Union has so greatly taxed its resources as *The Redemption*, yet it is gratifying to be able to state that the strain was admirably borne. The performers paid unusual attention to the baton, a necessary thing in so intricate a work. The orchestra has never had so favourable an opportunity of showing what it can do, and it did not miss the opportunity. There is an immense quantity of the most delicate orchestration required, and it was a theme of general remark that it was excellently rendered throughout. The steadiness of the orchestra was especially noticeable in the opening, and also in the typical passage which occurs so often throughout the Oratorio. The "March to Calvary" was another success for the band, and although in one or two of the movements there was some unsteadiness, it was not of such extent as to be noticed by more than a few amongst the audience. No portion of the choral work was open to adverse criticism, the more massive choruses, especially the magnificent final one, being given with great breadth of effect. Notwithstanding the length to which the performance extended, the attention of the audience was riveted to it throughout, and the soloists going out for a "breath of fresh air" were indulged in to a very small extent, so desirous was the audience not to lose a note of the music. The final chorus, already referred to, was sufficiently enticing to keep people in their seats to the last, the usual rush for cloaks and coats before the end of the performance being happily conspicuous by its absence. The only thing connected with the Concert to be regretted is that while the performers have their "hands in" this fine work could not be given two nights running, or performed again within a short interval. It may be taken for granted that the Union will repeat *The Redemption* at some future time. It would be a pity that so much labour on the part of the energetic and talented Conductor, Mr. Jefferies, should be devoted to only one performance.

**BRISTOL.**—On Monday, the 13th ult., the members of the Bristol Choral Association gave a sacred Concert at Redland Park Church, the programme consisting of Alfred Gaul's *Cantata Ruth*, and a miscellaneous selection of sacred pieces. The soloists were Miss Marie Gane, Mrs. Wright, Miss Wetherman, and Mr. H. J. Dyer. The Choir, numbering 130 voices, was under the Conductorship of Mr. Walter Kidner, and Mr. F. C. Maker presided at the organ. The *Cantata* received an excellent interpretation both by soloists and Choir.

**BROCKLEY.**—An Organ Recital was given at St. Peter's Church by Dr. C. J. Frost on September 26, when an excellently selected programme was most artistically rendered, so well, indeed, that it was at times difficult to believe that the instrument has only two manuals and is very poor in pedal stops. The singing of the choir on the occasion afforded ample evidence of Dr. Frost's painstaking and skilful training.

**BROUGHTON.**—The Harvest Thanksgiving Services were held at St. John's Church, on the 3rd and 5th ult. The church was beautifully decorated with corn, fruit, and flowers, and the services were well attended. The Rev. Canon Davenport Kelly was the preacher on Friday evening. The special anthem was *Lauda Sion* (Mendelssohn). The choir, numbering upwards of sixty voices, sang admirably, especially in the choruses. The solos, of which there were only two,

were rendered with much taste and feeling by Master Evans and Mr. H. Usher; and the whole performance reflected great credit upon the Organist and Choirmaster, Mr. W. Mullineux, F.C.O., who presided at the Organ throughout, and contributed greatly to the success of the service by his accompaniments. On Sunday special anthems were sung—in the morning "Hallelujah" (Beethoven), the Rev. W. Doyle, M.A. preaching the sermon; and in the evening "In splendour bright," and the chorus "The heavens are telling" (Haydn).

**BURTON-ON-TRENT.**—Miss Constance Norris gave a Concert at St. George's Hall on the 20th ult. before a large audience. Miss Norris, who is an excellent contralto vocalist, was assisted by Miss Maud Cameron, Mr. A. S. Kinnell, and the Burton Orpheus Quartet, Mr. H. T. Abbott, accompanist. The singing of the *beneficiaire* was much admired, and the whole of the vocal music was highly successful, several encores being demanded. Harp solos were also contributed by Mr. D. Ffrench Davis, and received with warm applause.

**CHELMSFORD.**—The Annual Harvest Thanksgiving Services were held in St. John's Church, on Sunday, the 5th ult. The Church was beautifully decorated with flowers, fruit, and corn. The morning service, which was well attended, opened with the hymn, "Come, ye thankful people, come." The psalms were chanted to Battisbill, Fussell, and Turle, in G. *The Venite*, to Tomlinson in G; *Jubilate*, to Helmore in F; the *Benedicite* being sung instead of the *Te Deum* to an arrangement by Stainer, De Lacy, &c. The Responses to the commandments were sung to Dr. A. H. Mann in A flat, and the Gospel *Glorias* to music composed by the Organist. The Offertory Sentences were from Dr. Martin's book. A Special Children's Service was held in the afternoon, and was also well attended. In the evening, the Service commenced, as in the morning, with the hymn, "Come, ye thankful people, come." The psalms were chanted to Stainer, Savage, and Russell, in C. The *Magnificat* and *Nunc dimittis* were sung to Dr. Bunnett's fine service in F. The anthem "O give thanks unto the Lord," by E. A. Sydenham, was admirably sung by the choir. An excellent sermon was preached by the Rev. Lewis Parkin, Rector of Ingatstone. Harvest Hymns, from H. A. & M., were sung during the day, and after the offertory in the evening had been collected, Winchester's *Te Deum* in F was sung as a solemn act of thanksgiving. Mr. A. G. Barnard, Organist and Choirmaster of the Church, presided at the organ throughout the day, and played as Voluntaries, *Andante Grazioso* in G (Henry Smart), *Andante* in E (Mendelssohn), *Chorus*, "Trust thou in God" (Mendelssohn), and "Silver Trumpets" (Viviani).

**CHRISTCHURCH, N. Z.**—The works chosen by the Musical Society for its second Concert, on August 21, were Handel's *Theodora* and Schubert's *Song of Miriam*, both works being presented for the first time in the Colonies. The solos in *Theodora* were taken by Miss Taylor, Mrs. Long, Miss Rowley, Mr. J. C. Puschell, and Mr. E. Cane. The composition on the whole was very fairly rendered. In the *Song of Miriam* the solo part was well sung by Miss Spensley, ably supported by the Chorus and Orchestra. Both works were received with much enthusiasm by a very numerous audience. The Concert was under the conductorship of Mr. Wells.

**DARLINGTON.**—Harvest Festival Services were held in St. John's Church on Friday, the 10th ult., and the Sunday following. At Evening on the Friday the music consisted of the *Cantata Domno and Deus miseratur* (Kent in C), and Anthem "I will give thanks" (Baraby). Special Psalms were sung to chants by Battisbill and Humphreys, and Baraby's Responses were used. The music on Sunday was similarly festive in character. Dr. Martin's Offertory Anthem, "If we have sown," and a *Kyrie* by the Rev. J. E. Beckwith, were sung in the morning; and in the evening the service commenced with the hymn, "Come, ye thankful people, come," to Sir Geo. Elvey's "St. George," and the Anthem was "O Lord, how manifold are Thy works" (Baraby). Mr. C. Stephenson ably presided at the organ, and played with much effect "Grazioso in F" (Smart), "March in E flat" (Wély), "Andantino" (Bunnett), "Vienna March" (Clark), "Andante religioso" (Wély), and "Harvest Thanksgiving March" (Calkin).

**DENBIGH.**—Miss Fanny Webb, R.A.M., gave a Concert on Friday, the 10th ult., the artists being Miss Maggie Ivor Jones, Mr. T. Bartley, Eos Meirion, Gomerydd, Mr. Harding Roberts; Messrs. J. W. Allen and F. Jones, violinists; Miss Webb, R.A.M., and Miss Bancroft, accompanists. The programme, which was miscellaneous, was excellently rendered, and thoroughly appreciated. The Mayor of Denbigh spoke in high terms of Miss Webb, and alluded to the valuable services she had rendered the Vale of Clwyd Choir, stating that it was partly due to her strenuous efforts that the choir had carried off the prize at the Liverpool Eisteddfod.

**DERBY.**—On Tuesday, the 7th ult., Mr. Herbert Drury gave his Annual Concert in the Drill Hall to a large audience. The vocalists were Miss Clara Samuell, Miss Marian McKenzie, Mr. Seymour Jackson, and Mr. D. Harrison. A violin solo by Mr. J. T. Carrodus was an important feature of the evening. Several of Mr. Drury's pupils took part in the programme and acquitted themselves in a highly creditable manner. The Concert was very successful.

**EARLING.**—A very successful Concert was given at the Lyric Hall, on the 22nd ult., under the direction of Messrs. Harold Savery and Ernest Hodges, assisted by the following artists: Miss Agnes Thorndike, Mrs. Dyke, Miss Lena Law, Mr. Hy. Kynaston, and Mr. Chas. Medcraft, vocalists; and Mr. H. C. Tonking, solo violinist. Messrs. T. Gollmick and W. H. Tuffey were the Conductors.

**EASTBOURNE.**—Mr. Henry Bailie, Organist and Choirmaster of All Souls Church, gave his fourth Organ Recital of the season on Tuesday, the 14th ult. The programme included Handel's Fifth Organ Concerto, and selections from the works of Rossini, Schumann, Wély, Blumenthal, and Merkel.

**EDMONTON.**—On Tuesday evening, the 14th ult., a Concert was given in aid of the St. Mary's Marlborough College Mission. The vocalists were Mesdames Clara West, Lottie West, Mary Chamberlain, R.A.M., Messrs. Offord, Bendell, and Freeman. Violin, Mr. A. Baddeley; clarinet, Mr. G. Hepworth; pianoforte, Miss Cook. The Concert was a great success.

**EXETER.**—On Monday, September 29, the annual Dedication and Harvest Festival Services took place at the Church of SS. Michael and All Angels, and passed off most satisfactorily to all concerned in the preparation thereof. The chief attraction in connection with the services was, perhaps, the presence of the military instrumentalists, who had been especially engaged for the occasion, and whose performance proved highly effective. The church was tastefully decorated with fruit, flowers, &c., and presented a very handsome appearance. The morning service was opened by the clergy and choir singing the hymn "Salve Festa Dies," the ancient processional of the English Church, the music of which was provided by the Rev. J. B. Powell. During the time the procession was walking through the aisle, the adult members of the Choir sang the verses of the hymn to the accompaniment of the military instruments on two cornets, horn, and euphonium. The hymn was carefully rendered; indeed, the singing of the whole of the music throughout the service reflected much credit on the training of the Choir by the Organist, Mr. W. H. Richmond, who presided at the organ during the Festival. The Introit used was "O Praise the Lord," G. A. Macfarren; Kyrie, Dr. Stainer, in F; Sequence, "To Thee, O Lord, our hearts we raise," the Rev. J. B. Powell; Gloria and Gratias, W. H. Richmond; Credo, Dr. Stainer. While the offertory was being made, the *Cujus Animam*, from Rossini's *Stabat Mater*, was performed on the organ, with cornet obbligato by a member of the Marine band. In the Communion Service the Benedictus and Agnus Dei were from Dr. Stainer in F; and the "O Salutaris" was taken from Rossini's *Messe Solennelle*. The words had been adapted by the Rev. T. R. Hall, and the music arranged by Mr. W. H. Richmond. Masters Frederick Walenn and Herbert Townsend, from Mr. Stedman's London Choir, were added to the St. Michael's Choir for the occasion. The "O Salutaris" was sung by Master Walenn as a solo, and was beautifully rendered. B. Agutter's *Pater Noster* was used, Dr. Stainer's Gloria, and Mr. Richmond's *Nunc dimittis* in F. The sermon was preached by the Rev. J. W. Bennett, Vicar of St. Paul's, Avenue Road, Regent's Park, London. At the evening service eleven members of the Royal Marine Band from Plymouth took part in the musical portion of the service. The band consisted of two first violins, two second violins, viola, violoncello, double-bass, two cornets, bass trombone, and timpani, while the organ, at which Mr. G. N. Prior, of Ramsgate, presided, supplied the wind (reed) effects. The service opened with the slow movement from Mendelssohn's Italian Symphony, after which the choir and clergy entered the church in procession, singing the hymn "Salve Festa Dies," and were accompanied by four members of the Militia Band. Tallis's *Festal Responses* were used, and Dr. Stainer's *Magnificat* and *Nunc dimittis* in A were rendered with full orchestral accompaniments. The hymns sung during the offertory were to the arrangement of Mr. Richmond, who is the composer of the *Te Deum* in D major, which followed. The music for the orchestra was also scored by Mr. Richmond. The sermon was preached by the very Rev. the Dean of Exeter. It must be mentioned that prior to the late morning service, Mr. George Colson, on behalf of the members of the Choir, presented Mr. Richmond with a handsome ivory *bâton* as a token of their appreciation of the services he had rendered them.

**FAVERSHAM.**—The Harvest Thanksgiving Service took place on Thursday evening, the 2nd ult., in the fine old Parish Church. The choir, conducted by Mr. W. H. Drake, was largely augmented, and the organ, at which Mr. C. H. Drake presided, was aided by a small band. The usual hymns were sung with good effect, but the chief feature of the music was the performance of Mendelssohn's *Lauda Sion*, which was well rendered. The sermon was preached by the Rev. J. Carter.

**Hemel Hempstead.**—Mr. Whatmoor gave a Pianoforte Recital at the Town Hall, on Monday evening, the 13th ult., before an appreciative audience. The programme included Beethoven's Sonata in A major, Mendelssohn's *Cantecio* in F sharp minor, and selections from the works of Scarlatti, Handel, Schumann, Rameau, Gounod, Kirchner, and Chopin, all of which were excellently rendered. Mr. H. W. Whatmoor gave valuable aid in a pianoforte duet.

**HERNE BAY.**—A very successful Organ Recital was given at Christ Church, by Mr. E. A. Crutenden, on the 3rd ult., the programme, which was thoroughly classical, being well selected and excellently rendered. Mr. Garçon Leader, R.A.M., and Mr. Graham contributed some vocal solos with much effect; and the Choir gave evidence of Mr. Crutenden's careful training in Mendelssohn's "How lovely are the messengers," and Handel's *Hallelujah Chorus*.

**HOLLYWOOD.**—The first of a series of Organ Recitals for the present season, was given in the Church of SS. Philip and James, on the 14th ult., by Mr. W. F. W. Jackson, Mus. Bac., Oxon., Organist of Hollywood Church, before a large and appreciative audience. The programme was well selected, and included the Sonata, No. 1 (Mendelssohn), Introductory Movement, March, *The Redemption* (Gounod), Organ Symphony in C minor (C. M. Widor), the airs "Waft her, Angels," "O had I Jubal's lyre," and the chorus "Fixed in His everlasting seat" (Handel), Grand Prelude and Fugue on the Westminster Chimes (J. C. Ward), soprano solo "Et incarnatus est" (Jackson), Adagio from the *Notturmo* for wind instruments (Spohr), and variations on "Rousseau's Dream" (Craddock). The execution of the various items throughout the programme was highly artistic, and showed the thorough command Mr. Jackson has over the instrument.

**Huddersfield.**—The first of a series of four classical Chamber Concerts, arranged by Mr. Walter Shaw, was given on the 13th ult. in the Parish Church Schools, the artists being Signor Riseigari and Herr Hunnemann, violins; Mr. Walter Shaw, viola; Mr. Frank Weston, violoncello; Miss Amina Goodwin, solo pianist; Miss Emilie Norton, vocalist; and Mr. J. E. Ibeson, accompanist. The programme—which included a Quartet by Haydn, Chopin's Introduction and Polonaise Brillante, for pianoforte and violoncello, and Saint-Saëns's Grand Quintet in A minor, for pianoforte, two violins, viola and violoncello—was finely rendered throughout. Favourable mention must also be made of the pianoforte performance of Miss Goodwin, and also of the songs contributed by Miss Norton.

**HURSTPIERPOINT.**—An Organ Recital was given in the Parish Church, on Saturday, the 4th ult., by the Organist, Mr. H. C. Young,

B. A., Cantab., who played selections from the works of Smart, Haydn, Mendelssohn, Lemmens, Calkin, Batiste, and André. The organ is a three-manual one, by Hill and Son, and its power and tone were much admired.

**IRVINE.**—Mr. Hinchcliffe, Organist of the Parish Church, gave his annual Recital on the evening of the 17th ult., assisted by Miss Hudson, whose songs were highly appreciated. The programme of organ pieces was varied and well selected, and Mr. Hinchcliffe's performance gave, as usual, the utmost satisfaction.

**KEIGHLEY.**—The new organ in the Baptist Chapel, Slack Lane, recently erected by Messrs. Driver and Lupton, was opened by Dr. C. J. Frost, on the 18th ult., when he gave two Recitals, including works by Best, Hiles, Mailly, Boelly, Guilment, Frost, Guiraud, Greson, Merkel, Mendelssohn, Turpin, Handel, Jordan, Chipp and Archer. The members of the choir sang the vocal illustrations in an admirable manner, and Dr. Frost's fine playing was thoroughly appreciated.

**LANCASTER.**—The annual Harvest Festival at St. John's Church was held on the 16th ult. The service was full choral, and the anthem, "I will give thanks" (Barby), was sung by a large choir. Before the service an Organ Recital was given by the Organist, Mr. John Wilson.

**LEEDS.**—The lecture-session of the Mechanics' Institute and Literary Society was inaugurated by a Concert at the Albert Hall on September 24. The principal vocalists were Miss Agnes Larkum, Madame Edwyn Frith, Mr. Charles Abercrombie, and Mr. Edwyn Frith, all of whom were highly successful; Miss Larkum, who made her first appearance in Leeds, especially winning warm and well-deserved applause for her refined rendering of two solos, an encore for the second, "Within a mile o' Edinbro' Toun," being too decisive to be resisted. The Misses Molyneux (pianoforte and violin) were the only instrumentalists.

**LEICESTER.**—In connection with the Harvest Thanksgiving Services of Hill Street Chapel a very effective performance of the greater part of Haydn's *Creatio* was given with full band and chorus, in the Temperance Hall, on Sunday afternoon, the 5th ult. The hall was crowded, many persons being unable to gain admittance. The soloists were Miss Dent, Messrs. G. W. Orchard and T. B. Laxton. The band was led by Mr. Kitby, Mr. Henry Nicholson conducted, and Mr. J. T. Pye, Mus. B., was the Organist.

**LINCOLN.**—Mr. Barraclough's first Autumn Concert took place on Friday, the 10th ult., when the Corn Exchange was filled with an appreciative audience. The vocalists were Madame Patey, Miss Anna Williams, Miss Ada Patterson, Mr. Sydney Tower and Mr. Franklin Clive, with Signor Mattei as pianist.

**LIVERPOOL.**—The annual distribution of Prizes in connection with the Liverpool centre of Trinity College, London, took place on the 11th ult., in the Concert Room of St. George's Hall, the ceremony being performed by the Mayor. Addresses were delivered on the occasion by the Mayor and by Mr. E. H. Turpin; and prior to the distribution a short vocal and instrumental Concert was given by prize-winners. A large congregation was attracted to the Cathedral Church of St. Peter, on Saturday afternoon, the 16th ult., to hear a performance of Dr. F. E. Gladstone's Sacred Cantata *Philippi*. This work is admirably suited, as its second title, Church Oratorio, implies, for church use, being comparatively easy of performance by a limited chorus, with only an organ for the accompaniment. Much care had evidently been bestowed in the preparation of the Cantata as was evidenced by the admirable manner in which it was re-rendered. The fugal passages were promptly and vigorously attacked, and due attention paid to light and shade both in the choruses and solos, under the Conductorship of the Cathedral Organist, Mr. F. H. Burstall. The accompaniments were played with much skill by Mr. Charles Collins. The Precentor of the Cathedral, the Rev. R. A. English, read the prayers with which the Oratorio was introduced and concluded. The work was listened to with so much interest that it is not improbable a second performance may be thought desirable. Dr. Bridge's *Mount Moriah* is also, we believe, to be given at one of the services.

**NEWCASTLE-UPON-TYNE.**—The usual winter series of popular Concerts was successfully inaugurated on Saturday evening, the 18th ult., in the Town Hall. The vocalists were Madame Tomsett and Messrs. Welch and Goodhead. The great attraction of the evening was the fine violin playing of Mr. Carrodus. The Concert opened with an organ solo played in a masterly manner by Mr. Rea, who also officiated as accompanist. Miss Kate Liddell assisted at the pianoforte.

**NEWNHAM-ON-SEVERN.**—The Harvest Festival and Commemoration of the re-opening of the Parish Church was celebrated on Thursday, the 2nd ult. There was a celebration of the Holy Communion at 8 a.m., and full Choral Service at 11 and 7.30; the preachers respectively being the Rev. Canon Mayne, Vicar of St. Catherine's, Gloucester, and the Venerable Archdeacon Sheringham, Gloucester. Dykes's *Te Deum* in F, and Barby's "O Lord how manifold" were sung in the morning; and during the Offertory C. L. Williams's "Thou wilt keep him in perfect peace." In the evening the anthem was "The grace of God" (Barby). Special Hymns were also sung at both services. Mr. Francis Morgan presided at the Organ at the Morning Service, and Mr. W. H. Morgan at the Evening Service. At the close of the latter, and in the vestry, the Archdeacon paid a compliment to the choir boys for the manner in which they sang, and said that they reflected great credit on their trainer, Mr. W. Morgan.

**PARKSTONE.**—On Saturday, the 18th ult., a Pianoforte and Violin Recital was given in St. Peter's Schoolroom, the performers being Mr. F. Norman Adams, pianoforte, and Miss Lillian Dixon (pupil of Mr. Carrodus), violin. The solo and concerted playing of both artists could not fail to win the sympathy of an audience capable of appreciating music of the highest merit. The programme was exceedingly well selected.

**PORT ELIZABETH, CAPE OF GOOD HOPE.**—A Concert of Sacred Music was given in the Congregational Church, Pearson Street, by the members of the Church Choir, under the conductorship of Mr. W. C.

Elliott, on Monday evening, September 8. An excellently selected programme was well rendered, the solo vocalists being the Misses Beldon, Edwards, and Redford; Messrs. Plummer, Goldsborough, Prim, Vizard, and Kennedy. Mr. T. Mackay presided at the Organ.

**ST. LEONARDS.**—A performance of *The Redemption* was given in St. Paul's Church, on Wednesday evening, the 22nd ult., in aid of the fund for the organ, which has recently been enlarged by Foster and Andrews, and now consists of four manuals and about fifty stops. As the proceeds were for the Organ Fund, it was deemed advisable to dispense with an orchestra. The entire work was played on the organ by Dr. Abram, and the manner in which the several orchestral effects were realised speaks volumes for the amount of time and study he must have spent on the score. The Choir numbered about 200 voices, and consisted of the Church Choir, assisted by Dr. Abram's Choral Union. The solos and the parts for the narrators were rendered by members of the Choral Union, with the addition of Mr. Winn, of St. Paul's Cathedral. As Dr. Abram was at the organ his duties as Conductor were ably performed by his nephew, Mr. E. Kennard, Organist of Blacklands Church, Hastings. The whole work was exceedingly well rendered. This is the first instance in which this Oratorio has been sung in its entirety in a parish church.

**STRATFORD-ON-AVON.**—The new Organ, erected by Messrs. Hewins, in St. James's Church was opened on Thursday, the 9th ult. Being the occasion of the Harvest Thanksgiving, the Service was Choral throughout. The Sermon was preached by the Rev. —Llewellyn, Vicar of Holy Trinity, Worcester. Mr. J. H. Caseley, Organist of the Parish Church, presided at the organ, and after the Service gave a Recital, displaying the qualities of the various stops to great advantage. The instrument, which cost £350, has given entire satisfaction, and is much admired for its sweetness of tone combined with power.

**SUNBURY-ON-THAMES.**—The Harvest Festival at St. Mary's Church took place on the 10th ult. The choir was augmented by a portion of the choir of St. James, New Hampton, and the singing throughout reflected much credit on the Honorary Organist and Choirmaster, Mr. Warner Higgins, who presided at the organ. The same evening the annual Choir Dinner and Concert took place, the musical arrangements being under the direction of Mr. Edwin Bishop, who also contributed two solos. Mr. David Knott and Mr. John Vicary were the accompanists.

**SWANSCOMBE, KENT.**—Thanksgiving Services were held on Sunday, the 5th ult., at All Saints' Church. The usual hymns from Ancient and Modern and special Psalms from the Cathedral Psalter were used—Te Deum (Dykes in F), Anthem, "Fear not, O Land" (Goss) (solo, Mr. Spencer); and Tours's Communion Service. Evening—Antem, "Blessed is the man (Stainer); Harvest Hymn by Redhead. Appropriate sermons were preached by the Rev. J. T. Christie, vicar. The voluntaries, from the works of Lefebure-Wély and Gounod were admirably played by Mr. T. H. Jarvis, Organist and Choirmaster. The church was crowded.

**WALLINGFORD.**—The annual Harvest Festival was held in the Parish Church of St. Mary's on the 16th ult. Holy Communion was celebrated at 7 and 8 a.m., Matins 10.30, and Choral Evensong and Sermon at 8 p.m., the preacher being the Rev. Haskett Smith, Vicar of Anwick, Lincolnshire. Tallis's Festal Responses were used. The Magnificat and Nunc dimittis were sung to Dr. Bunnett's setting in F, and the anthem was "The earth is the Lord's" (Albert Lowe). Mr. F. A. Clarke, Organist and Choirmaster of the Church, presided at the organ.

**WATFORD.**—During the Conversazione which was given at the Public Library, on the 1st ult., an excellent Concert took place, under the direction of Mr. James Turpin, Mus. Bac., Cantab. The programme was exceedingly interesting, and included solos on the violin and pianoforte, by the Rev. C. J. Langley and Mr. James Turpin respectively, and songs by Miss Clara Field, Miss Kate Cutler, Messrs. Spicer, W. J. Brooks, and A. G. Wand.

**WELLINGTON, N.Z.**—The fifth Concert of the Orchestral Society was given on Tuesday, September 2, before a large and appreciative audience. The high character of the Society's former Concerts was in this one fully maintained, both in regard to the selection of pieces and their execution. Mozart's *Don Giovanni* Overture was the opening piece, and the central feature of the Concert was Beethoven's Symphony No. 4, in B flat, which was performed for the first time in Wellington. With the exception of a few comparatively unimportant slips, it was admirably played. Cowen's "Yellow Jasmine" and Flotow's little-known Overture to *Indra* were also given, the former being rendered with all the grace so necessary to its effect. Mrs. George Cotterell, an excellent professional vocalist, sang Beethoven's great *scena* "Ah perfido" with much success, and also contributed one of Sterndale Bennett's songs. Two male-voice quartets, and the bass song from Smart's *Bride of Dunkerron*, were sung by amateurs, and completed the programme. The Concert was, as usual, under the direction of Mr. Robert Parker, Organist of St. Paul's, who has acted as Conductor of the Society since its formation.

**WESTBURY-ON-TRYM.**—The annual Harvest Thanksgiving Festival was held on Sunday morning, September 23, and following Tuesday evening, at the Parish Church, which was beautifully and artistically decorated. The morning Service commenced with the hymn "Come, ye thankful people, come." The Responses were Tallis's; the "Te Deum" (in which Masters Lowther and Chandler took the solo part) was Allen's in F, and the anthem, Barnby's "O Lord how manifold." At the Tuesday evening Service, at which a crowded congregation was present, the Westbury Choir was augmented by the choir of Stoke Bishop, Henbury, Redland Green, and St. Saviour's, and numbered about 100 voices, under the conductorship of Mr. E. Townsend. The Service was fully choral, and opened with Processional Hymn, "Come, ye thankful people, come." The Responses (Tallis) were intoned by the Rev. V. P. Wast, of St. Saviour's. The chants for the psalms were Spohr in A flat, and Grand Chant by Humphreys in C. The Magnificat and Nunc dimittis were by Winchester in B flat, and the anthem "O Lord how manifold," Barnby. The Recessional Hymn was "The Church's one foundation." The singing was

excellent throughout, and showed the result of careful training. Mr. H. J. Bristowe Davis presided at the organ, and at the close of the Service played Dunster's "Marche des Mousquetaires."

**ORGAN APPOINTMENTS.**—Mr. S. Wesley Martin, to St. Michael's, Wool 1 Street.—Mr D. Colley, Organist and Choirmaster to St. George's Church, Altrincham, Cheshire.—Mr. John Eagleton, Organist and Choirmaster to Sydenham Chapel, Forest Hill.—Mr. A. Rawlinson Wood, A.Mus., Organist and Choirmaster to St. Luke's, Derby.—Mr. Fred. R. Lyoe, Organist and Choirmaster to the Parish Church of All Saints', Cottenham, Cambridge.—Mr. W. J. Winter, A.C.O. Organist and Director of the Choir to Holy Trinity, Sloane Street.—Mr. S. Moore, to Christ Church, Somers Town, N.W.—Mr. T. C. Webb, Organist and Director of the Choir to Ilfracombe Parish Church.

**CHOIR APPOINTMENTS.**—Mr. George M. Lindores (Tenor), to St. Mary's Cathedral, Edinburgh.—Mr. Benjamin Wood (Alto), to Holy Trinity Church, Sloane Street.—Mr. Martin Frost (Tenor), to St. Paul's, Wilton Place.—Mr. Alex. H. S. Burnett (Bass), to Holy Trinity, Upper Chelsea.

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RIDLEY, S. C.	Down channel ...	2 0	L. M. P. Co.				
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For S.A.T.B. unless otherwise indicated.

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HALL, C.G. ...	Echoes ... ..	0 1	"
HATTON, J. L.	Spring song ... ..	0 1	"
"	The forsaken ... ..	0 1	"
"	Afar on the rolling sea ... ..	0 1	"
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"	215. Auld Lang Syne. Arr. by E. Land ...	0 1	"
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"	217. Give ear, O Lord. T. Mee Pattison ...	0 1	"
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"	May morn ... ..	0 1	"
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"	I know a maiden ... ..	0 1	"
SUDDS, W. F.	Baby, close thine eyes ... ..	0 1	"
THE GOSPEL MALE QUARTET ... .. 0 6			
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BROWN, A. H.	How beautiful are the feet ...	0 2	PITMAN.
CHORAL HANDBOOK:			
	No. 3. Then round about the starry throne ("Samson"), Handel ... ..	0 1½	CURWEN.
COOKE, S. C.	Lord, we know not (Whitnau-tide) ... ..	0 4	L. M. P. Co.
"	Fear not, O Land (Harvest) ... ..	0 3	"
FLETCHER, A.	Sing, O sing (Hymn) ... ..	0 2	NOVELLO.
FRAY, J. H. ...	In the beginning ... ..	0 3	L. M. P. Co.
GAUL, A. R. ...	O God, who hast prepared ... ..	0 2	PATEY.
GLADSTONE, F.	Thou art worthy, O God ... ..	0 6	WEEKES.
JEKYLE, C. S.	The Lord hear Thee ... ..	0 2	PATEY.
LOCKETT, W.	Praised be the Lord ... ..	0 3	NOVELLO.
MONK, F. ...	It is a good thing ... ..	0 3	L. M. P. Co.
PAYN, G. H. ...	Come and let us return ... ..	0 1	PITMAN.
SAMSON, L. ...	The Spirit of the Lord ... ..	0 3	L. M. P. Co.
SIMPER, C. ...	Make a joyful noise (Harvest) ...	0 3	WEEKES.
STOKER, J. ...	I was glad when they said ...	0 8	NOVELLO.
TOURS, B. ...	While the earth remaineth (Harvest) ... ..	0 1½	"
WATSON, M. ...	Praise the Lord (Harvest) ... ..	0 3	PATEY.
WILLS, W. ...	Harvest Thanksgiving Hymn	0 1	NOVELLO.

OPERAS.

GLUCK, C. von	Orpheus (Act II.) ... ..	1 0	NOVELLO.
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REYER, E. ...	Sigurd ... ..	12 0	{ BOOSEY. CHAPPELL.

ORATORIOS, CANTATAS, &c.

Composer.	Title.	Price (net).	Publisher.
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FOX, G.	A summer day. Female voices ...	2 6	HAYS.
LEVEY, W. C.	Robin Hood. Boys' voices ...	2 0	AUGENER.
LISZT, F.	The Legend of St. Elizabeth ...	3 0	NOVELLO.
LLLOYD, C. H.	Hero and Leander ...	1 6	"
PAINE, R. P.	Great is the Lord (Psalm 48) ...	1 0	"
SAWYER, F. J.	Saint Mary ...	4 0	"
SMITH, S.	The Moon. Female voices ...	1 0	AUGENER.

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ROOT, G. F.	Belshazzar's Feast ...	1 0	CURWEN.

PIANOFORTE MUSIC.

SOLOS.

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ANDREWS, R.	Forsake me not (Spohr) ...	2 0	L. M. P. Co.
ASCH, G.	Irma. Danse Orientale ...	2 0	AMOS.
"	The March of the Nations ...	2 0	L. M. P. Co.
"	L'Alliance March ...	2 0	PITMAN.
BATCHELDER, J.	Going Home. March ...	1 6	FORSYTH.
BATH, S.	Gavotte in F. ...	2 0	L. M. P. Co.
BEAZLEY, J. C.	L'Invitation ...	2 0	WOOD.
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"	Fontainebleau ...	1 6	"
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BENNETT, W. S.	Three Musical Sketches ...	2 0	WEEKES.
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BERGE, W.	La Couronne. Mazurka ...	2 0	"
BIRCH, W. H.	A Village Gathering ...	1 3	JEFFREYS.
"	Joyous Childhood ...	1 3	"
"	Woodland Songsters ...	1 3	"
"	The Village Coquette ...	1 3	"
BOHM, C.	May time ...	1 6	H. & R.
"	Fountain ...	2 0	"
"	Fanfare des Ulans ...	2 0	"
"	Morning breezes ...	1 6	"
"	Haste to the Dance ...	1 6	"
"	Dance in the Ring ...	1 6	"
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BRYANT, M.	Christmas roses ...	1 6	WEEKES.
BULOW, H. VON	La Canzonatura ...	1 6	AUGENER.
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"	" 3. John Anderson, my Jo (Scotch).		
"	" 4. Robin Adair (Scotch).		
"	" 5. God preserve the Emperor (Austrian).		
"	" 6. My Lodging is on the Cold Ground (English).		
"	" 7. Russian National Anthem (Hymn).		
"	" 8. The Girl I left behind me (English).		

Composer.	Title.	Price (net).	Publisher.
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" 5.	Four Little Pieces (H. Bertini).		
" 6.	Four Minuets (Mozart).		
" 7.	Two favourite Rondos (D. Steibelt).		
" 8.	Fifteen Progressive Pieces (H. Enckhausen).		
" 9.	Six Short Pieces (Haydn).		
" 10.	Sonatina in C (H. Enckhausen).		
" 11.	Four Melodious Sketches (H. Bertini).		
" 12.	Two Rondinos (Pleyel).		
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" 5.	Allegro, Romanza, &c. (Hummel).		
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" 7.	Menuetto and Rondino (Kuhlau).		
" 8.	Six Sonatinas (Pleyel).		
" 9.	Two Rondos (Bertini).		
" 10.	Rondino (Enckhausen).		
" 11.	Six Album Leaves (Schumann).		
" 12.	Air by Rossini, with variations (Kuhlau).		
" 13.	Sonatina (Dussek).		
" 14.	Ländler, &c. (Bertini).		
" 15.	Sonatina (Beethoven).		
" 16.	Cradle Song (Hiller).		
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" 18.	Sonatina (Dussek).		
" 19.	March, &c. (Hiller).		
" 20.	Sonatina (Pleyel).		
" 21.	Marche Funèbre, &c. (Bertini).		
" 22.	Sonatina (Kuhlau).		
" 23.	Two Favourite Rondos (Steibelt).		
" 24.	Sonatina (Czerny).		
" 25.	Three Easy Rondos (Kuhlau).		
" 26.	Life let us Cherish (Mozart).		
" 27.	Sonatina (Dussek).		
" 28.	Rondo Brillante (Kalkbrenner).		
" 29.	Gavotte, &c. (Hiller).		
" 30.	Rondo (Mozart).		
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Composer.	Title.	Price (net).	Publisher.
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" 4. Robin Adair (Scotch) ...		1 0	"
" 5. God preserve the Emperor (Austrian) ...		1 0	"
" 6. My Lodging is on the Cold Ground (English) ...		1 0	"
" 7. Russian National Anthem (Hymn) ...		1 0	"
" 8. The Girl I left behind me (English) ...		1 0	"
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REVES, P.	Mephisto Polka ...	2 0	METZLER.
REMPY, L.	Soft Nothings Valse ...	2 0	L. M. P. Co.
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"	Nightingale Valse ...	0 6	"
"	Blackbird Schottische ...	0 6	"
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"	Les Sourires Valse ...	2 0	"
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DUETS.

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VALMENCY, E.	Ethel Valse ...	2 0	CRAMER.
WALDTEUFEL	En Garde Polka ...	2 0	HOPWOOD.
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"	Les Sourires Valse ...	2 0	"
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WALDTEUFEL	En Garde Polka ... ..	15 0	HOPWOOD.
"	Soirées d'Été Valse ... ..	15 0	"
"	Les Sourires Valse ... ..	15 0	"
"	Ésperance Waltz ... ..	4 0	ENOCH.
"	Ditto ... ..	3 0	"

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KALTENBACH, J.	The old, old love Waltz ... ..	1 6	HOWARD.
LANE, G. M. ....	Florentia Waltz ... ..	1 0	ENOCH.
LATH, H. E. ....	La Piquante Polka ... ..	1 4	HAMMOND.
LEDUC, A. ....	Tête à tête Polka ... ..	1 0	B. WILLIAMS.
MACHELL, E.	Magnolia Valse ... ..	1 0	REID BROS.
MORRISON, L.	Fenella Waltz ... ..	1 0	CRAMER.
RAIDA, C. A.	Prince Orloffsky Waltz ... ..	1 0	ENOCH.
VALMENCY, E.	Ethel Valse ... ..	1 0	CRAMER.
WALDTEUFEL	En Garde Polka ... ..	1 0	HOPWOOD.
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"	Les Sourires Valse ... ..	1 0	"
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CLARKE, J. P.	Chanson d'amour Valse ... ..	1 6	FRANCIS.
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DELAFON, E. ....	Au Plaisir Waltz ... ..	2 0	JEFFREYS.
KALTENBACH, J.	The old, old love Waltz ... ..	2 0	HOWARD.
LANE, G. M. ....	Florentia Waltz ... ..	1 4	ENOCH.
LATH, H. E. ....	La Piquante Polka ... ..	2 0	HAMMOND.
LEDUC, A. ....	Tête à tête Polka ... ..	1 6	B. WILLIAMS.
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VALMENCY, E.	Ethel Valse ... ..	1 6	CRAMER.
WALDTEUFEL	En Garde Polka ... ..	1 6	HOPWOOD.
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SUNDAY TIMES.

"It was listened to from the first note to the last, not only with patience and rapt attention, but with a delight which the audience could not at times refrain from showing. The interest of the story, the charm and the grandeur of the music, the excellence of the performance—all combined to impress upon the hearer one simple but decisive opinion, that 'The Rose of Sharon' is a magnificent work, and brings fresh honour to English art and additional fame to its gifted composer."

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"The scene of enthusiasm witnessed in St. Andrew's Hall on the termination of Thursday morning's performance has probably never been equalled in the history of the Norwich Festival. . . . Again and again was Mr. Mackenzie recalled to the platform, and each time was the same rapturous ovation repeated. The excited assemblage shouted with delight, and assuredly, we repeat, put in a 'best on record' in the way of festival receptions."

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### THE J. S. BACH BI-CENTENARY FESTIVAL,

MARCH 21, 1885.

President.—H.R.H. THE PRINCE OF WALES, K.G.

Conductor.—Mr. OTTO GOLDSCHMIDT.

A FESTIVAL PERFORMANCE of J. SEBASTIAN BACH'S MASS in B minor will take place in the Albert Hall on the Afternoon of SATURDAY, March 21, 1885 (being the 200th Anniversary of the Birthday of the Composer), with a Chorus of about 600 Voices, of which the Bach Choir, with the co-operation of the Henry Leslie Choir, will form the nucleus.

There are still a few vacancies, principally for Tenor and Bass voices. Members of the leading Choral Societies and other experienced Vocalists who may be willing to assist in this Special Performance are invited to send in their names, with particulars of voice, &c., to J. Maude Crament, Esq., Mus. Bac., Oxon., Secretary to the Festival Committee, at the Royal Albert Hall, Kensington Gore, S.W., who in due course will furnish them with full information.

By Order of the Festival Committee,  
J. EDWARD STREET, } Hon. Secs.  
W. SHEEPSHANKS, }

## COLLEGE OF ORGANISTS.

On TUESDAY, December 9, a Lecture will be given by Mr. Emil Behnke on "Voice Training, with Practical Illustrations," at 8, at the Neumeyer Hall, Hart Street, Bloomsbury.

January 13.—Examination for Fellowship.  
14 and 15.—Examination for Associateship.

Tuesday, January 27.—A Paper will be read by Dr. F. J. Sawyer.  
February 24.—A Lecture will be given by Mr. E. Brakespeare.  
March 24.—Mr. A. Hill, M.A., F.S.A., will Lecture on "The Archæological History of the Organ during the Mediæval Renaissance Periods." (The Paper will be illustrated by numerous original drawings and sketches.)

Monday, April 13.—Annual College Dinner.  
Tuesday, April 28, May 26, Papers will be read; and on Tuesday, June 23, Dr. E. J. Hopkins will give a Lecture.

July 7, 8, and 9.—Examination for Fellowship and Associateship.  
Tuesday, July 28.—Annual General Meeting.  
Further particulars will be duly announced.

E. H. TURPIN, Hon. Sec.  
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**WAGNER'S PARSIFAL.**—A LECTURE (with illustrations) upon WAGNER'S DRAMA, as represented at Bayreuth, will be given by Charles Dowdeswell, Esq., at the Clapham Hall, on December 8, at 8 p.m. Tickets, 2s. 6d. and 1s. Apply to Messrs. Phillips, Sterndale House, Clapham Common.

**POPULAR CHORAL SOCIETY** (Conductor, Mr. W. HENRY THOMAS).—The next REHEARSAL will take place on SATURDAY AFTERNOON, December 6, at 4 o'clock, in the Governors' Room, Charterhouse, E.C.

**THE POPULAR ORCHESTRAL SOCIETY** will meet at 6 o'clock the same Evening, at the Charterhouse. Experienced Amateurs wishing to join either of these Societies (no subscription) are invited to apply to the Conductor before the rehearsals, or at his residence, 7, Lidlington Place, Harrington, Sq., N.W.

## SINGING IN SCHOOLS.

A COURSE OF LECTURES and LESSONS on the TONIC SOL-FA METHOD, specially adapted for Head and Assistant Masters and Mistresses of Primary and Secondary Schools, will be given at the Y.M.C.A., 186, Aldersgate Street, E.C., commencing on SATURDAY, December 27, at 3.30 p.m., and continuing each day (Sundays excepted) until Wednesday, January 7.

The Class will be under the charge of Mr. L. C. Venables, of the South London Institute of Music. Tickets for the Course, 10s. 6d., may be had at the Tonic Sol-fa Agency, 8, Warwick Lane, E.C., or by post from the Secretary. Visitors for a single day will be admitted on payment of 1s. 6d. at the doors.

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**MR. SEYMOUR JACKSON** (Tenor, of De Jong's Free Trade Hall Concerts, Manchester) has RETURNED from Italy, and has made the following engagements for December: 3, Macclesfield; 4, Warrington ("Moses in Egypt," principal); 6, Nelson; 8, Manchester; 11, Burnley; 16, Rochdale ("Messiah"); 17, Todmorden ("Messiah"); 19, Halifax ("Messiah"); 20, Dewsbury ("Messiah"); 22, Chaderton ("Messiah"); 23, Leeds ("Messiah"); 25, Nottingham (Sacred Concert); 26, Preston ("Messiah"); 27, Manchester ("Messiah"). For vacant dates, terms, &c., apply, Boston Street, Manchester.

**MR. ALFRED KENNINGHAM** begs to announce that his new address is, Grovedale, Parson's Green, S.W., where all communications respecting Oratorio and Concert engagements should be sent. The following are already booked: Spohr's "Last Judgment," St. Paul's Cathedral; Hodson's "Golden Legend," Birmingham; "Acis and Galatea," and selection from "Judas," Brigg; "Ancient Mariner" (Morning), "Elijah" (Evening), Guildford; "Last Judgment," Bishop Stortford; "Dvorák's" "Sabat Mater," Shoreditch; "Messiah," Swindon; "Judas," Sheffield; Rossini's "Sabat Mater," Peckham; "Messiah," Wellingborough; "Messiah," Northampton, &c., &c. For vacant dates, address as above.

**MR. JOHN PROBERT** (Tenor). Engaged: December 1, Teddington; 2, Sutton; 3, Norwood; 4, Wood Green (Selections "Creation"); 5, Islington; 10, Stratford ("Elijah"); 12, Taunton ("Last Judgment"); 13, Colston Hall, Bristol ("Messiah"); 15, Bow and Bromley Institute ("Sabat Mater"). Address, care of Messrs. Reid Bros., 436, Oxford Street, W.

**MR. ROBERT GRICE** (Baritone). Engaged: December 1, High Wycombe ("Hero and Leander"); 10, Bury Lancashire ("Building of Ship" and "May Queen"); 24, Sheffield ("Messiah"); 25, Sheffield ("Messiah"); 26, Newcastle-on-Tyne ("Messiah"); 27, Sunderland ("Messiah"); 29, 30, 31, January 1, 2, 3, Newcastle-on-Tyne Promenade Concerts; 10, Sunderland; 21, Oxford (Ballads). Other engagements pending. For terms and vacant dates, address, Principal Bass, New College Choir, Oxford.

**MR. W. J. INESON** (Baritone). Engaged: Nov. 27 and 28; Dec. 2, 3, 17, 18, and 31; Jan. 21; March 23. For Oratorios, Concerts, &c., address, The Cathedral, Hereford.

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**MR. ERNEST A. WILLIAMS** (Baritone) is prepared to accept engagements for himself, or arrange Concerts with his London and Provincial Ballad Concert Party. Charity Concerts arranged for clergymen and others on special terms. Instrumentalists provided. Address, Junior Garrick Club, Adelphi, W.C.

**MR. E. JACKSON** (Bass), Lincoln Cathedral. Engaged: Sudbrook, November 4; Lincoln, 10; Mansfield, 25 (Selections); Leeds, 28 (Ballads); Brigg, December 9 ("Acis and Galatea"); Ilkerton, 15 ("Creation"); Loughborough, 16 ("Messiah"); Dorchester, 18 (Selections); Leeds, 26 ("Messiah"). Other engagements pending. For terms, address, Cathedral, Lincoln.

**MR. THOMAS KEMPTON** (Bass). Engagements booked:—Tottenham, Miscellaneous; City, "Last Judgment"; Cirencester, "Last Judgment"; Bishop Stortford, "Last Judgment"; Swindon, "Messiah"; Sheffield, "Judas"; Rotherham, "St. Paul"; Paddington, "Messiah"; St. Leonards, "St. Paul"; North London, "Creation"; Kensington, Ballads; St. James's Hall, Miscellaneous; St. Leonard's, "Elijah"; Chelmsford, Ballads; Stanstead, Ballads; South Kensington, Ballads; Richmond, Ballads; &c., &c. For vacant dates, and also for Quartet Party, address, 52, St. Paul's Road, Canonbury, N.

**MR. HOWARD LEES** (Bass), having returned from India, is open to ENGAGEMENTS for Concerts, Oratorios, &c. Address, Delph, near Oldham; or 10, Myddleton Street, Carlisle.

**MR. A. MCCALL** (Bass Vocalist) requests that all communications respecting Concerts, &c., be addressed, 14, Vyner Street, or Cathedral Choir, York.

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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1884.

### ORCHESTRAL CONCERTS AND CONCERT HALLS IN LONDON.

DURING the past month a correspondence has been going on in the columns of the *Times* on a question of deep importance to all interested in the progress of music in the metropolis. In the notice which appeared of the last Richter concert, the crowded audience was pointed to as a proof that there exists in London a large demand for high-class orchestral performances, and the opinion was expressed that "if Mr. Manns, or some other conductor of established reputation, would start Saturday evening concerts at St. James's Hall during the winter months, their ultimate success might almost be predicted with certainty." This remark called forth a letter from Mr. J. C. Rodriguez, pointing out that between the autumn series of Richter concerts and the commencement of the Philharmonic Society's season at the end of February there were no orchestral concerts to be heard in London except at the Crystal Palace, which is very tedious of access, and further complaining of the expensiveness of high-class concerts, a ticket for a stall mostly costing fifteen shillings, Mr. Rodriguez said that in New York the highest charge at the best concerts does not exceed five or six shillings. The discussion was continued by Mr. Ganz, who spoke with authority, as having himself given orchestral concerts at St. James's Hall, which he had been obliged to discontinue for want of proper support. Mr. Ganz stated that the expenses of such concerts were enormous, and that those which he had given cost him from £250 to nearly £300 each. In his opinion the only way to establish such a series of concerts as was suggested by the *Times* was to form a committee of gentlemen willing to guarantee a sufficient sum to meet any possible loss on the first two or three seasons.

In the same issue of the *Times* in which Mr. Ganz's letter appeared, another correspondent, writing under the initials of "S. H. S.," drew attention to the fact that the great want of Central London was an adequate concert-hall. With the single exception of St. James's Hall, which is not large enough to render orchestral concerts at popular prices remunerative, there is not one building in the metropolis available for the purpose required; the Albert Hall being not only too large, but, owing to its situation, nearly as difficult of access for residents in many of our suburbs as the Crystal Palace itself; while Exeter Hall, which would fulfil most, if not all, of the requirements, is no longer used for concert purposes. A leading article in the same day's journal summed up the discussion, but failed to offer any practical suggestion, the writer contenting himself with the remark that in some way or other the demand for high-class orchestral concerts would probably ere long be met.

The entire subject, it may be at once admitted, is not free from difficulties; but the questions raised in connection with it are of sufficient interest to deserve ventilation. Put in their simplest form, they resolve themselves into two—viz., Can good orchestral concerts be made to pay, and if so, how? and secondly, Where should such concerts be given? On both these points we propose to say a few words in the present article.

The experiment of giving high-class concerts of instrumental music has been tried several times in London during the past ten years. The largest and most complete effort in this direction was unquestionably

tionably the series of nightly concerts, both orchestral and vocal, at the Royal Albert Hall, given in the winter of 1874-5, under the joint management of the directors of the Albert Hall and the firm of Messrs. Novello and Co. At these concerts every class of good music was brought forward, one night in each week being devoted to the classical school, another to the modern German, a third to oratorio, a fourth to the works of native composers, while the tastes of those who prefer the lighter style was catered to by a "Ballad Night" on Mondays, and a "Popular Night" on Saturdays. The concerts continued for seven weeks; but it was found that the public support was insufficient to meet the enormous expenses incurred, and that the conducting of such a series of entertainments required a separate business organisation, the work being too heavy to be carried on even by a firm of such large resources as that of Messrs. Novello. As bearing upon the second question that we shall have to discuss, we may say here that in our opinion the non-success of these concerts was in no small degree due to the *locale*. The Albert Hall lies so far west that frequent visits to it are for many amateurs altogether out of the question. Had the hall been situated at Charing Cross, or in the city, the result would without doubt have been different. Even as it was, we are informed that the concerts did not fall very far short of paying their expenses, and had it been practicable to continue them they would probably have ultimately become remunerative.

A somewhat similar experiment, though from a different point of view, was that which was tried at the Royal Albert Hall in the years 1873, 4 and 5, when performances of Bach's "Passion, according to Matthew," and other sacred works, were given on nearly every evening during Passion week. The results as regards attendance were, we believe, fairly satisfactory, though here again the locality, no doubt, exercised an unfavourable influence.

Coming now to speak of concerts given at St. James's Hall, we may mention those of Mr. Ganz, resulting, as we already know from himself, in such a heavy loss; the two series given by Madame Viard-Louis in 1878-9, and Mr. Cowen's Saturday Orchestral Concerts, given in 1880, the last-named precisely meeting the want hinted at by the *Times* in the remarks which called forth the discussion spoken of at the beginning of this article. Of all these enterprises the same story has to be told—excellent performances, insufficient support. The inference is obvious. Every new undertaking requires time, often a long time, to win public confidence; and in the case of orchestral concerts the attendant expenses are necessarily so great that few, if any, of our *entrepreneurs* have sufficient capital to be able to afford the loss involved in continuing to give the concerts until they have obtained so firm a footing as to become self-supporting. Even the Monday Popular Concerts, the cost of which are far less than that of any orchestral concerts, were, it is well known, carried on at a loss for some years; but the manager, relying on the goodness of the entertainment he offered to the public, persevered, and the concerts are now, we believe, a very profitable affair.

The plain truth is that any really good series of concerts in London can ultimately be made to pay if any one can be found willing to lose sufficient money over them for the first few seasons. This, as already hinted, is where the shoe really pinches. How is the difficulty to be met? There are two ways that suggest themselves. Why should not some of our millionaires step forward and take up the matter? There are many men in London to whom the few thousands required to establish such concerts

upon a firm basis would be a mere trifle. It is by no means an impossible hypothesis that some of the wealthy art patrons, who think nothing of giving thousands for a picture, or who make magnificent donations to our public institutions, would be equally ready to endow, if we may use the word, such an enterprise if the case were fairly put before them. Or, on the other hand, the needful sum might be raised by a guarantee fund, as suggested by Mr. Ganz, a plan which has been already tried with complete success at the Glasgow Orchestral Concerts conducted by Mr. Manns. A number of spirited citizens of Glasgow came forward to support these concerts. For the first few years the losses were heavy, and the gentlemen had to put their hands into their pockets for a considerable amount. Perseverance, however, brought its reward, and at the present time we believe these concerts are so prosperous that nearly if not quite all the liabilities incurred in past years have been discharged, and the prospects of the coming season are so bright that the committee have felt justified in going to the expense of a considerable increase in the number of the orchestra.

Take another case—that of Bristol. In the year 1877 Mr. Riseley commenced a series of orchestral concerts in the Colston Hall. These concerts, which were given fortnightly, were undertaken entirely at the conductor's own risk; and it must be borne in mind that the expenses attendant upon them were proportionately far heavier than would be the case in London, as many of the performers had to be engaged from Birmingham and London, the local musical resources being incomplete. At a very heavy pecuniary loss Mr. Riseley continued year after year, till at last he, like so many before him, had to give up a struggle which was too costly to be longer carried on. At this point a number of gentlemen in Bristol took the matter up, feeling that it would be a disgrace to their city if such concerts were abandoned for want of proper support. A guarantee fund was raised, and the future of the Monday Popular Concerts at the Colston Hall appears now to be secured. Surely if at Glasgow and Bristol a sufficient number of music lovers can be found to establish orchestral concerts, there ought to be no real difficulty in London, where there are at least twenty amateurs to every one to be found in the provincial cities.

A very important point, and one that should certainly not be overlooked in dealing with this question, is that high-class orchestral concerts, of the kind of which we are now speaking, *should not be carried on as a business speculation*. We do not mean to say that they should be given at a loss, but that no individual, or individuals, should have any pecuniary interest in their success. To some this may appear an impracticable, if not Quixotic, condition; that it is not so in reality is proved by the fact that at the present time there is at least one musical institution in London which is successfully conducted on these lines. We refer to the Borough of Hackney Choral Association, a local society which, solely through the policy it has consistently pursued, has obtained more than a local reputation. At all the concerts of this Association a full orchestra is engaged; the prices of admission are lower than at any other orchestral concerts in London, and the Shoreditch Town Hall, in which the concerts are given, will only accommodate a little over a thousand people; and yet the Association pays its way. The few pounds in hand at the close of a season are carried over to the next account; and should there be a slightly larger surplus than usual the only result is that rather more money is spent on

the concerts of the following season. The Association pays its way not by means of a guarantee fund, in the ordinary sense of that term, but because the members dispose of subscription tickets sufficient to cover about three-fourths of the expenses of the concerts; and further that the plan is adopted of never engaging expensive "stars" as soloists. Experience has proved that it is possible to bring audiences together to hear music rather than to hear singers; for if at these concerts a somewhat "stronger" cast than usual is advertised—an experiment which has been occasionally tried—it is not found to make any perceptible difference in the receipts. It may be suggested that a merely local society, depending to a large extent upon a suburban *clientèle*, scarcely affords a basis for calculating the probable results of a similar policy at the West End; but to this it may be replied that the list of subscribers to the Association contains names of residents in all quarters of London, thus proving that amateurs will support an institution founded upon a purely artistic basis. If subscribers can be found who will come from such distances as Kensington, Clapham, and Dulwich to so inconvenient and unaristocratic a neighbourhood as Shoreditch for the mere love of good music, without the attraction of favourite vocalists, what may not be done under proper management at some more central locality? We have referred especially to the Borough of Hackney Choral Association, because the unusually low prices charged for admission to its concerts bear more particularly upon our argument; but we believe there are other societies, such as the Sacred Harmonic and the Bach Choir, from which the commercial element is altogether absent, though we are unable to say whether or not in these cases the pecuniary results are as satisfactory as in that which we have mentioned.

This brings us to the second question we propounded at starting, Where should such concerts be given? To this in our present condition in London, as regards accommodation, it is very difficult, if not impossible, to give a satisfactory answer. It is a surprising fact that London is worse off as regards large concert-rooms than any of our most important provincial cities. Liverpool possesses two excellent concert-rooms in St. George's Hall and the Philharmonic Hall; Manchester has its Free Trade Hall; at Birmingham, Leeds, and Newcastle the Town Halls are excellently adapted for concerts; at Bristol the Colston Hall meets all requirements; the same may be said of the City Hall, Glasgow; while even as far south as Plymouth and as far north as Aberdeen there are concert-rooms large and commodious enough for all ordinary purposes. In London, with its four millions of people, there are only two large halls available—the Albert Hall and St. James's Hall. Of these, the former, as we have already said, is too large and too far west; the latter, excellently situated, and admirable in its acoustic properties, is hardly large enough to hold sufficient money to render expensive concerts remunerative at popular prices. In Central London there is absolutely no other place, now that Exeter Hall is no longer used for musical purposes, in which orchestral concerts can be given; for the Promenade Concerts at Covent Garden stand upon a different footing altogether. We have many smaller rooms, admirably adapted for chamber concerts, such as Princes' Hall and the Steinway Hall; but for an orchestra the choice is restricted to the two localities named. At St. James's Hall the sole chance of making an orchestral concert pay its expenses is to charge for the tickets the high prices of which Mr. Rodriguez complains, prices which to a large number of music lovers are virtually prohibitory. The only way to reduce the expenses

without detriment to the artistic character of the performances would be to decline to engage soloists who ask very high terms; but this, by diminishing, at least for a mixed public, the attractiveness of the entertainment, would involve a risk which few concert-givers probably would care to run.

There is but one solution of the difficulty which occurs to us as possible. A new hall, suitable alike for public meetings and for concerts, has become an imperative necessity in London. What is required is a concert-room which shall be at least as large as the Town Halls in Birmingham and Leeds, if not larger; it ought to seat not fewer than 4,000 people besides the performers. It was objected in the *Times*, in answer to "S. H. S.'s" suggestion, that while we can increase the number of an orchestra or of a chorus to any extent required, the power of a solo voice is but limited, and that in a very large room the soloists are necessarily at a great disadvantage. This is of course true of a building with so enormous an area as that of the Albert Hall, for example, as many singers know to their cost; but that such a hall as that which we propose need not of necessity be too large for solo music is proved by the experience of the concert-room at the Crystal Palace, in which the Saturday concerts are given. This room when full will hold 3,900 persons; and, as the galleries are only narrow, its superficial area is larger in proportion than that of any other room with which we are acquainted. Yet here there is certainly no difficulty in hearing a solo even at the farthest end of the hall. Provided, therefore, that the acoustic properties of the proposed hall be satisfactory, there is no reason to suppose that 4,000 persons, or even more, could not be well accommodated in it; and the obvious advantage of such a building would be that while twice as much money might be put into it (to use the technical phrase) as into St. James's Hall, the expenses would not increase in anything like the same proportion. The first cost of the erection of such a hall would of course be very great; but, if the locality were judiciously selected, we think there is little doubt that it would prove a good investment. We are disposed even to believe that there is room for more than one new concert hall in London. In addition to the large one which we propose, somewhere at the West End, another in the City itself—say, in the East Central District, if a suitable site could be found—would probably be largely patronised. This would not need to be so large as the other; a room containing 2,000 to 2,500 persons would probably be sufficient. In both cases, however, it would be needful that the buildings be erected with a special view to concert requirements; there should be a sufficiently large orchestra, with a good organ, ample accommodation in the matter of cloak-rooms and retiring rooms for soloists, chorus, and orchestra; it would be well also if smaller halls were added in which chamber concerts could be given. We have pointed out, briefly and imperfectly, what is in our opinion required. Till some further accommodation is provided we see little probability of the permanent establishment of such concerts as are desired; and it is to be hoped that ere long a company may be formed for the purpose of erecting some such building as we have indicated in the course of our remarks.

### HEINRICH SCHÜTZ

BORN 1585.

By WILLIAM H. CUMMINGS.

THE pithy sentence, "Coming events cast their shadows before," should be realised at this moment by all lovers of music. We are on the threshold of

the year 1885, which will be remarkable as a triple centenary. Already notes of preparation are in the air, announcements have been made by various musical societies that they propose in some fitting way to recognise the centenary of George Frideric Handel, born February 23, 1685, at Halle, and also the centenary of John Sebastian Bach, born March 21, 1685, at Eisenach.

Here then are the names of two immortals whom we shall delight to honour, but who is the third? To our shame it must be confessed that there seems to be great danger that we shall altogether forget to do honour to the centenary of one whose claims for remembrance and recognition are fully as strong as those of Handel and Bach.

Heinrich Schütz (Henricus Sagittarius), born just one hundred years before those twin stars, by his genius and work led the way, and foreshadowed the path so successfully explored by them. The name of Schütz will, I fear, be quite new to the majority of my readers; he is not to be found in "Grove's Dictionary of Music and Musicians," it will, therefore, be interesting briefly to relate his biography:—Schütz was born at Köstritz, Saxony, on the 8th of October (some writers say the 5th), 1585. He was descended from a family of position, his father having been burgomaster of Weissenfels, and his grandfather a privy counsellor. In 1591 his father removed to Weissenfels to take possession of his inheritance, and here the beautiful voice of the son attracted so much attention that at the age of fourteen, in 1599, he was taken into the service of the Count Palatine Moritz, of Hesse-Cassel, by whose order he received a thorough education in arts and literature, under the superintendence of the best masters. He remained with the Prince for eight years, and in 1607 was admitted to the University of Marbourg, where he made the study of the law a speciality, and in two years achieved remarkable success and honour. All this time, however, it was quite apparent that the natural bent of his genius tended to the art of music; the Prince Moritz therefore removed him from the University, and sent him to Venice to study music under the celebrated master Gabrieli, generously undertaking to defray all the necessary expenses. It is doubtful whether the offer was accepted with alacrity, or whether Schütz hesitated at first definitely to adopt music as a profession. It is however certain that he arrived in Venice in 1609, and immediately commenced the study of composition under Gabrieli. This master was considered by many of the musicians of the day as a wild innovator; but Schütz adopted all his master's theories, and soon brought to public notice valuable evidence of his diligence as a pupil. In 1611 he published a set of Madrigals for five voices. In the following year his master died, Schütz, therefore, removed to Cassel, where the Prince bestowed on him a yearly pension of 200 guilders, which may have been insufficient for the wants of the composer, who resumed the practice of the law; but his remarkable abilities as a musician becoming known to John George, elector of Saxony, Schütz was summoned to Dresden to receive the appointment of Court Music-director. From this time he devoted himself exclusively to his beloved art, and was soon recognised as the most distinguished musician in Germany. The elector, to show his appreciation of his merit, presented him with a gold chain and portrait. In 1619 Schütz married the daughter of Chretien Wildeck, the tax-master of the electorate; she died in 1625. In 1628, in consequence of the war which ravaged Germany, Schütz removed to Venice, where the following year he published a book, in the preface of which he writes, *I went to Venice for the*

second time, to inform myself of the new sort of music which had been developed there since my first journey, and which was now in use. The new music was doubtless the composition of Monteverde. In August, 1631, the father of Schütz died, and he returned to Dresden, where he stayed but a short time, and afterward journeyed to the principal towns in Italy. In 1634 he again passed through Germany, still suffering from the plague of war, and eventually settled for four years at Copenhagen, where he was received with much distinction; he left Denmark in 1638 and went to Brunswick and Lüneburg, returning to Copenhagen in 1642. He received the appointment of Chapel-master to the king, but the happy restoration of peace to Germany enabled him to go back to Dresden, where he spent the remainder of his days. Becoming afflicted with deafness he devoted himself to the study of the Scriptures, and the composition of sacred music, producing numerous Psalms and Motets, and four settings of "The Passion." Two years before his death, at his request, his pupil, Bernhard, director of music at Hamburg, composed a funeral chant for five voices, in the style of Palestrina, for performance at his funeral. Schütz died on November 6, 1672, in the 88th year of his age, having been Chapel-master to the Elector of Saxony fifty-seven years. Much of his church music was planned for performance by a double choir, and was largely coloured by orchestration for stringed and wind instruments. It is remarkable for its true expression of the sentiment of the text, for rhythm and sweetness of cadence. A list of the compositions by Schütz would be lengthy, and must be reserved for a future occasion; but mention may be made of his Opera "Daphné," composed to a libretto translated by Opitz from Rinuccini, remarkable as being the first German opera. His most beautiful composition is said to be an Oratorio on "The Passion," preserved in manuscript in the Royal Library at Dresden. Schütz added the grace of the Italian manner to the strength of the German school, and was the first to give due place to solo and chorus in musical illustrations of Bible narrative. Unfortunately for us, so far as I know, the music of Schütz is not easily obtained, with the exception of some very beautiful extracts from his "Passion Music," introduced to public notice by Herr Pauer in 1873, and published by Novello, Ewer and Co. These are to be had, and I recommend them to the notice of my readers in the hope that their beauty and excellence will induce some London Musical Society to take them into consideration, with a view to a fitting performance in 1885 to celebrate the centenary of Heinrich Schütz, justly called by his contemporaries "The Father of German Music."

### HECTOR BERLIOZ'S "TE DEUM."

By J. S. SHEDLOCK, B.A.

THIS extraordinary work, which Mr. A. Manns intends shortly to produce at the Crystal Palace, was first performed at the church of St. Eustache, Paris, on April 30, 1855, under the composer's direction. When the work has been heard the musical critics will tell us what they think of it; meanwhile, we propose to give a brief description of the various movements, hoping to interest those who are unacquainted with the score. The work is usually spoken of as one for two choirs, orchestra and organ, although in reality there are three: a first choir of sopranos, tenors and basses; a second choir similarly composed, and a third of children's voices. This children's choir, in performance, ought to be separated from the other two choirs, and placed on a raised platform not far from the orchestra. But the composer, in a

note prefixed to the full score, intimates that this third choir may be dispensed with, although he adds that "il contribue puissamment à l'effet." In three out of the six sections of the work it is not even employed, and when used it doubles (with few and comparatively unimportant exceptions) the other voices either in unison or in the octave. For his orchestra Berlioz demands 25 first violins, 24 second, 18 violas, 18 cellos, and 16 double-basses—in all 101 strings. Of wood wind: 4 flutes, 4 oboes, 4 clarinets, an English horn, bass clarinet, and 4 bassoons. Of brass: 4 horns, 2 trumpets, 2 cornets, 6 tenor trombones, 1 ophicleide, and 1 tuba. Also kettledrums, drums, gross-caisse, and cymbals; and besides, the organ.

For his first choir he requires 100 voices (40 sopranos, 30 tenors, and 30 basses), the same for his second, and for the third 600, or, as he naively says in a note, "aussi nombreux que possible."

The first movement opens with a succession of chords for orchestra and organ alternately. The organ then gives out a bold theme, which is afterwards combined with the principal subject led off by the sopranos. To save space we give these two melodies together, as they occur after the one marked *a* has been treated in fugal style:—

Ex. 1.

The movement might really be described as an irregular double fugue on two subjects, or we might even say three, if we include a counter-subject which plays rather an important part in the opening. A clear knowledge and remembrance of the two themes quoted will enable the listener to understand the main scope and design of the whole movement. The one marked *a* forms in one place the material for an able stretto, while part of the other in another place is employed near the close with a strange progression of chords. Berlioz cleverly avoids consecutive fifths and octaves in the instrumental parts, but they are perceptible to the ear if not to the eye—

Ex. 2.  
Voices.

The piece opens in F major but closes on the chord of F sharp as dominant of B major, the key of the following movement—i.e., "Tibi omnes." Here at first

only female voices are employed, supported by wood wind without bassoons, horns, and strings, with sparing use of double-basses. The organ opens with a quiet symphony of sixteen bars, and it also plays a few bars between the vocal phrases. At the words "Plœni sunt cœli" the three choirs combine, and at the words "gloriæ tuæ" the full force of the orchestra is heard for the first time. The vibrating cymbals will here attract attention. The opening phrase, repeated so many times during the course of the piece, with slight variations according to the different words, is as follows—

Ex. 3.

Ti - bi, ti - bi om - nes An - ge - li.

It is allotted to men's voices after we have passed from heaven to earth, from Cherubim and Seraphim to Apostles, Prophets, and Martyrs. This second section winds up like the first with the *forte* "tuæ gloriæ." The phrase (Ex. 3) is then taken up by bass voices in the key of E, the subdominant, followed by a vigorous *forte* passage, and the movement concludes with a repetition of the opening symphony, this time allotted to strings, wood wind, and cornets. We cannot now describe the beautiful, quaint, and simple effects of harmony, and the delicacy of the orchestration. The composer, as we have seen, has at his command a huge array of forces, but the various instruments are used singly or in small groups to give variety of tone-colour; it is only once or twice they all unite for a burst of sound. And to one other feature of this movement we would call attention. Example 3 is repeated a number of times, but each time accompanied in a different manner. The reiterated phrase gives unity to the whole piece; the surroundings, variety. The third movement is the prayer "Dignare Domine;" there are no trombones, tuba, or drums used. A short symphony for organ, with *pizzicato* chords for strings, leads to the entry of the voices—sopranos of first choir and the basses of the two choirs. Over a long violoncello pedal (D) the sopranos enter singing—

Ex. 4.

Dig - na - re Dom - i - ne.

At the fifth bar the basses come in with "Domine," thus—

and immediately afterwards the tenors answer with the theme. Soon the music modulates to the key of F major, and there is a long pedal F also assigned to the cello; from F we get to A, and from A to c; from there we proceed to e flat, and by enharmonic modulation to e natural. As the violoncellos ascended, so in like manner do they descend: from e to c sharp, then to A, F, and finally to D, when the movement closes. Over this curious bass the voice parts—i.e., sopranos and tenors, move about in rather a vague manner; the bass voices follow the violoncello notes, sometimes singing exactly with them, sometimes muttering several words in monotone fashion over one long note. Twice in the course of the movement first basses sing fifth above. To give proper effect to this number the bass voices must be deep and full-toned; the pedal notes indicated above show what they have to sing, and here is their part just at the end—

Ex. 6.

Spe - ra . . . vi - mus, . . .

The double-basses are not used after the opening prelude, and the organ comes in only in one or two places; the violins and violas for the most part support the voices, while the wood-wind instruments move about in an independent and often original manner.

In the next number, "Christe Rex gloriæ," neither trombones nor organ are used. The key is again D major. The voices enter at once with a phrase commencing—

Ex. 6.

TENORS AND BASSES.

Tu Chris - te tu Rex glo - ri - æ.

After this theme has been repeated with four-part and different harmony, we come to the following—

Ex. 7.

Tu de - vic - to mor - tis a - cu - le - o.

These two quotations will enable us to follow the first section of the movement. Example 6 is treated in stretto fashion, the voices coming in at the interval of a second below; Examples 6 and 7 are worked together. A sudden and Beethovenish transition from the key of D to that of F occurs near the close of this section.

When we come to the words "Ad liberandum," &c., the tenors of the first choir take up a plaintive theme; violins and violas strike *piano pizzicato* chords, the wood wind and first horn move along quietly with detached chords or short *legato* phrases, only the violoncellos supporting this slender fabric of sound. In one passage the violas divide, accompanying the vocal part in unison and octave. At the words "Tu ad dexteram" the orchestration becomes pretty full; the wood wind sustains the voices; and to these the *pizzicato* quaver figure of strings and long-sustained notes for horns, with occasional roll of the drum, must produce a striking contrast. We now return to the opening theme, this time set to the words "Sedes ad dexteram Dei." The passage begins *forte*; then we have a long *crescendo* passage, and after some effective writing for the voices they come to a close with the usual cadence, while the orchestra winds up with a few bars in which the principal theme is again heard. No. 5 is the prayer "Te Ergo Quæsumus." The key is G minor. The English horn and bass clarinet is used, and also the trombones, but there is no organ. Throughout this short movement the orchestration is very varied and, so far as we can judge, very effective. The principal theme is first heard in the opening symphony and then taken up by a tenor solo—

Ex. 8.

Te er - go quæ - su - mus te quæ - su - mus Domi - ne, &c.

This theme is accompanied by strings, with an agitated figure indicated in first bar of Ex. 8. After a time sopranos of both choirs sing in monotone "Fiat super nos misericordia tua Domine," accompanied, *piano*, by cornets and trombones. The tenor solo is followed a second time by a similar passage. The key now changes to G major. In the soft ending we notice first a triplet phrase—

Ex. 9.

Spe - ra . . . vi - mus, . . .



which has already cast its shadow before it in the first part of the movement, then the delicate accompaniment of wood wind, and lastly, the principal theme (Ex. 8) in major, harmonised for unaccompanied voices with melody in bass. When they cease, two *pizzicato* chords for strings bring the movement to an end, and well does this quiet end contrast with the loud and harsh organ tones heard at the opening of the next piece. Of the sixth and concluding number of the work, Berlioz, in his *Mémoires*, says:—"Le finale (Judex crederis) est sans aucun doute ce que j'ai produit de plus grandiose." And in a letter to his son Louis, dated April 27, 1855 (only a few days before the performance), he writes:—"Yesterday we had our first rehearsal at St. Eustache, with the orchestra and 600 children. It is beginning to progress. It is colossal! There is a finale which, I verily believe, is grander than the *Tuba mirum* of my Requiem." As yet, however, we can neither endorse nor contradict the composer's opinions.

The organ opens with a theme which plays throughout the movement a very prominent part. We give it as first heard from the basses of the first choir—

Ex. 10.



Let us call it the *Judgment* theme. The key is E flat minor, but by means of an enharmonic modulation the sopranos come in on B as dominant of E minor; the tenors take up the theme still a semitone higher, on the C. The other voices of the two choirs gradually enter; we hear the cry of hope ("In te Domine speravi"), and the imploration ("Non confundar in æternam"). Strange modulations, weird harmonies produced by passing notes, mutterings of the violoncellos and double-basses, long sustained notes of the trombones and ophicleide forcing their way through the body of voices supported by strings and wood wind, and the inexorable Judgment theme—all attract notice in the long drawn-out sentence which closes with a *diminuendo* on the chord of B flat minor.

Hitherto, it may be remarked, the movement has had no key signature. It commenced, as we have said, in E flat minor. Berlioz now having made up his mind to remain for a time in one key, or its relative major, puts a signature of five flats. The sopranos of both choirs then begin thus—

Ex. 11. *Dolce.*

the phrase, or portion of one, consisting of the notes of the descending scale of B flat minor. The music continues for a time in melodious though rather mournful strains. The orchestral accompaniment contains no brass, and is principally occupied in supporting the voices. A modulation is soon made to D flat, the relative major, and the basses sing a phrase remarkable for its diatonic and tuneful character—

Ex. 12.



The key-note heard at the beginning of each bar speaks of the praise repeated "per singulos dies," while

the phrase from Ex. 11 points to the hopes of the worshippers (see Ex. 12, *a*) during this act of praise. This phrase (Ex. 11) is now sung in the major key (D flat) to the words "per singulos dies," and when the "laudamus te" follows, the ominous sounds of the Judgment theme are uttered by the bass voices, supported by horns and double-basses *pizzicato*; the strings continue with the phrase of which Ex. 11 gives the commencement. This combination of themes is extremely interesting, and we are sorry that want of space forbids further quotation.

We must, indeed, hurry on. The sounds of coming judgment fill the air—

Ex. 13.



is repeated again and again, haunting one like the Nibelungen rhythm in Wagner's trilogy. The sustained notes mentioned above increase in intensity. In vain in loud and piercing tones the voices cry "In te Domine speravi," the violins give out the phrase associated with the prayer "Bless thy heritage," but the dreadful sounds are heard through everything. Soon the organ supports the bass instruments; the voices sing in unison and octave, and four drums (*sans timbre*) give the rhythm of the Judgment theme. An enharmonic modulation leads us from E flat minor to E minor; the time changes from 9-8 to 3-4. Most effective in one place is the wild burst of the voices with the "heritage" phrase to the words "non confundar"; and this same phrase is given out in soft tones by strings without double-basses after the singers have ended with a *diminuendo* "in æternam." Towards the close of the movement the key changes to B flat major. The music reminds us of the middle section in D flat; there is the perpetual striking of the tonic and the reiteration of the "Salvum" theme; but the voices are singing "Non confundar in æternam," and terrible sounds are heard from the orchestra. The day of judgment seems to have come. Berlioz now puts forth his whole strength: the shouting of the voices, the blare of the brass, including ophicleide and tuba, the piercing notes of the flutes and clarinets, the Judgment theme in diminished form furiously played by the violins—such are the sounds with which the piece hastens to a close. However, four bars before the end, the milder tones of the "heritage" theme are heard throwing, as it were, a gleam of light and hope over the dire scene: then come two bars *fortissimo* with the tonic chord, and all is over. In the full score a movement follows, entitled "Marche pour la présentation des Drapeaux"; but it has really nothing to do with the Te Deum. Although not a military occasion, the March was, however, played at St. Eustache. For its performance, in addition to a big orchestra, twelve harps are needed.

#### REMINISCENCE OF CATALANI.

ALTHOUGH a man may have reached the extremest limits of old age he has still one enjoyment left, the intellectual power of realising the scenes of his early youth, and even of enacting them over again, sometimes in their minutest details, a power which clings to his brain even when his physical faculties have all deserted him. This magic influence was roused within my own mind on reading, in the French papers of the 15th of September, the account of the marriage of Mdlle. Deslandes, the great-granddaughter of Madame Catalani! The announcement brought to memory my own last souvenir of the great singer, and the visit I paid her on her



arrival in Paris in the year 1849, a few months before her death.

I found her in a little *entresol* of the Hotel de l'Amirauté, in the Rue Neuve St. Augustin, a small lodging of no pretension; indeed, after all the wealth and grandeur through which she had passed, no better than the one from which she may have started on commencing the glorious career which had led her through the palaces of royalty and the saloons of the highest nobility of every country in Europe. The last time I had beheld her was in London, at a Concert given at the Hanover Square Rooms, when she sang her magnificent "Rule Britannia," with as much power and energy as she had ever displayed in her best days at the opera. She had sung in the first part of the Concert her famous air of "Nel Cor pia non mi sento," and, subsequently, Mozart's duet "Ah perdona," with Mrs. Salmon; and in my mind's eye I beheld her as she then stood before me—on the platform of the Hanover Square Rooms—dark, towering, superb, beside the fair soft Englishwoman, pronounced even by her rivals as the purest, most accomplished, and refined singer of her day, overpowered, perhaps, but not outshone, by the tremendous majesty of Catalani. The exquisite English fairness of the one, brought out by the blue satin dress she wore, contrasted with the solemn robe of dark maroon velvet in which the Italian singer was attired, the flaxen ringlets worn by Mrs. Salmon, according to the fashion of the day, falling down each side of her face, with the tight bandeaux and braided coronet of jetty blackness surmounting the regal brow of Catalani. The small bunch of white roses which adorned the bosom of the pale blue satin dress of the one, with the blazing star, the gift of the Emperor of Russia, which shone forth with dazzling lustre upon the bodice of the other, completed the opposition.

With this image still fresh in my memory, I ran lightly up the uneven stair of the little *entresol*, and rang the bell with an impatient jerk, eager to behold the reality of my dream.

The small drawing-room into which I was ushered was dark and low, the one window opening on to the courtyard of the hotel and looking direct into the open windows of the apartment opposite. It was some time before I could distinguish the shrunken form of the great *prima donna* as she half rose to greet me from the depth of the arm-chair in which she was literally embedded. In a moment my dream of the past was put to flight by the reality of the present, and I stood staring in mute astonishment at the little bent figure before me. Madame Catalani was attired in a loose dressing-gown of warm woollen stuff, and on her head she wore a large cap, with broad frilled border, scarcely to be distinguished from a nightcap save by the band of dark red ribbon which encircled it, tied in a large flat bow in the middle of her forehead. She was sitting with her feet resting on a *chaufferette*, knitting exactly like any other old lady who might have passed her life in the fulfilment of the most humble domestic duties, instead of having been the favourite of kings, the courted and admired of emperors; and when I looked around at the faded furniture and threadbare carpet, the shabby curtains and cheap ornaments, I could not help remembering the lovely villa on the Quai de Billy, where the tables were all of Florentine mosaic, and the curtains throughout the whole suite of rooms composed of the shawls of Indian cashmere, many of them of great value, which the *prima donna* had received as presents from the royal and noble personages whom in the course of her wanderings she had delighted with her song. But Catalani, who had always maintained her presence of mind and self-

possession, together with the simple habits of her early life, while flattered by the adulation of the great, had preserved the same philosophy amid the comparative mediocrity which now surrounded her. She recognised me at once, and laid down her knitting to take my hand in hers and press it warmly. Her eyes were still bright, and her cheek, although shrunk and hollow, was tinted with the fresh and wholesome colour imparted by a pure and quiet conscience, for never, through all the temptations which beset the artist amid the heat and corruption of theatrical life all over the world, did the faintest breath of calumny ever tarnish her fair name. Her voice, too, was still lively and penetrating, and her gestures betrayed no symptom of the tremulous hesitation of old age. All her ancient *bonhomie* and simplicity of manner seemed to return as she welcomed me, and she became at once as cordial and familiar in her manner as though but a few months instead of many, many years had elapsed since we had met. She was just as merry as in the olden time, and perhaps unconsciously our conversation drifted into the scenes of bygone days. It began with the foolish commonplace observation on my part, "I suppose you follow the opera; Rossini's 'Semiramide' is being played in perfection just now." "No, indeed, *amico mio*, simply because I hate music!" I was dumbfounded! If she had told me that she hated her children, her country, the air from which she drew her life, I could not have been more astonished. "Good heavens! and why?" I exclaimed, the sudden thought flashing across me that the comparison between the *jadis et aujourd'hui* which generally forms the basis of the artistic taste of all elderly people must have been the reason of the dislike. "Because I have had too much of it!" replied she, laughing heartily at my astonishment, "fifty years of unceasing harmony; fifty years' endeavour to please the especial public before whom I was called upon to sing; fifty years of humble invocation to the Virgin, not for a blessing on my dearly beloved children, nor for health or happiness for myself, but for a benediction on my crotchets and quavers. *Dio mio!* when I think of what a wicked sinner I have been, it makes me tremble lest my repentance should not be accounted sufficient expiation." And the dear old lady crossed herself devoutly as she said this although the words were accompanied by that sudden twinkle of the eye which I have so often noticed with Italians when giving utterance to a phrase of the kind. The incident brought to mind the night of the opening of the opera house in London when the *prima donna* with her husband, Valabrègue, and I, jingled all three together in an old yellow hackney coach, and we were all equally anxious, but each displaying our anxiety in our own peculiar manner. I myself was silent and taciturn, Valabrègue never ceased to gabble and fidget, pulling down the glass, pulling it up again, never quiet one moment, suggesting, worrying, questioning, taking snuff, sneezing, while Madame was leaning back with her knitting on her lap and her rosary between her fingers, her figure swaying to and fro as she recited the *paters* and *avers* in a murmuring tone so rapidly that every now and then she was forced to pause to take breath. The expression of the countenance at an interval of more than forty years was exactly the same. I could almost fancy that the knitting itself had not been changed, but that it was the same piece on which she was now engaged (a long shawl of unbleached wool with a diamond pattern in black and white), and I asked her jocosely if that were the shawl I had so often beheld her knitting in the foyer of the London opera house so many years ago. She laughed gaily and told me that she always had one of them on hand because she could "always find someone to give it

to." The expression paints the warm heart of the woman.

The dear old lady was in a communicative mood. She loved to refer to her early days, and I led her on to tell me of Sinigaglia and of the convent where she was brought up. She always asserted that nature had fitted her for a religious life, and that she had preserved the same preference until now.

"Just imagine, *amico mio*, the disappointment I experienced when my father first announced to me that he had fixed my destiny and that I was not only to leave the convent but to leave him likewise, and my uncle and aunt and my cousins. . . . *Aime!* it was that unlucky week in Lent when the *Maestro* di Capello and the Princess of Perugia, who, being on a visit to her palazzo at Sinigaglia, came to the convent and happened to hear me sing the *Miserere*. Only a girl of fourteen was I then, full-grown of my age, to be sure, but knowing nothing whatever of music, only just beginning to learn with Sister Lucia, who they said had been a great singer in her time, but was then old and toothless. I was her favourite pupil in the class because I could understand what she meant to say, while the other girls would repeat the words of the motetts and canticles exactly as she sang them, making ill-natured fun of her efforts to pronounce them correctly.

"Well, on one certain Blessed Holy Friday, our dear convent of Santa Lucia di Gubbio was honoured by the presence of the *Maestro* di Capello of the Princess of Perugia, and when I sang the *Ave verum*, which had been allotted to me, everybody was obliged to make way for him as he came bustling up the aisle to get near the grating. The Superior was a noble lady, who had once moved in the great circles of Rome, and came forward to greet the *Maestro*, whose coat of sky blue silk embroidered in silver, and white satin waistcoat, all spangled in gold, with his red heeled shoes and diamond buckles, his white kersey-mere breeches and silk stockings, with his long ivory-handled rapier at his side, made a tremendous impression upon the novices, as you may suppose. They all pressed forward to catch a sight of his brilliant figure. The reverend lady was most gracious in her answers to the questions the *Maestro* addressed to her concerning me, and his high-flown compliments regarding my voice and style seemed to please her exceedingly. He bent low on one knee and kissed the hand she extended towards him through the grating; but when he rose and wanted to take mine also, I drew back, and folded both my hands beneath the loose sleeves of my novice's robe, and he laughed right merrily to see my angry gesture, and spread his fingers to the air, and flourished his hand above his head as he exclaimed: '*Brava! brava per Bacco*, that *rabbia* is inimitable; the very thing. It will do, it will do!' which sent the novices into a simultaneous giggle. I thought him the most odious of God's creatures, and drew back shrinking from the grating in dread lest the smallest portion of my consecrated attire should touch the tinsel and frippery of his worldly dress. But he only laughed the more at my marked aversion, and wagged his head as he rubbed his chin, measuring me, as it were, from head to foot, and murmured loud enough for all to hear: 'A leetle more *embonpoint*—just a *soupeçon* more shoulders and bosom—the rest is all perfect.' I thought I should have fainted. The Superior was evidently displeased at my behaviour. She frowned, and bade me retire with the rest of the novices, who, on their part, scuttled away chattering and giggling, as is the wont of convent-bred young girls whenever any prospect of an event presents itself to vary the monotony of convent life. But while my companions all rushed pell-mell to the flower garden, only open to them on

Sundays and Church Festivals, I fled to the chapel, and flung myself upon my face before the altar of Our Blessed Lady, and with tears and supplications implored her to come to my help, and guide me in the right way. When the nuns came pouring in for afternoon service they found me lying there, my dress all disordered, my face bathed in tears, and as they had already been made aware that I had been summoned to the parlour after the Office—for news travelled fast at Santa Lucia di Gubbio—they thought that the summons had been issued for a scolding, and soothed and comforted me with every exaggeration of sympathy. At afternoon service two of the older nuns took me between them on their bench in the chapel, and I lay there so snugly concealed by their long sleeves and thick woollen veils, hoping to escape the lynx eyes which, ever since the morning, had haunted me with their cunning leer; that, although sobbing convulsively all the while, I became gradually soothed by the sound of the organ into a calmer state of feeling. Just as the *Stabat Mater* was beginning, I saw the *Maestro* walk leisurely up the aisle and listen. His figure was even more resplendent than in the morning. He was attired in full evening dress, ready for the fish banquet at the Palazzo—coat of scarlet velvet, embroidered in gold; white satin breeches, all flourished and spangled; and waistcoat with diamond buttons, ruffles and *jabot* of point lace. His cane resounded on the mosaic pavement with measured strokes as he advanced, a little *finesse* on his part to draw attention to his person, and he looked around with evident delight at the effect he produced, as every head turned to gaze on him with admiration. The powder flew from his frizzled toupee, and the ribbon of his cadogan wagged to and fro, as he turned to look on this side and on that to see the ladies peeping at him through the transparent veils of muslin, which it was then the fashion to wear at Sinigaglia. He had evidently entered only to hear the music, for when the melody began he glided quickly forward towards the convent grating with one hand lifted to his ear, and his whole body bent forward to listen for the solo which was to follow the prelude. As the thin wiry tones of Isolina's voice instead of mine rang out with shrill piercing echo above his head, he stepped back as if with indignation, then, waving his forefinger backwards and forwards in the air, he shook his head with such an angry motion that the powder flew from his *ailes de pigeon* in such a cloud that the poor old women kneeling on the pavement beside him began to sneeze, and the boys of the *Carita* to laugh outright, while the large gold hoops at the *Maestro*'s ears rattled against the stiff gold spangles of his coat collar, as, shrugging his shoulders, he turned abruptly round with a grimace of the utmost disdain, and shuffled out of the chapel in all haste. I could not help laughing, for I knew by this that Isolina's singing had disgusted him, and, notwithstanding my own uncomfortable dread at what was about to happen—for I felt that Isolina, who had always set herself up as the most accomplished singer of San Gubbio, had made a complete *fiasco*—I was comforted at the proof given by the *Maestro* that his opinion of her talent was much the same as my own.

"The awful moment came at last. No sooner was the Office ended than I was summoned to the presence of the Superior. I entered the parlour with a faint heart and trembling step, for as the door slowly opened and the thick heavy curtain was drawn aside I beheld the hated figure of the *Maestro* stretched almost at full length in the great arm chair, the Bishop's chair we used to call it, as it was seldom used save upon the occasion of the visits of his Eminence to the convent. The little withered face

and wizened figure of the *Maestro* made a most disagreeable picture in that saintly frame, I thought, and jarred discordantly with all around. The moment I entered he rushed forward to seize me by both hands, and, perceiving the intention, I thrust them into my loose hanging sleeves. The dreadful old man laughed heartily while I blushed deeply, and the tears welled up into my eyes as he chuckled me under the chin and called me 'little prude.' The parlour of Santa Lucia di Gubbio is a place to be remembered, and I see it now as fresh in memory as on that eventful day. A large lofty room, panelled and corniced in dark oak, the ceiling painted by Bramante, representing the approach of the righteous to the seat of judgment, and the freshness of the colouring and the details of the procession, composed of the costumes of all countries, had often served to divert attention from the sermon or the scolding which any poor little delinquent novice might have been summoned thither to receive. Round three sides of the room was painted one continuous garden landscape. Between the oaken panels which were carved out in the most delicate open scroll work, imitating balconies from whence the garden was supposed to be viewed—the old Italian garden of Bramante's time, filled with sombre cypress groves and wide-spreading cedars—with fauns and satyrs in old grey stone, and the pine-covered hills showing against the deep blue sky beyond. Here and there a *clairière* through which the sunlight seemed to pour joyously, lighted up the gloom and gave air and space to the whole scene. On the other side the space was occupied by a high casement opening on to the real garden belonging to the convent, and here nature was contrasted in the light and shadow of the landscape. A complete wilderness of flowers bathing in the sunlight, vine-covered tunnels of trellis work, terrace upon terrace gently descending to the stream which ran at the foot of the hill—a branch of which had been turned from its onward course for the greater embellishment of the convent grounds. The *Maestro* jumped up from his reclining posture with all the agility of a monkey leaping from the cocoa tree, and, seizing me by both elbows, thrust his wizened visage so close to mine that the great hairy wart on his chin almost touched my cheek, making me draw back until I was forced against the harpsichord. And then he flung himself on to the music-chair, and spreading his handkerchief on his knees and placing his snuff-box on the sounding-board, asked the Superior if I could sing Marcello's hymn 'I cieli narrano.' The answer was conclusive, for without speaking she raised her eyes to heaven and clasped her hands in admiration.

"He did not even consult me, but struck the first chords of the hymn, and when he had finished the prelude, exclaimed 'Andiamo!' and in a low cracked voice sang the first few notes of the air. What a power is music, my friend! I had stood cold and trembling at the *Maestro's* side, almost resolved to remain silent; but no sooner had the suggestion of the divine melody reached my ear than I felt myself borne away by inspiration, and forgetting in a moment all my grievances against the *Maestro*, burst forth into the clear full notes of the invocation with as much true emphasis and self-possession as though I had been merely rehearsing before my companions in the music-room. Not a word did the *Maestro* utter during the performance. I only observed that his touch upon the keys of the instrument grew softer and more long drawn out as the strain proceeded, and I saw in the great bronze-framed mirror opposite that his lips were compressed and his eyes were closed, while the lemon-coloured complexion had paled to sickly white. For me, while my cheeks were

burning and my eyes aflame, my hands were icy cold and my whole frame shivering; and when the strain was over I still stood motionless, overcome by a double emotion—angry with myself at having sung no better, and yet vexed that I had sung so well. But the *Maestro* had recovered himself very soon. He wheeled himself round upon the music chair and looked up into my face with an expression almost paternal, and then resuming his flippant tone, he exclaimed, 'What can be the melodies of angels in Heaven who for the most part can never have learned to sing, nor even have studied a single note of *solfeggio*, compared to the divine trills and ascending scales of this angel child?' And he kissed the tips of his snuff-stained fingers towards me with a familiar gesture at which my very soul revolted. To my great surprise, for I had ever looked upon the Abbess as something holy as the Saints in Paradise, the reverend lady, instead of resenting the irreverent pleasantry which made me shudder from head to foot and cross myself beneath the shadow of the music stand, merely laughed and tapped upon the harpsichord the large black fan which hung suspended from her waist by a thick silver chain. And when the lesson was over she drew from her pocket the large flat box of enamelled silver, full of those sweetmeats called *pascaletti*, for the making of which our convent had so great a reputation that his Holiness the Pope himself was pleased to receive a hundred boxes of them at every Easter-time. The Superior handed the box to the *Maestro* di Capello, who, with his snuffy fingers, fumbled about for two of the largest, then, asking me just to sound the 'fa' which had so enchanted him, popped one of them into my open mouth, and crunching the other himself, declared that no *confetti* were equal to those made at the Gubbio, and as I slowly sucked mine away also, I am ashamed to confess that I forgot the affront and all my other troubles at the moment and smiled with satisfaction as I agreed with his opinion." Although an interval of more than half-a-century had elapsed since the event, the narrator laughed heartily at the recollection of the *Maestro's* unseemly trick, and the sinful enjoyment to which she had given way.

"The *Maestro* then withdrew into the recess of the window with the Superior. The reverend lady had evidently forgotten that she had omitted to dismiss me from the apartment, for she spoke in her ordinary tone, not even condescending to lower her voice to a whisper, although the conversation was all concerning myself. I did not hear the question put by the *Maestro*, for his speech was somewhat obscured by the continued crunching of the *pascaletti* with which he had filled his left hand. Some allusion to the opera and Pergolesi and Paer and the Agnese I had caught, but nothing distinctly. The answer, however, was conclusive. 'There will be no difficulty,' said the Abbess, 'her father is the goldsmith and jeweller whose shop is under the open archway at the corner of the piazza. He is a good man and loves his children; but the family is numerous and he would be glad to see our Angelica well provided for. I will promise him the job of the silver sconces, voted by the Town Council to be placed in the side chapel at Saint Gregorio; to quiet his conscience, for I fear he will have some few scruples which we shall find it difficult to dispel, and nothing less than the promise of the silver sconces with his own name engraven on the sockets, as the silversmith employed to execute the Seraphim presented by the town, will make him look with favour upon our scheme.' 'Ah, by San Gregorio himself—there could be none so well fitted to manage a diplomatic transaction as the reverend lady of Santa Lucia di Gubbio.' The plan of the Seraphim was a masterpiece, and would be sure

to succeed"; and then he kissed her hand as he had done mine, leaving upon its snowy surface traces of the snuff he had been inhaling and the *pascaletti* he had been crunching, which the Abbess, without the least symptom of disgust, wiped away with her cambric handkerchief, embroidered with the arms of the convent.

"Well, the diplomacy of the Abbess was successful, sure enough. The Seraphim holding the sconces were irresistible to my father's artistic soul, and the prospect of the celebrity throughout the whole country which such high patronage would bestow, irresistible likewise to his ambitious nature. And everything occurred according to the anticipation of the plotters against my peace. My father, hitherto the kindest and most indulgent of parents, was on this occasion obdurate, and resisted the prayers and tears of the child he loved so well. His excuse lay in his numerous family, the uncertainty of commerce at Sinigaglia, and the danger of displeasing the Princess; while I beheld a danger greater still by far in the step to which I was about to be compelled—that of displeasing the Holy Mother to whom I had vowed my prayers and devotion, and to whom I had sworn a solemn oath to dedicate my life. My secret determination had always been to take the vows at the end of my novitiate, and remain in the convent all the days of my life. All this was to be defeated by the unholy wish expressed by the *Maestro di Capello*. The whole world seemed to have turned against me, and in my despair I began to believe myself accursed, and that the Virgin Mary had refused my homage. No wonder that, with all this doubt and terror on my mind, I should have fallen into a state of gloomy despondency and completely lost all hope and courage. But, notwithstanding this, I was compelled to rehearse the music of the *Agnese* every day under the superintendence of the hated *Maestro*, whose gleeful irony at my religious scruples and arguments against what he called my selfish obstinacy in seeking to keep for myself alone the enjoyment of a gift destined to be shared by all, completely silenced all outward expression of my feelings.

"Well . . . the hated time approached, and I grew more and more nervous and impressed with the sinful act in which I was about to engage, until, as might have been expected, I was so utterly prostrated that the doctor declared that reason—nay, life itself—would be endangered were the strain upon my nerves to be maintained much longer. It was not the fact of appearing on the stage—of singing before the public, for already was the love of art astir within me, fostered, in spite of all resistance on my part, by the enthusiastic praises of the *Maestro*—it was the mortal sin of breaking my vow to the Virgin and the abandonment of the novice's holy uniform, which proclaimed my allegiance to her divine authority, my enrolment in her holy service which affected me and filled my soul with such terror that at last I was thrown upon a sick bed from which I hoped I never more might rise. I was carried to the infirmary, and placed in a small retired cell entirely alone, so that my brain might have no excitement and my imagination enjoy complete repose. . . . But a few days now were wanting to the date fixed for the production of the *Agnese*, and so great was my despair, that when, by the advice of the *Maestro maledetto*, the pretty peasant dress was spread out upon the counterpane, the jaunty little cap with its pink ribbons laid beside me on the pillow, I closed my eyelids firmly until the lay-sister who attended me had turned aside, and then I stretched forth my arms to the blue serge frock with hanging sleeves and the muslin veil thrown across it which hung at the foot of my bed, and never took my eyes

from those dear testimonials of my faith until the sister stood again beside me.

"It was one morning when I lay thus brooding over my sorrow, and resolved to die, that I was aroused by a scuffle which was taking place at the door of the little cell. I heard the voice of the Abbess and that of the *Maestro* in merry altercation, and presently the door flew open, and the laughing face of the reverend mother was beheld as she struggled to gain possession of a paper held by the *Maestro*, who, after one or two efforts to enter, which were frustrated by the opposition of the Abbess and the lay sister, with his usual readiness in overcoming difficulty, placed the packet upon the end of his cane, and, stretching out his arm, sent the paper fluttering on to my bed, laughing heartily at his success. The broad red seal appended to the official looking packet aroused me from my apathy. It stood out so bright against the snowy coverlet, that, in spite of myself, I was led to examine it. I knew it on the instant. It was the large red seal of the *Vescovato*, which I remembered well, from having seen it appended to every document and *ordonnance* emanating from the Bishop of Sinigaglia, to which on church fêtes the convent pupils were allowed to press their lips. The countenance of the Abbess beamed with delight. The *Maestro* stood at the door of the cell, forbidden to enter, but he tucked his hated yellow cane beneath his arm, and after blowing a kiss, with his ten fingers all outspread, towards me, he hummed the air with which the part of *Agnese* commences. He clapped his hands together with such tremendous energy, evidently meaning that such would be my reception at the opera, that the very walls of the cell seemed to shake with the reverberation. He then—odious man that he was!—bowed to the very ground, and making pantomimic signs of the throwing of flowers at my feet, and letting fly whole cages full of doves above my head, he left me at last; and I heard him all down the long corridor humming the air he had taught me, and knocking his cane against the hard tessellated flooring in token of applause.

"And the Abbess in her turn now approached my pallet to offer me her congratulations, less noisy, perhaps, but none the less repugnant to my feelings. She claimed my gratitude, forsooth! for having brought all this about. She took both my hands in hers and guided them to breaking the seal of the envelope, and while I trembled with such awe that the pallet shook beneath me, she read aloud the strange contents. It was a mandate, written in the Bishop's own hand, conferring upon me the privilege of appearing upon the boards of the opera house, at Sinigaglia, in the dress of the novice of Santa Lucia di Gubbio, and granting me full and plenary absolution for the apparent desecration of the habit, in consideration of the glory to be conferred upon the town by the magnificent subscription to be raised on the occasion of the visit of the Pope, whose progress through the province had aroused every city on the road to rivalry in the splendour of his reception. All this was childish and absurd you will say, but it did not appear so then, and the great burthen of the sin was taken off my soul, so that the whole thing appeared in a totally different light to what it had done before. My father came to soothe and reconcile me to my new position, and the *Maestro* flattered and courted me so that I soon grew strong and well enough to rehearse the opera on which he had set his mind. And so one day he came to fetch me in one of the carriages belonging to the Princess of Perugia, and carried me away, more dead than alive, wrapped in my convent cloak, to stand in front of, what appeared to me, a yawning abyss of sin, with the scarlet curtains of the boxes figuring to my mind the flaring fires of

hell all round it. I gathered the dark cloth cloak tightly around me and looked neither to right nor left, while the *Maestro* played the recitative. Now comes the strangest portion of my story. Is it not a wonderful thing, *cavo amico*, and does it not display the perversity of human nature? Before that first rehearsal, which I had so much dreaded, was half concluded, the music had charmed me from my allegiance. I forgot my vow to the Virgin Mary and the holy dress I wore, the place where I stood and the people by whom I was surrounded, and threw my whole soul into the concerted pieces with as much energy and enthusiasm as I had always done in the motetts sung in the choir of the Gubbio; and by the time the rehearsals were completed and the real performance was ready for announcement, the *Maestro's* wicked prophecy had been accomplished. The novice's blue serge and white muslin veil had been all thrown aside and replaced by the neat little cap with pink ribbons, the short petticoat and lace apron of the well-to-do country peasant girl. The incessant praise and flattery, the voluptuous music, the pathetic strains to be sung with that wondrous basso who personated the father, and the soft love scenes with young Frazini, the tenor, had turned my head, and alas! my fate was sealed. Not in the peaceful convent-cell was I to pass my life, but on the boards of the public opera; not in the holy quiet and devotion for which by nature I was framed, but amid the glare and tinsel of the public stage.

"The Abbess consoled me by her undiminished affection and approval, and when the day arrived for the gala performance and the whole Roman Court of high-born *Monsignori*, with here and there a gorgeously attired Cardinal, filled the boxes of the house, and I found myself the star towards which all eyes were turned, I *felt* that, after all, this was my real vocation, and wondered how I ever could have doubted it. The *Maestro* was devoted. He looked upon me as an artistic marvel of his own creating, and the Abbess of Santa Lucia di Gubbio regarded me as the great illustration of the convent. To the day of the worthy lady's death I always sang on each Good Friday before the chapel grating, and you must have heard how the singing at San Gubbio of Sinigaglia never failed to bring all the great folks into the town and money into the convent chest. . . . And the Abbess rewarded me by many and many a box of *pascaletti* and—shall I own it?—the sweet confections have often soothed me, when far away in distant lands, into forgetfulness of my early vow and resignation under the moral trials to which my life—all brilliant and glorious as it has been—has subjected me."

G. C.

At the recent annual Choir services in St. Margaret's Church, Prestwich, a new organ was opened by Dr. Bridge, Organist of Westminster Abbey. In the morning the service was Garrett's in F, and the anthem "Sing praises unto the Lord" Gounod; in the evening Attwood's service in C was sung, the anthem was "I will give thanks" (Barnby), and the Lord Bishop of Manchester preached a sermon, selecting for his text 1 Corinthians xiv. 26, the concluding sentence: "Let all things be done unto edifying." Commencing by saying that the musical portion of the service at the church had latterly much improved, the preacher immediately proceeded to damp the ardour of those who had laboured in the cause by asserting that anthems were pleasing to a cultivated musical taste, a quality which he (the Bishop) did not possess, but that he did not believe there were fifty such compositions in the whole of the ecclesiastical *répertoire* which were suitable for ordinary

congregations. How he arrived at this opinion considering that, confessedly, he knew nothing about the matter, we cannot say. Now we might here pause to consider how, on the occasion of the meeting convened at St. James's Palace to discuss the formation of the Royal College of Music, another ecclesiastical authority—the late Archbishop of Canterbury—in alluding to the power of music as an aid to devotion, said "We could not very safely borrow each other's sermons, for we might become very unorthodox; nay, it would hardly do to use our forms of worship, without any discrimination, alike in all our places of worship; but this much good we are able to do—to use the same hymns, and to join in the same tunes, and thus music is really harmonious in uniting us together in the highest acts of our religious worship." At the same meeting His Royal Highness the Duke of Edinburgh affirmed that "there is hardly a village in the United Kingdom in which the religious services do not testify to the innate love of music to be found in the English people, and the excellence which might be attained by a better and more complete instruction," and Mr. Gladstone, in remarking upon this observation, said that "the music in the ordinary churches of the Church of England fifty years ago was a disgrace to the country and to the religion it professed," observing, as he advanced in his excellent speech, that the art "is now recognised as an essential part of the institutions of the country." Continuing, however, to force his individual sympathies and antipathies upon the congregation, the Bishop declared, in this remarkable sermon, that "he was very fond of hearing the Psalms chanted," but "sometimes," he said, "if the words of the anthem were not taken from the Psalms, if his thought happened to stray for a moment, he found it utterly impossible to recover his place, so that he might once more join in the singing." As the singer of any music who suffered his "thought to stray" would experience the same difficulty, we can scarcely accept this as an argument on the preacher's side. Having expressed himself very much in favour of the musical services of Messrs. Moody and Sankey—the literary merit of whose hymns, we presume, must have struck him, as he confessed his incapacity to judge of music—he proceeded to say that where the Organist or Choir-master was allowed to select the hymns and tunes, he sometimes found strange results. As he did not name any person whom he would appoint to this duty, we are left to guess at his wishes in this respect, but we presume that he would desire the selection to be made by the clergyman, an office which might fitly be assigned to him were no person admitted to holy orders who had not passed through a sufficient amount of musical training to enable him to distinguish good compositions from bad. We agree with the Bishop that in a church service there should be no "clap-trap attractions"; but when he tells us that not only the humblest and the poorest of listeners must be appealed to, but even the "idiot" who might be drawn into the church, we tremble lest he should wish us to adapt our music to the level of the intellect of this last named member of the congregation.

A LITTLE puff of an instrument called the "Rock Harmonicon," which appears in a provincial newspaper, contains some information respecting a popular piece by Handel which is worth repeating. The paragraph runs as follows: "The Rock Harmonicon, which is no toy, but a perfect instrument, has before been described in these columns. Thousands of my readers have heard the music that is brought out of

it under the skilful manipulation of Messrs. Till. 'The Harmonious Blacksmith'—which is one of the sweetest and *least noisiest* of Handel's productions—is the melody that charms me most at these entertainments. A very beautiful air it is, and is more effective when played on the harmonicon than on the piano. Its celebrity, however, is owing in great part to the tranquillising effect it always produced on George the Third during the periodical attacks of his distressing malady. 'Send for my dear Handel,' was the request of the poor old King when he felt his hallucinations approaching. When he imagined himself to be an eight-day clock, or a pump, the soothing strains of 'The Harmonious Blacksmith,' under Handel's manipulation, generally brought him back to a correct view of the realities of things and a proper understanding of his own identity." Now it strikes us that the great merits of the "Rock Harmonicon" (of which we confess to know nothing) might have been plainly set forth without any criticism upon "The Harmonious Blacksmith," which, by the way, it is extremely generous of the writer to admit is the "least noisiest" of Handel's productions. A "beautiful air" it is, no doubt (although Handel had nothing to do with its composition), but considering that George the Third did not come to the throne until 1760, and that Handel died in the previous year, we can scarcely see how the monarch could have sent for his "dear Handel" when, in the latter part of his life, he felt his hallucinations approaching, that he might, by listening to the composer's manipulation of "The Harmonious Blacksmith," regain his tranquility of mind. It is evident that the writer of this paragraph, in his desire to say something of which he obviously knows nothing, has got slightly "mixed."

THE immense number of important new works which are performed in the Metropolis in consequence of their success out of it, must almost lead us to the conclusion that if we had no provincial Festivals we should have no new music. Looking through the records of several past years, we shall certainly find that at least all the now well-known compositions for choir and orchestra have been written for, and produced at, one of these great musical gatherings, and that London must wait to hear them until some energetic Metropolitan Musical Societies, emboldened by the effect these works have created elsewhere, resolve to include them in the programmes of their annual series of Concerts. Birmingham, Leeds, Bristol, and Norwich have set noble examples of encouragement to the great artists existing around us, and may indeed point with pride to the many works, now universally recognised as classics, which their enterprise alone has called into being. By those who have the direction of the many musical institutions of the Metropolis this should be a matter for serious consideration. Year after year conventional congratulations are offered upon the interesting character of a prospectus for the season simply because some composition, duly and safely stamped with public approval, is announced to be given; but grateful as all music-lovers must be for this admission of the fact that the storehouse of gems in the art is constantly being enriched by new specimens, it cannot but be coupled with regret that London merely ratifies a verdict which has already been pronounced upon their value. We have of course no desire to underrate the importance of presenting works of acknowledged excellence before a London public; yet we cannot but think that if a commission were given to one of the eminent creative artists of the day for an original composition to be produced by a Metropolitan Society, it would not only be of the

utmost benefit to the institution itself, but would create a new interest in the choral executants by making them feel that they are working to a success of their own, instead of endeavouring to repeat one triumphantly made by others.

CONSIDERING that the opposition to the Three Choir Festivals emanated from Worcester, it is extremely gratifying to record the unanimity of feeling in favour of their continuance displayed at the final meeting of the stewards of this year's Festival, held at the Guildhall, on October 25. The report stated that the total sum received from collections, offertories, and donations, for the Clergy Widows' and Orphans' Charity, amounts to £1,112 3s. 9d. (£9 less than in 1881), the receipts for the sale of tickets to £4,904 19s. 6d., and the expenditure to £4,465 2s. 6d., leaving a balance in hand, after paying all expenses, of £439 17s. These pecuniary results are indeed extremely satisfactory; but still more so to our artistic readers will it be to find that the highest clerical authorities are most warm in their praise, not only of the object of the Festivals, but of the means by which that object has been so successfully carried out. The Dean, after proposing that thanks be given to the Bishop for acting as President of the Festival, said "It gave himself and the chapter great satisfaction to assist in the work of the recent Festival. He felt they could not put the Cathedral to a better use than for the holding of these great religious services—and he looked upon the Festival Services as nothing else—and they felt it a duty as well as a pleasure to endeavour to make the Festival a success." When we say that the resolution declaring "that the balance of £439 17s., now standing to the credit of the stewards, be placed on deposit, to be at the disposal of the Standing Committee, to be applied by them for the preservation of the property of the stewards of the Festival, and for the benefit of the charity of the Musical Festival of the Three Choirs," it will be evident to all that the preservation of these time-honoured meetings is now sufficiently assured to render any further allusion to the possibility of their discontinuance quite unnecessary.

THE letter from Mr. James Walter Brown, in our present number, draws attention to the small sums paid to choirmen in our Cathedrals in so sensible and temperate a manner that we have little doubt of its effect upon all who have the subject really at heart. When matters have run on for many years in a certain groove, we are too apt to imagine that all must be right, simply because nobody complains that they are wrong. In the present day, however, reform moves rapidly onward; and as murmurings upon the low rate of remuneration received by Cathedral singers are by no means likely to come from the singers themselves, we are glad to find that their cause has been championed by an "onlooker" who speaks earnestly and firmly, not only in sympathy with those employed in the church service, but in sympathy with the best interests of the service itself. For as our correspondent truly says, the musical portion of our Cathedral service is not only an important, but the most important feature of it, and when we find that one canon, for a comparatively light duty receives £700 a year and a permanent residence, whilst six choirmen, for attending two services every day, have only £430 divided amongst them, we begin to think whether such a preponderance of power exists on the clerical side to justify such an extraordinary disproportion in the payment for the duties exacted. Of course we know



that music has gradually grown to its present high position in the Cathedral service; but what we complain of is that the sums given to its professors have not grown with it. Whether the plan proposed by Mr. Brown be adopted or not, there can be no question that something must shortly be done if we desire that a high state of efficiency in our Cathedral choirs shall be maintained; and we sincerely trust that the letter to which we refer, although, as its writer says, "insignificant as 'a grain of mustard seed,'" may be the germ from which something more effectual may spring.

ALTHOUGH we have from time to time given examples of "Curiosities of Musical Criticism," culled chiefly from the provincial journals, we unhesitatingly affirm that the one to which we are about to refer far transcends any hitherto placed before our readers. It appears that the recently published "Autobiography of Hector Berlioz" has been sent for review to a certain newspaper, and, we presume, placed in the hands of a critic who is supposed to know quite enough about music and musicians to notice any book relating to the art. A preface is of course a great assistance to those who find it safer to write round the subject of a work, than upon it; and the reviewer, therefore, gaining his information from this convenient source, tells us that Berlioz was driven to write his autobiography "by the fact that the accounts of his life are crowded with errors and inaccuracies"; that "a certain number of lovers of art have shown some curiosity on the subject, and this curiosity the great musician is prepared to gratify." The suspicion as to the writer's utter ignorance upon the composer's career excited by this sentence, is ripened into certainty by that which follows: "If Mr. Berlioz relies upon his artist friends as buyers and readers of his book, he is likely to have but a small circulation, and one cannot help thinking that, in spite of professed indifference, he really has his eye on the great public as much as anybody." We are inclined to think that the "great public" is a little more acquainted with the history of the deceased composer than he who—innocent even of the knowledge of his death—undertakes to write about him; and in kindness therefore—as he may have the lives of other great creative musicians to review—we beg to inform him that Mendelssohn, Chopin, Rossini, Cherubini, and many more whose names he perhaps may have heard of, have, unhappily for the art which they so enriched, passed from amongst us.

THE generous and unreserved appreciation extended by our German neighbours to genuine and original musical talent wherever it may assert itself, is finding a fresh illustration in the cordial reception with which Mr. Mackenzie's compositions appear to be met everywhere in the Fatherland. Thus at Darmstadt, where our gifted countryman's Opera "Colomba" was first produced some months since, the same composer's orchestral ballad "La belle dame sans merci" was recently included, as the novelty of the evening, in the programme of one of the excellent Concerts of the Grand-Ducal orchestra. What can be more appreciative than the following observations concerning that work, contained in the leading Darmstadt journal, the *Neue Hessische Volksblätter*: "The novelty of the evening, the Symphonic poem from the pen of the already highly-esteemed and gifted English composer, Mr. A. C. Mackenzie, is a tone-picture which must be ranked equal to the best contributions to orchestral literature in modern days. That which distinguishes Mackenzie most favourably from

many others amongst his contemporaries in a similar field is the freshness and originality of his invention, the characteristic beauty of his *motivi*, and their bold yet thoroughly musicianlike elaboration. His instrumentation betrays the hand of a well-trained and highly cultured musician; it presents an interesting study in itself, and contains instrumental combinations of peculiar beauty and distinct originality."

#### "PARSIFAL" AT THE ALBERT HALL.

THE first performance in this country of the music of Wagner's "Parsifal"—his last, and as we may take it, considering the unimpaired vigour of his intellect at the time of its elaboration, also his most mature stage-work—is an event of sufficient importance in itself to call for a few prefatory remarks, in a journal specially devoted to the best interests of the art, concerning the artistic propriety of such an undertaking. When Richard Wagner, at the time of the first production, in 1882, of what proved to be in more than one melancholy sense his "Schwanen-Gesang," expressed a desire that "Parsifal" should henceforth be reserved exclusively for the Bayreuth theatre, even as the Bayreuth theatre had been set apart from all others for the better carrying out of his artistic aims; the master doubtless had excellent reasons for thus assigning an exceptional position to this the final effort of his genius. "Parsifal" is indeed a work apart, unlike any other existing music-drama, those of the poet-composer himself not excepted; one that will not lend itself, by any standard of artistic propriety, to be included in the *répertoire* of an ordinary operatic establishment. It is a drama with a distinctly religious tendency, a "sacred festival play," abounding with symbolical meaning and mystic allusions. It embodies moreover—as pointed out by us in our review of the book of "Parsifal" at the time of its publication—a psychological problem akin to that underlying Goethe's "Faust," inasmuch as, however widely different the individuality and aspirations of their respective heroes, the fundamental aim of both works is to depict the struggle of a superior mind (representative man, in fact) in his progress towards purification and eventual fitness for a higher sphere of existence. This process of refinement, however, is essentially an inner one, and if it is to be represented at all in drama, craves for the aid of that most profoundly suggestive of all arts, music. Goethe very wisely, or perhaps of necessity, does not attempt to lay bare the psychic influences which have transformed his hero into the already purified being we find him at the opening of the second part of "Faust." The great German poet, moreover, only partially solves the problem involved in his "world-drama" by having recourse to the religious mysticism pervading the closing scenes of his work. And here, again, the added music of Robert Schumann, more especially to these closing scenes, has rendered most valuable assistance to the elucidation of the poet's intentions. The author of "Parsifal," on the other hand, combining in himself the qualities of poet and musician, has most appropriately transferred the delineation of the psychological changes in the character of his hero, "the pure-minded youth, by sympathy enlightened" (as well as much of the individualisation of the other personages in his drama) into the orchestra, while the final solution of his drama was already provided for by the atmosphere of christianity which pervades the legend upon which it is founded. So far, then, the music of "Parsifal," or at any rate the greater part thereof, should speak for itself even apart from the dramatic action intended to accompany it, and of other stage accessories. Music, moreover, of so subtle and complex a description as that of the later scores of Wagner requires in itself a minute and separate study before the drama whereto it is wedded can be fully appreciated. Nevertheless it will not for a moment be questioned that even a "sacred" music drama, and above all one having Wagner for its author, cannot be converted into an *oratorio* without grievous injustice to the work itself unless the fact be constantly present to the mind of the listener. In the music of "Parsifal," one brief interval excepted, the "local colouring" is a sombre one from beginning to end; a sustained effort only genius of a high order could be capable of

But while this gloom visits the ear musically, the eye absolutely requires the relief of the action on the stage and of its scenic surroundings in order to raise the imaginative faculties of the spectator into the sphere of solemnity and mystic awe intended by the poet-composer, and successfully realised at the Bayreuth performances. As far, then, as a just appreciation of Wagner's maturest stage-work is concerned, the audience which fairly filled the Albert Hall on the occasion of the first performance in England of "Parsifal" as an Oratorio, were very nearly approaching the position of a blind listener, with perception "at one entrance quite shut out." Keeping this fact in mind, and regarding the performance in question as having afforded an excellent opportunity for musical amateurs to become acquainted with the intricate musical details of a drama the full significance of which can only be measured by careful study and repeated hearing, no reasonable objection can be urged against it from an artistic point of view. The works of the world's great masters belong to the world, and "Parsifal" cannot claim an exceptional position, in this sense, for itself. If, in deference to the master's wishes, its stage performance is to be confined for the present to the little Bavarian town whence it emanated, the reservation will, to our thinking, prove advantageous to the ultimate appreciation of the full significance of the work itself, and the reasonableness of Wagner's restrictions will in that case be fully vindicated. Meanwhile the great majority of the general musical public, being unable to join the annual pilgrimage to the "Mecca of Music," as Bayreuth has been called, will eagerly seize upon every opportunity to become acquainted with at least the music appertaining to the last production of the most remarkable art-reformatory genius of modern days; or with as much of it as may be vouchsafed to them in the Concert-room.

That the latter assertion is in no way exaggerated has been abundantly proved by the vast assembly which attended the two performances of "Parsifal," as an Oratorio, given by the Royal Albert Hall Choral Society on the evening of the 10th and the afternoon of the 15th ult. At the sight of an audience so numerous, and we may add so enthusiastic, even those least in sympathy with the undertaking must have felt that the Conductor of the Society was only reaping his just reward for the untiring zeal and energy by which alone this performance had become possible. Mr. Barnby, after having made a careful study of the work in its stage performances at the Bayreuth Theatre, and thus imbibed, as it were, the spirit of its composer, has since been most indefatigable in his efforts to render the first performance of the "Parsifal" music in England a worthy one. In this he has been entirely successful, and he has the satisfaction of knowing that his name will henceforth be linked with one of the most remarkable events in the musical life of the metropolis. The repeated and detailed allusions made in these columns to the subject of the drama in question will, without any reiteration on our part, doubtless render the reference to the leading agents therein perfectly intelligible to our readers. Some considerable curtailments had necessarily been made in the score, partly in order to satisfy the stipulations made by the heirs of the composer (alluded to in our Foreign Notes some time back) and partly for the purpose of reducing it to the average limit of a Concert performance. Among those portions of the work which, as a matter of course, were here produced in their entirety, must be instanced the final scene of the first act, with its solemn celebration of the ritual of the Holy Grail by the assembled knight guardians, and the similarly grand and impressive closing scenes of the entire work. In both these junctures of the drama the choral music forms an all-important feature, and, thanks to the admirable training bestowed upon it by the Conductor, the choristers proved themselves fully equal to their arduous task, the sonority of the male being admirably blended with the suavity of the female (boys in the original score) voices, the two combined producing an almost overpowering effect, more especially in the scene of the Feast of the Holy Grail of the first act. The rendering of these portions of the entire work was in itself an achievement of which any Conductor might well be proud. The bright and graceful choral writing assigned to the Flower Maidens in Klingsor's enchanted

garden was less satisfactorily realised, though it had gained somewhat in airiness and *abandon* at the second performance. The difficulties of this number—consisting of a double chorus and six solo voices, each, as it were, independent of the other—are, however, very great, as was demonstrated by the innumerable rehearsals required previous to its perfect realisation at the Bayreuth performances. The intricate and elaborate details of orchestration, which form so important an item in the later scores of Wagner, received an interpretation which, taking the two performances together, it would be difficult to match anywhere outside of Bayreuth. Here, again, Mr. Barnby has shown how thoroughly he has identified himself with the traditional spirit associated with the Bayreuth performances, and how well he knew how to communicate this spirit to the instrumentalists under his command. It remains to say a few words of unqualified praise respecting the able manner in which the German artists engaged for these performances—viz., Fräulein Malten (*Kundry*), Herren Gudehus (*Parsifal*), Scaria (*Gurnemanz*), and Schuegraf (*Amfortas*)—acquitted themselves of their trying and somewhat thankless share in the proceedings. Separated from the dramatic action, which alone can impart due force and meaning to it, the dialogue in "Parsifal" not unfrequently produces an effect of laboured tediousness even upon the reverently disposed listener, certain notable instances, of course, excepted; such as the great scene between the hero of the drama and *Kundry* towards the close of the second act. In the latter, Fräulein Malten fully rose to the height of a dramatic situation presenting peculiar difficulties to the interpreter; her performance throughout the work having been marked by a rare dramatic fire and declamatory power. Those who heard this gifted artist here for the first time must have been greatly struck by her magnificent and perfectly trained soprano voice, which commanded the vast building in its every part without ever appearing at all unduly strained. Frequent and enthusiastic applause were the just reward of her altogether exceptionally fine realisation of the weird and mysterious character of the *Gralsbotin*. Equally meritorious was the rendering on the part of Herren Gudehus and Scaria of their respective important parts, the two artists as well as their lady companion having, it is scarcely necessary to remind our readers, been associated with the German stage-representations of the work. Herr Schuegraf who, on the other hand, could not boast of a similar advantage, appeared to be somewhat under the influence of nervousness, but his delivery of the music assigned to the stricken guardian King of the Grail, was nevertheless impressive, being marked throughout by artistic feeling and earnestness. Upon the close of the second performance, Mr. Barnby was the recipient of a perfect ovation on the part of an audience, whose reverent attitude on both occasions was not the least remarkable feature thereof, and whose tribute of gratitude to the successful organiser of a worthy interpretation of the music of Wagner's last music-drama derived additional zest from the fact that the opportunity of hearing the work in England will probably not recur for some considerable time to come. According to an arrangement lately made, the composer's widow has re-acquired the right of performance of the music of "Parsifal" from the publishers, Messrs. Schott and Co., and that work will henceforth again be entirely appropriated for the Bayreuth theatre. This decision, which in the best interests of the drama itself we are unable to deplore, has been delayed just long enough to afford an opportunity for English admirers of the poet-composer to become acquainted with at least the greater part of its musical details; whilst those amongst them, whose circumstances may permit it, will doubtless undertake the journey to Bayreuth the better prepared to appreciate, in its entirety, a work which will require the maturing influence of the lapse of a generation or two before its full artistic significance can be rightly gauged.

#### CRYSTAL PALACE.

THE Saturday Concert of the 1st ult. opened with a very fine performance of Berlioz's Overture "Le Corsaire." This interesting and effective work had not been heard at the Crystal Palace for nearly twenty-two years. It was

followed by Chopin's Concerto in E minor, brilliantly played by Mdlle. Clotilde Kleeberg, of whose performance of Beethoven's Concerto in E flat we spoke last month. The only actual novelty of the concert was an orchestral interlude, entitled "Salve Polonia," from Liszt's new oratorio "Stanislaus." The whole work is not yet published, and we are, therefore, unable to say in what connection the interlude is introduced. From its title, and from the fact that the principal subjects on which it is constructed are Polish national airs, the piece has apparently a patriotic character. The form which Liszt has adopted is that which is familiar to us in his Rhapsodies; that is to say, it consists of a number of very free variations or metamorphoses of the principal themes, with subsidiary connecting matter, often of a very vague character. The musical value of the "Salve Polonia" is not great; it relies chiefly for its effect on brilliant and frequently noisy orchestration. It was admirably played by Mr. Manns's orchestra, but its reception was not very enthusiastic. Beethoven's Symphony in C minor completed the orchestral portion of this concert. The vocalist was Madame Minnie Hauk, who made her first appearance at Sydenham, choosing for her solos "Elsa's Dream" from "Lohengrin," the "Styrienne" from "Mignon," and the "Habanera" from "Carmen."

Herr Barth's splendid playing of Brahms's second concerto for piano (Op. 83, in B flat) was the most noteworthy feature of the concert on the 8th. Since the first production of this important work at the Crystal Palace, rather more than two years ago, it has been occasionally heard in London, and amateurs are in a better position to estimate its merits and defects. The latter lie on the surface and may be summarised as over-development and diffuseness, especially in the first and third movements, and an occasional want of melodic charm. But against these are to be placed the breadth of conception of the first *allegro*, the musicianly treatment of the subjects throughout, the contrapuntal skill displayed, and the beauty and grace of the *finale*, one of Brahms's happiest conceptions. On the whole, it may be fairly said that the excellencies of the work outweigh its faults, and, while surpassed by some few of its author's other compositions, it will rank as among his noteworthy efforts. The pianoforte part is enormously difficult, needlessly so, we cannot but think, in proportion to the effect produced; but it was played by Herr Barth with such mastery, both as regards execution and conception, as distinctly to enhance his position as a player of the first rank. Two small orchestral pieces, both by French composers—a minuet from Massenet's opera, "Manon," and a "Sérénade Hongroise," by Janczières—were given for the first time at this concert. The former is very quaint and graceful, and the latter lively and brilliant; but neither is of sufficient importance to require detailed notice. Of music so well known as Bennett's overture to "The Naiads" and Mendelssohn's "Scotch" symphony, the mere record of an excellent performance will suffice. Madame Trebelli was the vocalist at this concert.

The fifth concert of the series, on the 15th ult., commenced with Gluck's overture to "Iphigénie en Aulide," with Wagner's close. It will be remembered by those who know the opera that the overture leads without a break immediately into the first scene. A close for concert purposes was written by Mozart and was formerly invariably used. Wagner, feeling that this ending destroyed the poetic unity of the work, wrote another, in which he returns to the opening theme, as Gluck himself does in the first scene of the opera. That the change is for the better will hardly admit of dispute, and we believe that Wagner's coda is all but universally adopted now when the overture is performed. The symphony at this Concert was the "Eroica." M. Lasserre, one of our most eminent violoncellists, made his first appearance at the Crystal Palace with an interesting and melodious concerto by Eckert, formerly conductor of the Grand Opera at Berlin, and a pupil and friend of Mendelssohn. M. Lasserre subsequently played two solos—a Nocturne by Chopin and a piece of his own composition entitled "Fileuse." Miss Griswold contributed the vocal music, and the concert concluded with a brilliant performance of the overture to "Guillaume Tell."

The concert of the 22nd was devoted to Mr. A. C. Mackenzie's oratorio "The Rose of Sharon." The work itself has been fully discussed in this paper last month, on the occasion of its first production. A further notice appears in another column of the present issue; a few remarks upon the performance are therefore all that will be required now. The soloists were mostly the same as at the recent performance by the Sacred Harmonic Society; the most important change being the substitution of Mrs. Hutchinson for Miss Emma Nevada in the soprano part. The music of the *Sulamite* was very effectively rendered; while Miss Hilda Wilson, Mr. Lloyd and Mr. Santley completed a cast which left nothing to desire. The orchestra, from want of familiarity with the music, made more slips than are usual at a Saturday concert; and the chorus, which was that of the Sacred Harmonic Society, though showing an improvement on their previous performance of the work in St. James's Hall, left much to desire in precision of attack. As showing the interest which the oratorio has excited, it is worth mentioning that the Norwich Festival Choir offered to come to town expressly to take part in the performance. Unfortunately, this offer could not be accepted, as there was not sufficient room on the orchestra. The work was considerably cut, to bring it within the necessary length for a Saturday concert, and it gained thereby in effect. It attracted one of the largest audiences that have ever been seen at Sydenham, and excited as much enthusiasm as on previous occasions, Mr. Mackenzie, who conducted the performance, receiving a genuine ovation at the close. There can be no doubt that "The Rose of Sharon" has established its position as the finest oratorio produced during the present generation.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

TAKING into consideration the absorbing interest of certain other musical performances during the past month, no blame can accrue to Mr. Arthur Chappell for not bringing forward any novelties of importance at his Concerts, for the same might have failed to receive due attention. His programmes having in the main consisted of familiar works, our remarks upon them need not extend to great length. What, for instance, could be said about the first of the Saturday Concerts, on the 1st ult., when the scheme consisted of Mozart's Quintet in E flat, Beethoven's Trio in E flat, Op. 70, No. 2; Locatelli's Violoncello Sonata in D, and Bach's Italian Concerto? To use a favourite formula in the analytical notes, these works "speak for themselves." It may be mentioned, however, that Mr. Santley sang Gounod's "Le Juif errant" and Raff's "Near thee," two selections not worn threadbare by frequent repetition. The sound classical style of Herr Barth was well suited to the Bach Concerto. The programme of the following Monday may be dismissed with equal brevity, the principal items being Mozart's Quartet in E flat, No. 4 of the Haydn set; Beethoven's Sonata in D, Op. 10, No. 3; Corelli's Violin Sonata in D, and Spohr's Piano Trio in E minor, Op. 119. Herr Barth was again the pianist, and Miss Carlotta Elliot the vocalist. There was a great crowd on Saturday, the 8th, the principal attraction for the public being Beethoven's Septet, which was performed by Messrs. Straus, Hollander, Lazarus, Mann, Wotton, Reynolds, and Piatti. A very welcome addition to the number of acceptable pianists at these Concerts was made in Mdlle. Clotilde Kleeberg. The audience quickly recognised the merit of her playing, both in Beethoven's Trio in B flat, Op. 11, for piano, clarinet, and violoncello, and in her solo pieces, Chopin's Etude in C minor, Op. 10, and the Ballade in A flat. Not only does Mdlle. Kleeberg play with remarkable clearness and accuracy, but she possesses a charming and sympathetic touch and sufficient physical power for the interpretation of the greatest works written for the instrument. Some violin pieces by Veracini, played by Herr Straus, and songs by Mr. Santley completed the programme. Again, on Monday the 10th, there was little or nothing on which to comment. Spohr's Quartet in E minor, Op. 45, which opened the Concert, displays the best qualities of Madame Néruda as a leader, as do all works by this composer. Mdlle. Kleeberg made her first appearance before a Monday audience, her solos being Bach's Prelude and

Fugue in F sharp, and an Allemande, Courante, and Gigue in G minor, by Handel. Madame Néruda played an Adagio by Nardini, and Paganini's brilliant Moto perpetuo, and the programme ended with Beethoven's Piano and Violoncello Sonata in F, Op. 5, No. 1. Mr. Thorndike was the vocalist.

Rather more interest attached to the programmes of the 15th and 17th. On the first-named occasion Mozart's Duet in G, for violin and viola, was performed for the first time. This is one of two works composed during the master's visit to Salzburg, in 1783. They are living witnesses to Mozart's amiability of character, as the following extract from Otto Jahn sufficiently proves:—"Michael Haydn had been ordered by the archbishop to compose some duets for violin and tenor, perhaps for his special use, but, owing to a violent illness, he was unable to finish them at the time appointed; the archbishop thereupon threatened to deprive him of his salary. When Mozart heard of the difficulty he at once undertook the work, and, visiting Haydn daily, wrote by his bedside to such good purpose that the duets were soon completed and handed over to the archbishop in Haydn's name." The duet in G consists of three movements, not remarkable in any way, though, as Jahn observes, "a multitude of delicate touches betray the master's hand." Schumann's very characteristic Sonata in F sharp minor, Op. 11, was played by Mr. Charles Hallé, and Beethoven's Quartet in F, Op. 18, No. 1, and his Sonata in A, for piano and violin, Op. 12, No. 2, completed the instrumental programme. Miss Alice Barbi contributed the vocal music. Another work of Mozart was performed for the first time on the following Monday, namely, the Trio in B flat, No. 5, the middle movement of which pleased greatly. A magnificent performance of Beethoven's Quartet in F, Op. 59, No. 1, was given under the leadership of Madame Néruda. Miss Zimmermann might have easily made a more interesting pianoforte selection than Liszt's arrangements of Bach's organ Fantasia and Fugue in G minor. Granting the cleverness of this and similar transcriptions by the same hand, they are not legitimate pianoforte music. A very pleasing feature of the programme was the duet singing of Miss Louise Phillips and Madame Isabel Fassett; Schumann's three duets, Op. 43, and a fanciful trifle entitled "Morgenroth," by Tchaikowsky, could scarcely have been rendered with more charm. Two masterpieces of the first order were performed on Saturday, the 22nd, namely, Mendelssohn's Quintet in B flat, Op. 87, and Schumann's Piano Quartet in E flat, Op. 47. The former headed the programme of the first Monday Popular Concert in 1859, and the latter was not heard until six years later, owing to the silly prejudice against Schumann's music which has now happily passed away. Mdlle. Kleberg rendered Schubert's somewhat hackneyed Impromptu in B flat, and Signor Piatti displayed his unrivalled tone in a Largo of Boccherini and his own Siciliana in A minor. Mr. Maas contributed airs by Handel and Mozart.

It is quite possible that the programme of last Monday was intended as an experiment. Haydn was represented by his Quartet in G, Op. 17, No. 5, and his Trio in E flat, No. 5; Mozart, by an Adagio in E, for violin; and Mendelssohn by his Pianoforte Fantasia in F sharp minor, Op. 28. The public showed their appreciation of this selection by severely staying away, and Mr. Arthur Chappell is not likely to offer many more schemes of a similarly unexciting nature. The pianist was a new comer, Mdlle. Marie Fromm, of whose antecedents nothing appeared to be known. She played neatly and correctly, without evincing any remarkable ability. Madame Néruda rendered the Mozart excerpt exquisitely, but the piece suffered by the substitution of the pianoforte for the original orchestral accompaniment. Mention should be made of an extremely well written and effective song, "To the Queen of my heart," by Ernest Ford, sung by Mr. J. Robertson, a vocalist with a light but pleasing tenor voice.

#### RICHTER CONCERTS.

THE orchestral Concerts associated with the name and the transcendent abilities of Herr Hans Richter are apparently becoming more popular every year. Nor is the reason for this very far to seek. The eminent Viennese

Conductor, who gained a European reputation by his masterly direction of the famous "orchestra of virtuosi" assembled at the now historical first performance of the "Nibelungen" Tetralogy at Bayreuth, has ever since been looked upon as the interpreter *par excellence* of the music of Richard Wagner. Hence the admirers of all shades and degrees in this country of the late reformer's works expect, as a matter of course, that the Concerts bearing Herr Richter's name shall afford the otherwise rare opportunity of hearing excerpts from the scores of the departed master. And that the number of Wagner admirers is a large and increasing one was again sufficiently demonstrated by the crowded aspect presented by St. James's Hall on the three occasions to which we shall presently refer more in detail. It is clear that what may be called the "popularity" of the poet-composer in this country has been steadily gaining both in breadth and in depth since the master has disappeared from the field of an art controversy whereof he was the centre; and at this phenomenon in English musical life Herr Richter must be the first to rejoice. On the other hand, it must be a source of no little embarrassment to him, at times, to know how to frame the programmes of his annually recurring series of Concerts so as to satisfy the cravings of the great majority of his supporters for Wagnerian strains. The genial Conductor's position, in this respect, may not inaptly be compared to the dilemma brought down upon himself by Goethe's "Zauberlehrling":—

Die Geister die ich rief  
Werd' ich nun nicht los!

The spirits that he cited he cannot now control. The extracts from Wagner's scores which properly lend themselves for Concert performance may almost be counted on the fingers; hence, their continual recurrence in the programmes of these Concerts. Yet there is an abundant store of orchestral works, equally interesting and instructive to the art-student, at his disposal which might with advantage be varied with the masterpieces of Beethoven and Wagner by the splendid forces under his command. Perhaps Herr Richter will see his way out of his peculiar difficulty by adding an *historical* element to his admirable Concerts in the future. He has already given us in succession the nine symphonies of Beethoven. Why not follow this up by an historical survey of the development of the Symphony, as such, or of the Overture, leading up to Wagner's orchestral "Preludes," &c. The sphere of truly artistic influence in this direction is practically unlimited, and such a scheme would, we are persuaded, likewise meet with the approval of the specific Wagner admirers who form, at present, the chief supporters of the Richter Concerts, since it does not by any means exclude that element of modern progress in the art so ably advocated by their Conductor.

The present short autumnal series comprised three Concerts only, given at St. James's Hall, on October 28 and the 4th and 11th ult. respectively. There was, as already indicated, an exceptionally large attendance on each occasion; Herr Richter, upon making his first appearance on the platform, being greeted by a perfect storm of applause, indicative of the high esteem in which his excellent qualities, both as a musician and private personality, are held in this country. The first part of the opening Concert of the series consisted entirely of works by Wagner, including the Overture to "Tannhäuser," a combination of orchestral portions from "Der Ring des Nibelungen," the prelude to the third act of "Die Meistersinger," and the "Trauer-Marsch," from "Götterdämmerung." Of these, only the second in enumeration was a *quasi*-novelty, being a combination of scenes from the two last dramas of the Tetralogy, "Siegfried" and "Götterdämmerung," illustrative of *Siegfried's* meeting with *Brünnhilde*, after successfully penetrating through the circle of fire surrounding her rocky abode, and his subsequent leave-taking of the Valkyrie in search of fresh adventures. This orchestral arrangement, which has its precedents in similar extracts made by Wagner himself for the purpose of production in the Concert-room, had been skilfully made by Herr Richter according to indications communicated to him by the late composer. It was received with much applause. Schubert's Ninth Symphony, in C (or, according to Sir George Grove's surmises, his tenth), formed a glorious conclusion to a highly

satisfactory evening. At the second Concert the name of Wagner was again conspicuous with the bright and richly-coloured Overture to "Die Meistersinger," the sombre complexed yet feverishly agitated introduction and closing scene to "Tristan und Isolde," and the boisterous and marvellously characteristic "Ritt der Walküren," from the second part of the Tetralogy. Liszt's "Hungarian Rhapsody," No. 4, produced a somewhat tame effect in these surroundings, but its vivacious character and varied rhythms pleased the audience, who applauded its performance to the echo. This fourth "Hungarian Rhapsody," as the excellent analytical programme tells us, is an orchestral paraphrase of Liszt's Rhapsody, No. 2 (in C sharp and F sharp), originally written for pianoforte solo, and was performed here for the first time. A highly satisfactory interpretation of Brahms's third Symphony (in F) concluded the second Concert. The final evening of the season opened with a very spirited and conscientious performance of the Overture to Weber's "Euryanthe," the most remarkable, perhaps, in the great *trios* of Weber's overtures, from which a new departure in the development of the operatic prelude is to be dated. There was much applause, and a demand for a repetition, which the Conductor very judiciously declined. The remainder of the first part was most agreeably filled by Mr. Edward Lloyd's excellent rendering of the "Probelieder," from "Die Meistersinger," and the familiar excerpt from "Der Ring des Nibelungen," called "Wotan's Abschied und Feuerzauber," in which Mr. F. King declaimed, though not very intelligibly, the music in which the irate parent, *Wotan*, consigns the brave *Valkyrie* to her scarcely merited doom. The third and last Concert of the present short series concluded with the customary and appropriate performance of Beethoven's sublime masterpiece, the Ninth Symphony, the purely orchestral movements of which were rendered to absolute perfection by the splendid body of instrumentalists inspired by that most sensitive and communicative of all *bâtons* wielded by Herr Richter. The choral portions of the finale, however, suffered grievously from indistinctness of phrasing, which, we are quite aware, is almost impossible to attain in a work presenting such difficulties to vocalists, but which, nevertheless, should not be passed by unheeded in a performance aspiring to, and, in other respects, fully realising, a high standard of excellence. The solo vocalists on this occasion were Miss Amy Sherwin, Madame Isabel Fassett, Messrs. E. Lloyd and Frederic King. At the conclusion of the Concert, Herr Richter was the recipient of sufficiently demonstrative tokens of the appreciation in which the services he is rendering to true art are held in this country, to assure him of a most hearty welcome when next he assumes his accustomed post in front of his splendid orchestra at St. James's Hall.

#### SACRED HARMONIC SOCIETY.

THE inaugural Concert of the season, on the 7th ult., was one of the highest interest, not only to the lovers of sacred art, but to the well-wishers of the Society; for by presenting the London public, for the first time, with Mr. A. C. Mackenzie's exceptionally successful Oratorio, "The Rose of Sharon," the keen desire to hear a work which created so profound an impression at Norwich was gratified, and honour was done to a composer who has achieved a world-wide fame, by an Institution of all others most appropriately fitted for the undertaking. After the exhaustive review of the Oratorio which appeared in the last number of THE MUSICAL TIMES, our readers will scarcely here expect anything like an analysis of the work; but the impression produced by listening to a composition of such magnitude dissociated from Festival surroundings deserves a record, as evidencing that in a first notice great effects have not been unduly eulogised, or small defects charitably passed over. Let us, then, at once say that, in spite of the many shortcomings in its rendering, to which we will afterwards allude, our opinion upon the work is in every respect materially strengthened by a second hearing, not only on its merits as a pure artistic creation, but as a successful model of a sacred composition which aims at engraving some of the new modes of thought upon those which have been sanctioned by ages. For it must be

remembered that, as a Dramatic Oratorio is not a Drama, instead of creating a desire to hear it with the accessories of dress and action, the work should so vividly present the scenes by the aid of music which shall intensify the text, as to ideally realise the several phases of the narrative to the hearers. This merit we claim for "The Rose of Sharon." The approach of Solomon's cavalcade, with its effect upon the villagers, the striking group of choruses in connection with the procession of the Ark, the chorus of the maidens of Jerusalem, with "timbrels and dances," the bold soldiers' chorus, and the tender and loving music of the last Part, in the vineyards of Sulam, for example, are in themselves powerful mental pictures, and we contend would be vulgarised by a visible embodiment of the scenes and events which they depict. That the efforts of the composer have been materially aided by the excellent libretto from the sympathetic hand of Mr. Joseph Bennett cannot be doubted; but it is not every artist who has the "courage of his convictions" sufficiently to work unflinchingly on his theory, even when the materials are provided for him; and we congratulate Mr. Mackenzie, therefore, upon his unqualified success in a work which follows only the traditions of the past when they can be made to strengthen the framework of the future. It would be repeating our former criticism upon the Oratorio were we to dwell upon the unconventional nature, as well as the abstract beauty, of Mr. Mackenzie's music; but we may say that the masterly manner in which he has used the *leitmotiv* throughout the work, the exquisite variety of colouring in the instrumentation, the bold contrapuntal effects in the part-writing, where such effects are needed to emphasise the text, and the poetical feeling—more powerful than words—of the two purely orchestral movements, "Spring morning on Lebanon," and "Sleep," appealed to us with additional eloquence by increased familiarity, and produced a marked impression upon the vast audience assembled. The principal singers were Miss Nevada, Miss Hilda Wilson, Mr. E. Lloyd, Mr. H. E. Thorndike, and Mr. Santley, with one exception the same as those engaged in the rendering of the work on its production at Norwich. Unfortunately Miss Nevada was suffering from indisposition, and although she exerted herself to the utmost, could scarcely do full justice to the music assigned to her; but Miss Hilda Wilson was excellent throughout, and created such an effect in her solo, "Lo! the King," as to elicit a spontaneous burst of applause as warm as it was well deserved. The serious defects in the performance, to which we have already referred, rested with the choir, the members of which although obviously interested in their work, were compelled to disregard delicacy, vigour, and decision of attack, in the endeavour to secure accuracy. That this latter important quality was not always attained was certainly no fault of the singers, for it soon became evident that sufficient rehearsal had not been possible; and one catastrophe (only averted by the readiness of the composer, who conducted) was by no means the only instance of an unsteadiness which occasionally imperilled the success of the work. Mr. Mackenzie has shown much judgment by omitting the contralto and bass airs at the commencement of the fourth part, and also the Epilogue. It becomes a question, however, whether the part of the *Elder* could not also be spared, his music being certainly not essential to the effect of the scene in which he is engaged. That the interest of the hearers gradually increased as the work progressed and the varied dramatic events unfolded themselves, was sufficiently obvious, not only by the frequent bursts of well-timed applause, but by the earnest manner in which every note was followed in the book by the majority of the audience. It need scarcely be said that the intelligent conductorship of the composer made itself felt both by executants and listeners; and that the unanimous call for Mr. Mackenzie at the end of the second part, and the overwhelming plaudits showered on him at the close of the performance, by the orchestra and audience, was alike a genuine expression of this feeling and a decisive proof that they had assisted at one of the greatest successes of modern times.

For some reason difficult to explain, Mendelssohn's "St. Paul" had not been heard for a considerable time in our principal Concert-rooms previous to its performance on the 21st ult.

Though perhaps not so universally popular as "Elijah," Mendelssohn's first oratorio is regarded with the utmost admiration by all genuine lovers of music, proof of this being afforded by the large audience that assembled on this occasion. It is unpleasant to be compelled to declare that the performance left much to desire in the one respect where excellence should have been a matter of course—namely, in the rendering of the choruses. If the choir had been a scratch body, brought together for some special purpose, the feeble attack, general unsteadiness, and complete absence of refinement and all the higher qualities of choral singing might be understood and forgiven; but with a trained body accustomed to work together such faults are unaccountable, and the more so as in former seasons the Sacred Harmonic Choir has given admirable performances of various works. The falling off this season must not be permitted to continue, or the results to the Society will inevitably be disastrous. Public confidence once forfeited is not easy to regain, as the history of the parent Society too well proves. Mr. Cummings is an able chorusmaster and Mr. Charles Hallé an admirable conductor; but the system of having one conductor for rehearsals and another for performances is hazardous at the best. It is not our duty to suggest what should be done, and, having stated disagreeable facts, we look with confidence for an improvement on the next occasion. The soloists in "St. Paul" left nothing whatever to desire. Mr. Santley was in splendid voice, and has never rendered the music allotted to the Apostle with greater impressiveness. Equal praise may be accorded to Mr. Lloyd; while Miss Clara Samuell and Miss M. Hancock, in the less important soprano and contralto music, were thoroughly satisfactory.

#### BOROUGH OF HACKNEY CHORAL ASSOCIATION.

No more healthy sign of the progress of musical taste could be desired than the prosperity of our larger choral societies in the suburbs of London. Among the best of these is the Hackney Choral Association, of which Mr. E. Prout is the Conductor, and which gave its first Concert for the season at the Shoreditch Town Hall on the 3rd ult. Not only was the room crowded, but the Choir overflowed into the balconies, and, as the performance proved, the increase in numbers has resulted in a corresponding improvement in power and quality. The first part of the Concert consisted of Mendelssohn's "Athalia," which was given without the aid of a reciter. As to the expediency of this plan there is likely to be some difference of opinion. The recitation may be regarded as a tiresome interruption of the music, but some of the latter is so essentially dramatic that without the necessary explanation its effect is weakened. This remark applies more particularly to the second part of the work, when the plot begins to thicken. A compromise might be effected by giving some argumentary matter in the programme, but we scarcely think the precedent set by this Society is likely to be generally followed. The second part of the Concert consisted of a selection from the works of Handel, including some numbers of the little known Oratorios "Hercules" and "The Triumph of Time and Truth." The former work was revived a few years ago by Mr. Henry Leslie, but the latter has not been heard, so far as we are aware, for many years. From it were selected the expressive air "Guardian Angels, Oh protect me," and the tuneful air and chorus "Dryads, Sylvens, with fair Flora." The "Hercules" excerpts were two choruses, the splendid "Jealousy, infernal pest," and the lighter, though thoroughly Handelian, "Love and Hymen." As already indicated, the choral singing throughout the evening was of a high order of excellence, and Miss Marianne Fenna, Madame de Fonblanque, and Miss Damian were admirable as the soloists. At the next Concert, on the 2nd inst., Dvorák's splendid "Stabat Mater" will be performed.

#### GUILDHALL SCHOOL OF MUSIC.

ANOTHER important feature has been added to this already vast and elaborate Musical Institution in the formation of a juvenile stringed orchestra, and this new body took part in a highly interesting Concert at the Mansion

House, on the 1st ult. The students' orchestra, as it is termed, consisted of fifty-two executants, of whom twenty-four were young ladies, and their playing reflected the utmost credit on Mr. Weist Hill, who, as Principal of the school, has proved himself to be the right man in the right place. The chief items in the programme were a Russian Suite, Op. 81, by R. Wuerst, and a Suite in E, Op. 22, by Dvorák. The former is clever and pleasing rather than original, but the latter has a full measure of its composer's peculiar freshness and individuality. Several very promising pupils appeared as soloists, those deserving especial mention being Miss Edith Umpelby (soprano), Miss Alice Heale (contralto), and Miss Cora Cardigan (flautist). At the conclusion of the Concert the prize-winners of the year were presented with their various awards by the Lady Mayoress, among the successful competitors being Miss Frances Allitson, for the composition of an overture in classic form; Mr. R. O Morgan, for a sonata for piano and violin, and Miss Florence Marse, Miss Lily von Kornatzki, Miss Kate Eadie, and Mr. W. J. Barton, for the best performances of certain pianoforte works by Beethoven.

#### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

IN contributing this the first article appearing in these columns anent music and musical events in Liverpool, we have pleasure in recording the fact that this city has within recent years made a distinct advance in the direction of higher musical culture, and with the agencies and competition now at work we may confidently anticipate a gradually increasing interest corresponding more approximately to that of other large towns, such as Birmingham, Leeds, &c., where the divine art is so admirably fostered by the means of triennial festivals and other potent agencies.

Liverpool is, however, fortunate in the possession of two Societies which can admit few peers in the North of England, and whilst bearing somewhat similar and almost conflicting titles, their organisations and bases of operations are entirely distinct, each treading consistently in the path originally laid down. The Philharmonic Society, having been established some thirty or forty years ago, can claim an extensive experience, enhanced by varied management and general direction. The series of twelve Subscription Concerts, which are given by this Society each season, comprise items in all the departments of musical art, and whilst the recent acquisition of Mr. Hallé's band has given an increased prominence to the purely orchestral features, the programmes continue full of interest and variety.

The Philharmonic Choral Society is, on the other hand, of but recent origin, and whilst its establishment was the outcome of a difference with the parent Society, this severance is now hailed by the musical public of Liverpool as a distinct advantage, in that it has brought about the formation of a healthy, vigorous, and powerful Society, specially promoted for the performance of important choral works on a large scale, under the conductorship of that accomplished musician, Mr. Alberto Randegger, who has already won for himself the respect and esteem of numerous Liverpool friends. This was evidenced in a practical manner during his last visit to the city, when the occasion of his recent auspicious marriage was taken advantage of by the members of his Society to present him with a handsome silver fruit service, in commemoration of the happy event.

With a success almost phenomenal in its intensity, the Philharmonic Choral Society presented to the public during last season four oratorios, each remarkable for its own distinctive features. The "Elijah," "Messiah," "Redemption," and "Israel in Egypt" followed in consecutive order, and the rendering of the "Elijah," as the initial performance, and Gounod's "Redemption," as one demanding special delicacy and finish, will long be remembered for their excellence by those fortunate enough to be present. These successes were so marked that the Society was specially engaged to repeat the performances of "Elijah" and "Israel in Egypt" at the Eisteddfod Festival, held at the large pavilion (erected for the purpose), in September last.

The present season of the Society was opened in St. George's Hall, on the 7th ult., with a brilliant performance



of Mr. Randegger's Cantata "Fridolin," and Mendelssohn's "Walpurgis Night." The fact of the Conductor's own work forming the important item of the evening lent an additional interest to the occasion, and all concerned did their utmost to make the rendering of Mr. Randegger's dramatic work as perfect as possible. The performance, under his direction, was one of finished excellence, the choral portions of the work being especially prominent for their general brilliancy, *verve*, and tone, and the effect in some of the more striking situations, when the combined force of band, chorus, and organ were brought into play, was exceedingly impressive. The principals also, comprising Miss Annie Marriott, Mr. Henry Guy, Mr. Frederic King, and Signor Franco Novara, greatly added to the artistic rendering of the work, it being reserved for the last mentioned artist to create such an impression by his remarkable power, range, and tone, that his early re-appearance here will be looked forward to with considerable favour and interest. His operatic training served him in good stead in the dramatic part which he had to sustain. At the conclusion of "Fridolin" the talented composer was recalled to the platform by the continuous plaudits of the audience, whose enthusiasm lasted for several minutes. In the second part Mr. Lucas Williams distinguished himself in the "Walpurgis Night" music, which concluded a Concert full of interest and pleasure. The next appearance of this Society is to take place on New Year's eve with a performance of the "Messiah," which will be followed in February by what is announced as a "Grand Handelian Bi-centenary Performance" of "Judas Maccabæus," which will doubtless attract a crowded house. The season will conclude in March with Mendelssohn's "St. Paul."

The season of the Philharmonic Society having commenced on September 30 last, is already well advanced, and in the four Concerts which have now been disposed of, Liverpool has had the opportunity of canvassing the respective merits of such artists as Madame Valleria, Miss Carlotta Elliot, Mr. Brereton, Mr. Santley, Miss Marianne Fenna, Miss Hilda Wilson, Mr. H. Kearton and Mr. Bridson. The four last mentioned artists formed the "cast" for a performance, on the 4th ult., of Gade's "Psyche" and Weber's "Preciosa." Gade's pleasing Cantata was well rendered by band, chorus, and principals alike, Miss Fenna acquitting herself creditably in a somewhat trying part, and Mr. Bridson lending to his music unusual *verve* and finish. Amongst other items which have come under contribution at these Concerts may be mentioned Beethoven's Symphony in D, Brahms's Grand Symphony in F, No. 3—being its first performance in Liverpool—and Schubert's Symphony in C, all of which have received a careful and faithful interpretation under Mr. Hallé's direction. At the fourth Concert of the Society, held on the 18th ult., Mr. Santley was the vocalist; and Signor Bottesini, after an absence of thirteen years, delighted his listeners by his incomparable executive skill. The choral feature of this Concert was the creditable performance of Eaton Fanning's orchestral choral ballad, "The Miller's Wooing," which bids fair to rival the popularity of his well-known part-song "The Vikings." The subsequent Concerts of the Philharmonic Society comprise Beethoven's pianoforte Concerto in C minor, a Christmas performance of Handel's Oratorio "Jephtha," Cowen's Welsh Symphony (first time), Raff's Symphony "Leonore"; and for the concluding Concerts we are promised Berlioz's sacred trilogy, "The Childhood of Christ," Dvorák's "Stabat Mater," and other selections suitable to the Lenten season.

In proceeding to refer to Mr. Hallé's series of Orchestral Concerts it is gratifying to state that these, perhaps, more than any other agency, exercise a material influence and attractiveness over the musical public of Liverpool. Whilst, to those not versed in the "wheels within wheels," it may appear somewhat singular that a series of Concerts should be held under similar auspices in the hall belonging to the premier Society, and apparently in open, but healthy rivalry with that Society, the benefit is certainly the public's, and if each undertaking thrives on its own particular lines, such competition can scarcely be regarded as injurious. Certain it is that Mr. Hallé, by the evidences which he has already given, intends this season to eclipse his former efforts in bidding for popularity—and with an

orchestra increased to 100 performers, his Concerts, as far as this department is concerned, are almost as near perfection as it is possible to attain. The special feature of the present series is to include at least one item of Wagner in each Concert's programme—which will thus aid in completing the education of the Liverpool public in the Wagnerian school, which Mr. Hallé has done so much to foster. The excerpt selected for performance at the second Concert of the series, on the 11th ult., was, culled from the great Bayreuth sensation, "Parsifal," and was, of course, accorded a finished rendering. Madame Norman Néruda was the solo violinist. At the Concert held on the 25th ult., an exceptionally interesting and attractive programme was performed, and a crowded audience testified to the success of the caterers. The orchestral items comprised Raff's Grand Symphony "Im Walde," and the Overtures to Wagner's "Die Meistersinger," and Mozart's "Il Seraglio," and Miss Agnes Zimmermann played Schumann's Concerto in A minor, and also examples of Chopin and Liszt. The chief feature and attraction of this Concert was, however, in the engagement of Madame Albani, whose magnificent voice and faultless method delighted her hearers in the three excerpts from opera and oratorio, which were allotted to her.

On Thursday, the 6th ult., the Pro-Cathedral was again crowded on the occasion of the repetition of Dr. Gladstone's Church Oratorio "Philippi." The work can scarcely be said to make great demands upon the executants, but is eminently suited to performance under the conditions and facilities at the disposal of the Cathedral Organist, who has had deserved success in placing such works before the public. Mr. Burstall himself conducted, and with a choir of some seventy picked voices, efficient soloists, and a skilful organ accompaniment, the Oratorio received a very careful rendering, reflecting considerable credit on all concerned.

With commendable ambition, the Young Men's Christian Association (Tonic Sol-fa) Choral Union essayed, on the evening of the 15th ult., a performance of Haydn's "Creation," with Miss Mary Davies, Mr. J. W. Turner, and Signor Foli as principals, and, on the whole, the Oratorio received a satisfactory rendering.

The success of Mr. Mackenzie's "Rose of Sharon" at the Norwich Festival has been considerably discussed in local musical circles, and whilst the large expenditure involved in its adequate rendering has proved somewhat of a bar to its performance in Liverpool, we believe the Philharmonic Choral Society have not abandoned the idea of giving the work as a special Festival performance, which would, doubtless, meet with deserved success.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MUSIC, like everything else, appears to be suffering more or less from the general depression of trade just now, but it is gratifying to find that the declining support complained of by operatic managers and the conductors of classical chamber and cheap popular Concerts, does not extend to either orchestral or high class choral music. The subscription list for Mr. Stockley's Orchestral Concerts this season is the largest for many years, and the Festival Choral Society, which has had many hard struggles of late, appears to have fairly turned the corner at last, and has entered upon what promises to prove an unusually prosperous season. At the opening Concert of the twenty-fifth series, which took place on October 30, the Oratorio was Mendelssohn's "Elijah," which is always a safe card to play in Birmingham, when the executive resources are on a fairly adequate scale, as they were on this occasion. The Society's name, of course, is a guarantee for the excellence of the choral and orchestral rendering of any work it may attempt; and with Madame Valleria, Madame Enriquez and Mr. Ludwig as principal vocalists, nearly every condition of a satisfactory performance was in this instance secured. Madame Valleria, whose accession to the ranks of oratorio singers is of comparatively recent date, made an excellent impression in the chief soprano music by the charm of her voice, the finish of her style and method, and the fervour which she exhibited, more particularly in the part of the widow, whose son is raised to life by

the intercession of the Prophet. She sang the grand air "Hear ye, Israel" with an intensity and dramatic feeling that fairly took the audience by surprise. Madame Enriquez was intelligent and artistic as usual in the principal contralto part, especially distinguishing herself in Jezebel's famous scene, and singing the two vocal gems, "Woe unto them," and "O rest in the Lord," with appropriate feeling and vocal skill. The *Elijah* of Mr. Ludwig, though presenting many commendable features, was not, as a whole, a very satisfactory performance, being occasionally wanting in reserve and refinement, besides generally unsteady in intonation. In the scene with the Priests of Baal, and the impetuous air "Is not His word like a fire?" Mr. Ludwig's performance was loudly and deservedly applauded. It would be superfluous to dilate on the merits of Mr. Edward Lloyd's singing of the tenor solos, "If with all your hearts," and "Then shall the righteous," in which charm of voice, fervour and refinement of expression were happily blended. The concerted movements were somewhat unequal. The quartets, "Cast thy burden," and "O come every one," were admirably rendered, but in some of the other numbers, the intonation of the singers was occasionally at fault. No praise can be too high for the choral singing, which was of rare excellence throughout.

On the 6th ult., the Musical Section of the Midland Institute gave another of those Madrigal Concerts which were introduced with such success last season, the Madrigal singing on this occasion being pleasantly relieved and supplemented by the pianoforte playing of Mr. R. Rickard. At former Concerts some interesting specimens of the early Italian Madrigalists were presented, but the programme in this instance was entirely drawn from the works of English composers new and old, among the most effective being Bennett's "Sweet Stream," Smart's "Cradle Song," Pearsall's "Allan-a-Dale," and Macfarren's part-song, "The sands of Dee." The choir contains some excellent voices, but is a little lacking in animation and expressive power. Mr. Rickard's splendid *technique* was displayed to advantage in Schumann's "Carnovale"—a somewhat inappropriate selection for a short popular Concert—a Capriccio by Scarlatti (with Tausig's additions), Gottschalk's "Pasquinade," two familiar pieces of Chopin, Rubinstein's Tarantella in G minor, Weber's "Invitation à la Valse," and Liszt's transcription of the celebrated "Rondo à la Clochette" of Paganini. In the Chopin and Weber selections, there was, perhaps, a little too much of the *virtuoso*, and somewhat too little of the sympathetic musician, but, on the whole, Mr. Rickard's playing was very effective and praiseworthy.

Messrs. Harrison's second Concert on the 17th, which drew even a larger audience than the previous one, resembled it in the miscellaneous character of the programme and the preponderance of vocal music: but was decidedly superior in the character of the selections and their adaptation to the executive resources. The latter comprised in the vocal department Madame Albani, Miss Annie Marriott, Madame Trebelli, Mr. Maas, and Mr. Santley, and as representatives of instrumental art, Mr. R. Rickard, pianoforte; Herr Otto Bernhardt, violin; Mr. Stimpson, organ, and Mr. Frederic Cliffe, accompanist and conductor.

The preliminary note of the Birmingham Musical Festival of 1885, was confidently sounded at the meeting of the General Committee on the 22nd, when the Orchestral Committee presented their report descriptive of the arrangements, so far as they are yet completed, for next year's celebration. Much satisfaction was expressed at the announcement that M. Gounod's new work is already completed and in the hands of the publishers, and that in the opinion of competent judges who have tried it over, "Mors et vita," is not inferior in scope, interest, or musical excellence to the "Redemption." Besides the new work by M. Gounod, the Orchestral Committee were able to announce that commissions had been accepted by Antonin Dvorák, and no less than six English composers—namely, Mr. Mackenzie, Dr. Bridge, Dr. Villiers Stanford, Mr. F. Cowen, Mr. Ebenezer Prout, and Mr. Thomas Anderson, of Birmingham. The appointment of Herr Richter to the conductorship of the Festival, in succession to the late Sir Michael Costa, to whose worth the Orchestral Committee paid a cordial and well merited tribute, affords

a guarantee for the maintenance of the old standard of executive excellence.

The lovers of comic opera, whose name in Birmingham is legion, have had no cause to complain of any dearth of that form of entertainment during the past month. At the Prince of Wales's Theatre, one of Mr. D'Oyley Carte's touring companies has been nightly charming large audiences with the grotesque humour and ear-haunting melodies of the "Princess Ida," which, in a merely musical sense, is accepted here as one of the best things Mr. Sullivan has achieved since "The Sorcerer." At the Theatre Royal, Planquette's lively and spectacular extravaganza "Nell Gwynne," has proved equally attractive to another and less musical section of the public, thanks chiefly to the excellence of the scenic accessories and the spirit of the acting.

Of the second Concert of the Festival Choral Society, which took place on the 27th ult., when Schubert's *Mass* in E flat, and Barnett's Cantata, "The Ancient Mariner," were performed, particulars must be reserved for your next issue.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE county of broad acres, as it is so often called, has just entered upon a musical season which will probably be regarded as the most eventful that it has ever experienced. Not only each town, but almost every outlying village, can now-a-days boast of its own organisation and its series of winter Concerts, and the list of approaching gatherings, more particularly as regards the West Riding, has consequently assumed enormous dimensions. Not a few of the announcements which have appeared possess features of deep interest to musicians.

The amateurs of Leeds are once more indebted to Mr. Rawlinson Ford for the admirable series of Classical Concerts which he has undertaken to provide this season. The support which was extended to a similar enterprise on his part a year ago has encouraged him to augment the number of Concerts, and if one may augur anything from the attendance at the opening Concert on October 21, Mr. Ford is not likely to have to complain of want of encouragement at the close of the present series. The event alluded to brought with it several novelties, and a few fresh performers. The whole of the executants were English, and the reception they met must have been reassuring to the friends of English art. There was but one instrumental solo, which, however, was eminently acceptable, namely, Mr. Henry Holmes's performance of Beethoven's Romance in G (Op. 40). It was the first appearance of Mr. Holmes at these Concerts, and his performance will have had the effect of endorsing in the minds of a discriminating Leeds audience the reputation which he has already won among English violinists. Schubert's Post-humous Quartet-Satz—an early and comparatively slight example of the neglected genius of that composer; Spohr's exacting double Quartet, No. 2, in E flat (Op. 77), and Mendelssohn's Octet, in E flat (Op. 20)—another youthful composition—furnished excellent material not only for the skill of the executants but for the critical faculties of the audience. The performers were—first Quartet, Messrs. Holmes, Parker, Gibson, and Howell; second Quartet: Messrs. Burnett, Grimson, E. Roberts, and Charles Ould. The vocalists were Mr. W. H. Brereton and Miss Ambler, acquaintance with both of whom was resumed with delight. Mr. Charles Wilkinson (Leeds) and Mr. Alfred Benton (Leeds) presided respectively at the pianoforte and harmonium. At the second Concert, on the 18th ult., the audience were favoured with the appearance, for the second time, of Mr. Walter Bache, whose ardent discipleship of his master, Liszt, once more found expression in his selection of pieces for performance. The Concert was remarkable for more reasons than the appearance of Mr. Bache, however. It afforded an opportunity, one of the earliest in this district, of hearing a composition by Dvorák, whose works have become the subject of much curiosity. The selection was the Trio in F minor (Op. 65), which, to say the least, opened up much material for reflection, more especially with regard to the strange and entirely independent character of its opening movement. Signor Piatti, and Herr

Peiniger, who were welcomed again to Leeds, gave, as usual, each an interesting contribution to the Concert. Miss Clara Samuëll's excellent voice and refined style were also agreeable features of the Concert.

The visits of the Carl Rosa Opera Company are invariably associated with pleasant experiences, and Mr. Wilson Barrett's admirable establishment is never seen to greater advantage than when its stage is given up to operatic performances. The visit of the company, which began on October 27, was more particularly noteworthy on account of the first performance in Leeds of Boïto's "Mefistofele," a work which in this as in other quarters has aroused much interest. The performance was in every respect worthy of a composition of such importance, and the attitude of the house, from that of cautious observation, became one of approval. With Madame Marie Roze as *Margaret*, and Mr. McGuckin, Mr. Ludwig, and Miss Marian Burton to represent the other leading characters, the opera, as may be imagined, was heard and seen to the best advantage.

The revival at Belgrave Chapel, Leeds, on the 17th ult., of Mr. Wm. Carter's sacred Cantata "Placida the Christian Martyr" attracted considerable attention. It is many years since the work was produced, and considering its tunefulness and general attractiveness it is somewhat remarkable that it has for so long been lost sight of. Among the vocalists who sustained the principal parts were Miss Annie Woods and Mr. Dan Billington. Mr. J. F. Clarke presided at the organ.

Madame Christine Nilsson appeared in St. George's Hall, Bradford, on the 7th ult., and in the Victoria Hall, Leeds, on the 12th ult., being accompanied on each occasion by Miss Hope Glenn, Madame Mathilde Zimeri, Signor Parisotti, Signor Bisaccia (pianist), and M. Hollman (violoncellist).

The Concert provided by Mr. Sewell at the Technical College, Bradford, on October 21, although somewhat remote from the present date, is worthy of notice on account of its refined programme and excellent combination of performers. Mendelssohn's String Quartet in E flat (Op. 12), Beethoven's Kreutzer Sonata, Prout's Piano Quintet, and other works of equal interest, were rendered by Messrs. Carodus, Strelitskie, Sewell, Charles Ould, and Herbert F. Sharpe.

At the opening Concert of the Halifax Choral Society, on October 22, two important works were produced—Rossini's "Stabat Mater" and the "Walpurgis Night"—the Society having the assistance of Mr. R. S. Burton, as Conductor, and his orchestra. The solos were ably rendered by Miss Annie Abu, Miss Hilda Wilson, Mr. Seymour Jackson, and Mr. W. Riley.

The cultivation of chamber music is becoming popular in most of the West Riding towns. Halifax shares in the general development which has taken place in musical matters, and is favoured this season with a series of Classical Concerts, arranged by Mr. J. H. Sykes. The first Concert of the series, which took place on the 30th of October, included Schumann's elaborately conceived Quintet, Mozart's Quartet in D (Op. 21), Mendelssohn's Trio in D minor (Op. 49); and solos for the piano, by Raff and Brahms, and for the cello, by Guilman and Piatti. The executants were Mr. M. Kellett (violin), Mr. G. Sowerbutts (second violin), Mr. J. Drake (viola), Mr. F. Weston (violoncello), and Mr. J. Edgar Ibeson (piano). The vocalists were Madame Gardiner and Mr. T. Buckland.

The first Concert of the twentieth season of the Bradford Subscription Concerts, which took place in St. George's Hall on October 31, will be memorable chiefly for the appearance of Madame Albani and the production of Raff's "Lenore" Symphony. Madame Albani was in excellent voice, and appeared to great advantage in a couple of Donizetti's songs, the rendering of which exhibited her marvellous facility of execution, while her performance of the air from "St. Peter," "I mourn as a dove," gave her an opportunity for fine vocal expression. Along with Raff's Grand Symphony, were Wagner's Scene of the Rhine Daughters, from the "Götterdämmerung," and Delibes's Slavonic air with variations ("Coppelia"), to all three of which ample justice was done by Mr. Hallé's band. The Conductor's own solos—Chopin's Romanza and Rondo, from the Concerto in E minor—to which the band

played the accompaniment, and Liszt's Hungarian Rhapsody, No. 12, were received, as Mr. Hallé's performances invariably are by Bradford audiences, with a feeling akin to enthusiasm.

Mr. W. Hemingway's Concert at Halifax, on the 7th ult., included as vocalists Miss Ella Lemmens, Madame Enriquez, Mr. Joseph Maas, and Mr. Farley Sinkins; and the instrumentalists were Mdlle. Anna Lang, Signor Bottesini, and Mr. H. Löhr (pianist). The programme was an admirably selected one, and the audience was worthy of the occasion.

On the 12th ult. several of the leading members of the Carl Rosa Opera Company took part in a Concert at Huddersfield, arranged by Messrs. Wood and Marshall. The vocalists were Madame Burns, Miss Josephine Yorke, Mr. B. Davies, Mr. Henry Beaumont, Mr. G. H. Snazelle, and Mr. Leslie Crotty. Professor Bowling was the conductor and accompanist, and Mr. Whewall Bowling joined his brother in a pianoforte duet.

Herr St. Hensé gave the first of a series of Chamber Concerts in the Bradford Church Institute on the 15th ult., and put forth an excellent programme, which included among other items Grieg's Sonata for pianoforte and cello (Op. 36), Beethoven's Trio in E flat (Op. 70), and Bargiel's Trio (Op. 26), not to mention several other pieces equally interesting to amateurs. In the Concert Herr St. Hensé, himself an admirable pianist, was associated with Signor Risegari and M. Vieuxtemps, each of whom contributed solos.

Mr. Misdale's second Chamber Concert of the season took place on the 21st ult. The executants were Herr Ferdinand Hartung (violin), Mr. F. Weston (violoncello), and Mr. Misdale (piano). The familiar B flat Trio of Schubert, Gade's Novelletten for piano and strings (Op. 29), and Rubinstein's three pieces for piano and cello (Op. 11)—the first movement of which was left out for want of time—constituted a welcome programme of concerted pieces; and each of the executants gave solos, the works selected for that purpose being from Spohr, Wieniawski, Moszkowski, and Piatti. The vocalists were Madame Armitage and Mr. Mellor.

Among other events which call for notice was the performance of the "Erl-King's Daughter" and the "May Queen" by the Yeadon and District Harmonic Union, on the 5th ult., and of Mr. Barnby's "Rebekah" by the choir of Kirkgate Chapel, Bradford, assisted by members of the Festival Choral Society, in the Bradford Technical College, on the 13th ult.

## MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

LAST month's music was begun in Bristol by Mr. George Riseley's Organ Recital at Colston Hall on the 1st ult., and on the 3rd the third Monday Popular Concert was given at the same place. The Concert opened with the overture to "Ruy Blas," finely rendered by the band. This was followed by Beethoven's "Eroica" Symphony, very well though not faultlessly played. Paganini's "Il moto perpetuo," arranged for orchestra, was repeated by desire, and was as delightfully played as at the previous Concert; and the remaining items were the overture to "Zampa"; "Grossmütterchen," Langer; Intermezzo, "Spring Morning on Lebanon," from the "Rose of Sharon," A. C. Mackenzie; and a selection from the "Pirates of Penzance." The vocalist was Miss Eleanor Rees, who has given us so much pleasure on two former occasions, and who contributed three songs in a truly admirable manner.

On the 5th ult. two Concerts were given at Colston Hall by Mr. Dan Godfrey's band, when Madame Trebelli was the vocalist. The audiences were not very large, owing probably to the Concerts not having been sufficiently advertised.

The first of the Classical Chamber Concerts for the present season took place on the 12th ult., at the Victoria Rooms, before an appreciative but sadly limited audience. It surely must argue ill for the standard of music in Bristol that such a fine programme as was announced should fail to bring together a larger number of listeners. The executants were as follows: first violin, Mr. Henry Holmes; second violin, Mr. John Pardew; viola, Mr.

Ellis Roberts; violoncello, Mr. J. Pomeroy; contra-bass, Mr. J. Reynolds; grand piano, Mrs. Viner-Pomeroy. The first piece was Onslow's Quintet in A minor, for two violins, viola, violoncello, and contra-bass. It was not altogether successfully rendered, the contra-bass being decidedly out of tune in several places, and the performers not being always together, more especially in the last two movements. Boccherini's Sixth Sonata, for violoncello and piano, was next given, this being substituted for Scharwenka's Sonata in E, for the same instruments, which was on the programme. Mr. Pomeroy played with great skill and taste, and was heartily applauded. We were very sorry to miss Mr. Holmes's Violin Solo, which was announced as the third item. Haydn's String Quartet in G was the substitute; and last, but not least, came Hummel's Quintet in D minor, for piano, violin, viola, violoncello, and contra-bass. This was a great success, Mrs. Pomeroy playing in an extremely clever and spirited style, and all keeping well together. The performance of Mr. Holmes throughout the evening was, as usual, beyond criticism.

On the 15th ult. the Bristol Musical Association gave its twenty-seventh Saturday Popular Concert in Colston Hall, which was crowded in every part. The vocalists were Miss Berta Foresta, Miss Madeline Kelley, Mr. E. T. Morgan, and Mr. J. C. Mather; violin, Mr. F. S. Gardner; grand organ, Mr. George Riseley; pianoforte, Miss Maud Bennett. The chief works given were Beethoven's Choral Fantasia and Romberg's "Harmony of the Spheres." Mr. George Gordon was the Conductor.

The fourth Monday Popular Concert took place on the 17th ult., before a large audience. Mr. Cowen's "Cambrian" Symphony, No. 4, in E flat minor, was the chief work, and it received very fair justice at the hands of the orchestra and was heartily applauded, the composer—who conducted his work—being recalled. Weber's Overture "Der Freischütz" was excellently played, and the first part concluded with Liszt's Hungarian Rhapsody in F, arranged for orchestra by the composer, in which the almost impossible time was admirably kept. The most interesting piece in the second part was Handel's Largo, set for solo violin, harp and organ. The vocalist was Miss Margaret Hoare. Mr. George Riseley conducted as usual.

Organ recitals were given on the 8th and 22nd ult., by Mr. Riseley, at Colston Hall.

Two grand Concerts are to be given on the 5th and 6th inst., at Colston Hall, by the Bristol Musical Festival Society, the chief works to be performed being Haydn's "Creation" and Dvorák's "Stabat Mater."

Miss Aylward's sixth and last Chamber Concert took place at the Assembly Rooms, Salisbury, on the 27th ult. The programme included Schumann's pianoforte Quartet in E flat (Op. 47), and the Schubert Quintet in A (Op. 114), &c. Miss Mary Davis was the vocalist.

The Choral Society will give its second Concert of the season on the 10th inst., when Gade's "Psyche" will be performed, with Miss Amy Aylward and Mr. Thorndike as the principal vocalists.

Mr. Barré D. Bayley's Morning and Evening Concerts took place at Exeter, on the 10th ult., and were, from an artistic point of view, highly successful. The most striking feature of the Concerts was M. Hollman's magnificent performance on the violoncello, his grand tone and exquisite taste exciting the utmost admiration. Hummel's Trio, Op. 12, and Mendelssohn's Trio in D minor, played by Herr Gustave Ernest, Mr. Bayley, and M. Hollman, were excellently rendered. Three "Pensées Fugitives," by Heller and Ernst, were given by Herr Ernest and Mr. Bayley, whose violin playing was marked by much grace and elegance. Herr Gustave Ernest accompanied throughout with much taste and discretion, and played several solos (notably Liszt's Rhapsodie Hongroise, Nq. 14) with great skill and success. Several of Mr. Bayley's pupils played with considerable credit to themselves and to their instructor, and Miss Henden Warde contributed the vocal music.

The Exeter branch of the Western Counties Musical Association gave its annual Concert on the 20th ult., when the works performed were Cummings's "Fairy Ring" and Hatton's "Robin Hood." The chorus-singing was excel-

lent, showing a marked improvement in precision and attack, and the solos were all sung by amateurs (members of the branch) in very creditable style. The Band, led by Mr. C. E. Bell, consisted of strings and flute (members of the Orchestral Society) and harmonium, judiciously and effectively played by Mr. A. Thousson, Organist of St. James's. Mr. D. J. Wood, Mus. Bac., F.C.O., Organist of the Cathedral, conducted.

Mr. Farley Sinkins's Second Subscription Concert is announced for the 4th inst., and later in the month the Madrigal and Oratorio Society's Concerts will be held, the latter Society promising Handel's "Samson." The Plymouth Vocal Association performed Gounod's "Redemption" on the 5th ult., before a large audience. The Band, ably led by Mr. Pardew, played with great precision, and much credit is due to the Honorary Conductor, Mr. Löhr, who spared no pains to make the Concert a success. The choir did its work admirably, as also did Mr. Faull, the Organist. The soloists were Madame Garty-Maynard, Miss A. Dwellley, Miss Burdwood, Mr. Edward Lloyd, Mr. A. L. Wills, and Mr. Worlock.

## MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

A MEETING of the guarantors and subscribers to the Choral and Orchestral Concerts was held in the Council Chamber, on October 28, the Lord Provost in the chair. The report of the Executive Committee for the past season was read, from which it appeared that the success of the Concerts had again been most marked. The total receipts amounted to £3,152 19s. 4d., and the expenditure to £2,950 4s. 8d., leaving a balance to the good on last season's Concerts of £202 14s. 8d. The Committee regret that in consequence of a reduction in the number of seats they will be necessitated to raise the rates of subscription, and to make a corresponding increase on the prices for single tickets to all other parts of the hall. The Lord Provost, in moving the adoption of the report, expressed the hope that before long some reasonable arrangement would be come to with the proprietors of the Music Hall for increased accommodation, and he deprecated the idea of building an opposition building. Sheriff Thorn, in seconding the motion, remarked that the public taste had now reached that point when they could fairly calculate on an audience of three thousand people, if they only had a hall to accommodate them. If they had such a hall they could not only lower their prices, but could extend the benefits of that musical education which was derived from these Concerts. Readers of THE MUSICAL TIMES are already cognisant of the scheme for the ensuing season. The orchestral programmes will be almost precisely the same as those at Glasgow. The pianoforte soloists engaged are Madame Essipoff, Professor Heinrich Barth, Mr. Lindsay G. Deas, and Herr Franz Rummel; the solo violinists are Mr. J. T. Carrodus, Herr Robert Heckmann, and Herr Hugo Heerman. Mr. Manns will, as usual, conduct the orchestral Concerts, and Mr. T. H. Collinson the Choral Concerts.

The Philharmonic Society, under the joint conductorship of Mr. Carl D. Hamilton and Mr. Francis Gibson, have commenced the season's practisings.

The second of Mr. Waddell's Chamber Concerts took place on October 27, in the Art Saloon, George Street. An interesting feature of the evening's entertainment was the *début* of Miss Macgregor, a young violinist of 15, who was for several years a pupil of Mr. Waddell, and has been lately studying at Leipzig. Miss Macgregor played the opening movements from Viotti's Twenty-second Concerto and a Sonata by Corelli. Her technique is good and her tone remarkably matured. Among the Concerted pieces were Hummel's Quartet, Op. 74.

Miss Frances Simpson, from Newcastle, essayed a performance of pianoforte music, in the Masonic Hall, on October 28, but made little impression on an Edinburgh audience. The pianist seemed most at home among the modern composers, scoring a decided success both with Scharwenka's "Staccato Study" and in Mayer's "La Fontaine." Miss Kate Simpson, contralto, and Mr. Fred. Mace, tenor, contributed vocal solos.

# I asked my fair, one happy day.

Words by S. T. COLERIDGE.

FOUR-PART SONG.

Composed by F. CHAMPNEYS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 60 & 61, Queen Street (E.C.)

*mf Con moto.*

SOPRANO.  
I asked my fair, one hap-py day, What I should call her in my lay, By

ALTO.  
I asked my fair, one hap-py day, What I should call her in my lay, By

TENOR.  
I asked my fair, one hap-py day, What I should call her in my lay, By

BASS.  
I asked my fair, one hap-py day, What I should call her in my lay, By

PIANO.  
= 160.  
*mf*  
*Con moto.*

*staccato.*

what sweet name from Rome or Greece,—La-la-ge, Ne-æ-ra, Chloris, La-la-ge, Ne-æ-ra, Chloris,

what sweet name from Rome or Greece,—La-la-ge, Ne-æ-ra, Chloris, La-la-ge, Ne-æ-ra, Chloris,

what sweet name from Rome or Greece,—La-la-ge, Ne-æ-ra, Chloris, Sappho, Lesbia, Doris,

what sweet name from Rome or Greece,—La-la-ge, Ne-æ-ra, Chloris, Sappho, Lesbia, Doris,

*staccato.*

*p*

Sappho, Les-bia, Dor-is, A-re-thu-sa or Lu-crece, La-la-ge, Ne-æ-ra, Chloris,

Sappho, Les-bia, Dor-is, A-re-thu-sa or Lu-crece, La-la-ge, Ne-æ-ra, Chloris,

A-re-thu-sa, A-re-thu-sa or Lu-crece, La-la-ge, Ne-æ-ra,

A-re-thu-sa, A-re-thu-sa or Lu-crece, La-la-ge, Ne-æ-ra,

*p*



*Andante legato.*

La-la-ge, Ne-æ-ra, Chloris, Sappho, Lesbia, Do-ris, A-re-thu-sa or Lu-crece. "Ah!" re -

La-la-ge, Ne-æ-ra, Chloris, Sappho, Lesbia, Do-ris, A-re-thu-sa or Lu-crece. "Ah!" re -

Chlo-ris, Sappho, Lesbia, Doris, A-re-thu-sa, A-re-thu-sa or Lu-crece. "Ah!" re -

Chlo-ris, Sappho, Lesbia, Doris, A-re-thu-sa, A-re-thu-sa or Lu-crece. "Ah!" re -

*Andante legato.*  $\text{♩} = 84.$

- plied . . my gen - tle fair, "Be - lov - ed, be - lov - ed, what are

- plied my gen - tle fair, "Be - lov - ed, be - lov - ed, what are

- plied my gen - tle fair, "Be - lov - ed, be - lov - ed, what are

- plied my gen - tle fair,

names, what are names but air, be - lov - ed, what are names but

names, what are names but air, be - lov - ed, what are names, what are names but

names but air, be - lov - ed, what are names, what are names but

what are names but air, be - lov - ed, what are names but



air? Choose thou what - ev - er suits . . the line, choose thou what -

air? Choose thou what - ev - er suits . . the line, choose thou what -

air? Choose thou what - ev - er suits the line, choose thou what -

air? Choose thou what - ev - er suits the line, choose thou what -

*rall.* - ev - er suits, what ev - er suits the line. . . *mf staccato.* Call me Sappho, call me Chlo- ris,

*rall.* - ev - er suits . . the line. . . *mf staccato.* Call me Sappho, call me Chlo- ris,

*rall.* - ev - er suits, what - ev - er suits the line. . . *mf staccato.* Call me Sappho, call me

*rall.* - ev - er suits the line. . . *mf staccato.* Call me Sappho, call me

call me Sappho, call me Chlo- ris, Call me La - la - ge, call me Do - ris, La - la - ge or Do - ris,

call me Sappho, call me Chlo- ris, Call me La - la - ge, call me Do - ris, La - la - ge or Do - ris,

Chlo- ris, call me Sappho, call me Chlo- ris, Call me La - la - ge, call me La - la - ge or Do - ris,

Chlo- ris, call me Sappho, call me Chlo- ris, Call me La - la - ge, call me La - la - ge or Do - ris,

*p*

Call me Sappho, call me Chlo-ri-s, call me Sappho, call me Chlo-ri-s, Call me La-la-ge, call me Do-ri-s,

Call me Sappho, call me Chlo-ri-s, call me Sappho, call me Chlo-ri-s, Call me La-la-ge, call me Do-ri-s,

Call me Sappho, call me Chlo-ri-s, call me Sappho, call me Chlo-ri-s, Call me La-la-ge, call me

Call me Sappho, call me Chlo-ri-s, call me Sappho, call me Chlo-ri-s, Call me La-la-ge, call me

*Andante legato.*

La-la-ge or Do-ri-s. On - ly, on - ly call me thine, on - ly, on - ly

La-la-ge or Do-ri-s. On - ly, on - ly call me thine, on - ly, on - ly

La-la-ge or Do-ri-s. On - ly, on - ly call me thine, on - ly, on - ly

La-la-ge or Do-ri-s. On - ly, on - ly call me thine, on - ly, on - ly

*Andante legato.*

*rall.*

call . . me thine, thine on - ly, on - ly call . . me thine.

call me thine, thine on - ly, on - ly call . . me thine.

call . . me thine, thine on - ly, on - ly call . . me thine.

call . . me thine, thine on - ly, on - ly call . . me thine.

*rall.*

Also published in Novello's Tonic Sol-fa Series, No. 249, price 1d.

The first of a series of popular Saturday Evening Concerts, under the auspices of the directors of the Literary Institute, took place in the large hall of the Institute on the 1st ult. The bill of fare submitted, though light, was good of its kind, but owing to the high prices—high for the class intended to be attracted to the entertainment—the attendance was limited. A number of instrumental pieces were played by Mr. Poyser and others in excellent style. Miss Mackenzie, of St. Giles's Cathedral, who sings with taste and expression, contributed some songs with considerable acceptance. Mr. Dambmann acted as Conductor to the Concert.

The Jubilee Singers from Fisk University, a body of coloured people with many good musical points and many bad ones, appeared in the Music Hall, on the 3rd ult., before a large audience.

Mr. Charles Hallé and Madame Norman Néruda gave a Concert in the Music Hall, on the afternoon of Saturday, the 8th ult., in presence of an audience which filled the room to overflowing. The most thoroughly acceptable of the items forming the programme was, perhaps, the Kreutzer Sonata, of Beethoven, for piano and violin. Schumann's pianoforte Sonata, in F sharp minor (Op. 11), was played by Mr. Hallé for the first time here. The Concert was altogether of the most enjoyable nature.

Mr. Poyser, late leader of the orchestra in the Theatre Royal, which was burned in June last, took a benefit Concert on the 11th ult., in the Music Hall, with the assistance of some members of the band, and of Mr. Sims Reeves. Mr. Gilbert Campbell, a native of the city (who has been studying in Italy), appeared at this Concert, and showed himself the possessor of a very good bass voice.

The Carl Rosa Opera Company began a week's engagement at the Lyceum Theatre on the 18th ult., "Carmen," "Esmeralda," and "La Favorita" being among the operas represented. Good audiences were the rule.

A Concert was given by the choir of West St. Giles's Church, on the 19th ult. The programme was hardly such as is usually associated with church choirs, consisting, as it did, for the most part of instrumental chamber music, vocal quartets, &c., but it was very good of its kind.

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE veteran pianist, Mr. Charles Hallé, accompanied by Madame Néruda, gave a Concert here on the 7th ult. Hitherto the patronage of the Glasgow public has been scantily accorded to "Chamber Music," but on this occasion the Concert hall of the elegant suite of buildings known as the Queen's Rooms, was filled to overflowing. The programme embraced Beethoven's Sonata in E flat, Op. 81, "Les adieux, l'absence, et le retour," Schumann's Sonata for piano and violin in A minor, Op. 105, a Duo for these instruments by Heller and Ernst, and Liszt's Rhapsodie Hongroise (in D flat, No. 12). It is unnecessary to say how well these and the other numbers in the programme were interpreted by Mr. Hallé and his companion artist. On the 14th ult. Madame Christine Nilsson and party appeared in St. Andrew's Hall. The Concert, like most Concerts by touring stars and their satellites, was of a not altogether satisfactory character, the classic and the ephemeral and commonplace being in unpleasant juxtaposition. Madame Nilsson was heard in the Scena by Beethoven, "Ah, perfido," in the lovely duet "La luna immobile" from Boito's "Mefistofele" (with Miss Hope Glenn) and in the Jewel Song from "Faust," in all fully satisfying the highest expectations. Signor Foli sang a trashy song, "Jerusalem," by Henry Parker (amusingly like Gounod's "Nazareth"), and the everlasting "I fear no foe"; Miss Hope Glenn achieved a legitimate success in the Arietta from Gluck, "Vieni che poi sereno," but unfortunately afterwards injured herself in the estimation of the most discerning of the audience in some inferior music of the day. Some violoncello solos were contributed by Herr Hollman, whose tone, I would remark, is too uniformly powerful, but who is an undoubted artist. It is not necessary further to notice the Concert, except to say that considering the very high prices charged for admission, there was a wonderfully large audience.

Concerts of a somewhat similar character took place in the City Hall and St. Andrew's Hall on two or more Saturday evenings during the month, by Mr. Sims Reeves and party, Madame Patey and party, Madame Georgina Burns, and Mr. J. T. Carrodus and others, the respective entertainments being under the direction of the Abstainers' Union. Mr. W. Nicholl, a native of Glasgow, who is studying in London at present, made a promising *début* at the Concert of the last-mentioned touring company—that of Madame Burns and Mr. Carrodus.

Miss Agnes Liddell, of Glasgow, a pupil of Signor Visetti, and a really skilful vocalist of mezzo-soprano range, gave a Concert in the Queen's Rooms on the 5th ult. Miss Liddell was assisted by Miss Amy Carter (contralto), Mr. Sinclair Dunn, now of London, formerly of Glasgow, and a tenor vocalist of taste; Mr. Bantock Pierpoint, Mdle. Lippmann (piano), and Herr Gallrein (violoncello). The Concert, as a whole, was good in an executive sense, but a large proportion of the vocal selections were of a trifling or meretricious character.

Away in the far east of our rapidly extending city, a performance of Dr. Stainer's "Daughter of Jairus" was given on the 13th ultimo by the choir of Parkhead Parish Church, under the conductorship of Mr. Robert Buchanan, junr. What is less common, hereabout at least, the tenor and bass were the best voices in the chorus, though the soprano and alto were by no means weak. The choir was commendably well up in the music and precise in attacks and intonation. The solos were satisfactorily rendered, and with the carefully played piano and harmonium accompaniments, by Messrs. James and A. D. Buchanan, the Cantata was altogether remarkably well presented. Organ Recitals are now frequent in Glasgow all over the year, and are chiefly undertaken with the view of clearing off the debt on the instruments, so many of them being but of recent introduction. Mr. J. A. Robertson gave an organ performance, on the 17th ult., in Downhill Church, the more legitimate of the selections being from Mendelssohn, Batiste, and Lefebure-Wély.

To speak of neighbouring places, the Vale of Leven Choral Society is to produce, ere long, Mendelssohn's "As the hart pants," and Macfarren's "May Day," and will give a Handel bi-centenary Concert in the Spring. Study of the Oratorio "Judas Maccabæus" is being actively engaged in by the Dumbarton Choral Union for performance on the 23rd inst. Gounod's sacred Trilogy, "The Redemption" is to be presented by the choir of Linlithgow Abbey Church this month. The Organist, Mr. J. J. Finlay, of Glasgow, has trained a choir of boys for the treble and alto parts in divine praise on Sundays in Cathedral fashion—something notable in a Scottish Presbyterian Church. The choir thus exclusively consisting of males, and increased to sixty voices, will, it is expected, do ample justice to their share of the oratorio. The accompaniments will be organ, harp, trumpets, and trombones. The new Kilpatrick Association, which is under the energetic direction of Mr. J. Thomson, is practising Farmer's Mass in B flat.

Another organ, the second in the denomination, has been introduced in the "Free Church" in Glasgow—viz., by the Westbourne Congregation. Mr. A. Gern, London, is the builder. The inauguration of the new instrument took place on the 18th ult., Mr. A. J. Eyre, of the Crystal Palace, performed, and the Choir sang some sacred pieces under the leadership of Mr. Gallie, Organist of the church.

The Glasgow Tonic Sol-fa Choral Society intends to produce Mr. Mackenzie's new Oratorio "The Rose of Sharon" sometime in the early part of next year.

### MUSIC IN QUEENSLAND.

(FROM OUR OWN CORRESPONDENT.)

Brisbane, September, 1884.

THE most remarkable of recent musical events in this distant region have been the two performances of Gounod's sacred Trilogy "The Redemption" by our local Musical Union, on August 7 and September 19 last, in the Albert Hall, the former being the ordinary quarterly Subscription Concert and the latter a complimentary benefit tendered by the members of the Musical Union to their Conductor, Mr. R. T. Jefferies, in special recognition of his services during

the past twelve years. The first rendition of "The Redemption" here, which was also the first given in the colony, attracted an enormous audience, there being nearly a thousand persons present, including his Excellency, Sir Anthony Musgrave (the Governor) and Lady Musgrave and suite, and many leading citizens, drawn, not alone by the novelty of the work, but also by its loud-voiced heralding by the English musical press as a production of extraordinary merit and design, calculated to tax the resources of the Union to the utmost. The attendance on the second occasion, though slightly less, was, if possible, more appreciative, and confirmed the profound impression created by Gounod's treatment of so great a subject. The orchestra and voices numbered upwards of a hundred; and considering the difficulties abounding in the composition and its unconventional style, the rendering of the work was in every respect satisfactory, the skill of the Conductor, Mr. Jefferies, materially contributing to this result. The orchestra was excellent in the now famous "March to Calvary," as well as in the various suggestive descriptions of Chaos, Darkness, Earthquake, the Apostles in Prayer, &c., exhibiting in the second Concert the benefit of additional practice. The choruses were given with much precision and effect, especially the Chorus of Passers-by, "Ha! Thou that dost declare," and of Priests, "Can He not"; the elaborate choral pieces, "Saviour of men," "Unfold, ye portals," and the Hymn of the Apostles. The tenor, who undertook the part of *Narrator*, was clear and distinct, and in the trying recitatives upheld worthily the task allotted to him; and favourable mention may also be made of the gentleman upon whom the duty of *Bass Narrator* fell. The lady who sang the solo "While my watch I am keeping" did justice to this vocal gem; and the same may be said of the soprano who sang the Recitative "Ye mountains, ye perpetual hills." The instruments were strengthened by piano, organ, and a contingent of unseen brass to give effect to the part of the Prophetic Choir, at the opening of the second part.

Whatever opinions may exist here as to the mode of treatment selected by Gounod for so sacred a theme as the "Redemption," and there is a wide diversity, there is but one opinion in respect to the music pure and simple, unstinted praise being unanimously accorded to the marvellous beauty and power of the music, both vocal and instrumental, raising Gounod, indeed, as a composer, to the highest pinnacle. The musically experienced in our community candidly declare that no such work has before left so marked an impression upon listeners. The success achieved by the Musical Union is mainly due to the untiring energy of its Conductor, Mr. R. T. Jefferies.

Between the two Concerts above-mentioned, Miss Alice Sydney Burvett has given several Piano Recitals at the Town Hall, to fair houses, with much success, her playing being considered by some local critics to be of the highest class. Her programme embraced compositions by Beethoven, Chopin, Thalberg, Gottschalk, and Kowalski. The Brisbane Orchestral Society, now about twelve months old, conducted by Mr. H. J. Pollard, gave a satisfactory Concert during the past month, comprising the usual miscellaneous selection of vocal and instrumental music.

The latest-born Musical Society, the "Liedertafel," commenced by the Rev. E. Spicer, of this city, has passed into the hands of Herr Schmall, after giving one Concert of a promising, but far from note-perfect character. Although a new organisation, it is in point of fact but a repetition of the Old Orpheus Glee Club, which for many years discoursed sweet music in our midst, and then died out of existence.

#### MUSIC AT DARMSTADT.

(FROM OUR OWN CORRESPONDENT.)

AMONG the many musical entertainments of the season, the Concert of those admirable artists, Madame Norman Néruda and Mr. Charles Hallé, may indeed be called an event of particular interest. In one of Handel's Sonatas, Madame Néruda displayed her executive powers to great advantage, and was rewarded with overwhelming applause, but greater still was the admiration at the highly intellectual manner in which she interpreted it; and the well-

known assertion of Hans von Bülow's, that she is the only rival of Joachim, was fully confirmed by the splendid style in which she rendered the various pieces of the programme assigned to her. Mr. Chas. Hallé is a pianist of the good old school. He understands how to give every composition its true reading, and his playing, both with regard to brilliancy of execution and depth of poetic feeling, was thoroughly appreciated.

The last Concert of the "Musikverein," under the able direction of Herr Hofmusik-director C. Mangold, contained an exceptionally fine performance of Schumann's "Paradise and the Peri." The unfaded glow of oriental colouring and the melodious solo-parts, which were in excellent hands, left a lasting impression on the audience.

In a Concert of the Grossherzogliche Hof-Musik, which consisted of Schumann's Symphony in D minor, and some orchestral pieces of less importance, Mr. Mackenzie's orchestral ballad, "La belle dame sans merci," was one of the most interesting features. In this splendid work the composer displays unusual skill in the instrumentation, the various combinations being at once striking and highly original. It met with a very warm reception, and will surely make its way in the Concert rooms of Germany.

The last Concert of the Quartettverein included Haydn's Quartet in B major, the lovely Adagio and sprightly Finale in which gave infinitely greater satisfaction than Brahms's Sextet for stringed instruments in B major, a work which, on account of its heaviness and unclear forms, does not find many admirers.

There was a highly interesting programme at the second Concert of the Grossherzogliche Hof-Musik, the orchestral numbers being the Allegro and Adagio of the unfinished Symphony in B minor, by Schubert; the Vorspiel to "Parsifal," by R. Wagner, and Beethoven's Symphony in A major. The soloists of the evening, Fräulein Martha Remmert, gave unequivocal proofs of her high powers as a pianist in Weber's Polonaise, with orchestral accompaniment, and in Liszt's Fantaisie Hongroise.

The last novelty at the opera was Nessler's "Trompeter von Säckingen," which proved a complete success, not, however, on account of the music, which, on the whole, is trivial and wanting in originality, but rather owing to the libretto, which is founded on Scheffel's splendid poem of the same title, and the really magnificent *mise-en-scène*.

THE opening address delivered by Sir Herbert Oakeley, on the 4th ult., before the Edinburgh Association for the Education of Women, at the Music Class-room of the University, was so eloquent in its advocacy of the higher claims of music upon the attention of lady students, that we regret the impossibility of transferring a portion of his discourse to our columns. We may say, however, that the lecturer announced his intention of beginning at the rudiments of musical theory and proceeding "step by step to explain the chief chords in use." We congratulate the pupils upon having secured the services of so earnest and able a teacher.

IN connection with the approaching bi-centenary of Handel's birth, Mr. F. G. Edwards delivered his popular Concert-Lecture, "Glimpses into the Life and Character of Handel," at the Union Church, Putney, on the 13th ult. The musical illustrations comprised airs from Handel's oratorios; the so-called Largo, arranged for the violin; the slow movement from the Fourth Organ Concerto; and selections from the Water Music (Pianoforte). A large portrait of Handel, several *fac-simile* specimens of his handwriting, (including the *fac-simile* MS. of the "Messiah," kindly lent by Messrs. Novello, Ewer and Co.) were on view. There was a large audience.

THE first Vocal and Instrumental Concert of the North London Musical Society, was given at the Assembly Rooms, Stoke Newington, on Thursday, the 6th ult., before a large audience. The programme, which was selected from the works of Beethoven, Mendelssohn, Haydn, Gounod, Spohr, Schumann, &c., was rendered in a most satisfactory manner. The choir sang several pieces very ably, including Schumann's "Gipsy Life," and a Serenade "All go to rest," from the opera "The Golden Age," by Herr Heinrich Kreuz, the Musical Director of the Society.

THE Rev. Sir F. A. Gore Ouseley, professor of music in the University of Oxford, presented, on the 14th ult., in the Manchester Town Hall, the certificates awarded in the recent examinations in connection with the Society of Professional Musicians. In an address which he delivered on English music, Sir F. Ouseley said the tendency to imitate and copy foreign models was one of the principal difficulties which English musical art had had to encounter at almost every stage of its progress, and in the days of Handel it was developed to a most pernicious extent. What he desired was the formation of a real and genuine English school of musical art, and it would be indeed a glorious jewel in the crown of that Society if they could overcome this unpatriotic habit of servilely copying the composers of other countries, and thus foster national art by united action, by determined resistance to the demands of bad taste, and by wise organisation and suppression of all personal jealousies. We are glad to find eminent musicians like the Oxford Professor calling attention to the important subject of the future of English music; for, as he truly said, "probably at no previous time have there been greater facilities for its healthy growth." The members of the Society of Professional Musicians are evidently desirous of materially aiding what may now be termed a national movement; and it is the duty, therefore, of all earnest artists to encourage and sympathise with their efforts in the cause.

THE first Examination for the degree of Bachelor in Music at the University of Oxford will commence on Tuesday, January 27, 1885, at ten o'clock, in the Schools. Attention is directed to the following clause of the Statute (Statt. Univ., Tit. VI. Sect. III. § 1) relating to this Examination:—"Nemini sese examinandum sistere liceat, nisi qui aut Magistris Scholarum aut Examinatoribus in prævia quam vocant examinatione in Universitate Cantabrigiensi satisfecerit, aut testimonium a Delegatis secundum Statutum Tit. VIII. Sect. II. § 2, creatis acceperit, aut Examinatoribus seniorum candidatorum qui non sunt de corpore Universitatis in literis Anglicis in Mathematica in lingua Latina et vel in lingua Græca vel in una saltem lingua moderna (videlicet Gallica vel Germanica vel Italica) satisfecerit: cujus rei testimonium exhibeat Professore Musicæ." The names of gentlemen who intend to present themselves will be received by Mr. Geo. Parker, the Clerk of the Schools, on or before Tuesday, January 20, 1885, on payment of the statutable fee of £2. Candidates who are not already Members of the University must Matriculate before the day of Examination. Subjects of Examination: Harmony and Counterpoint, in not more than four parts. Text-books: Ouseley's "Treatise on Harmony," and his "Treatise on Counterpoint, Canon, and Fugue."

THE first performance in London of Mr. C. H. Lloyd's Cantata "Hero and Leander," took place at the Athenæum, Camden Road, N., on Tuesday evening, the 11th ult., under the direction of Mr. W. Henry Thomas. The soloists being Miss Marianne Fenna and Mr. Bridson, who were highly successful in the impassioned duet "Thou lovest me." The choruses were sung by the Tufnell Park Choral Society with much expression, the *nuances* in the epilogue, one of the best numbers of the work, being especially noticeable. Mr. Eaton Fanning's part-song "The Miller's Wooing" gave the choir an opportunity for vigorous singing, and a selection from "Acis and Galatea" showed that they could sing also with steadiness and precision. Miss Kate Fusselle, Miss Daisy Bayley and Mr. Fulkerson contributed solos, the first-named lady singing "O had I Jubal's lyre" in a very artistic manner. At the second Concert, on the 16th inst., "Hero and Leander" will be repeated, and Beethoven's "Engedi" will be given with orchestral accompaniments.

THE Birmingham Festival Committee have accepted a short work by Dr. Bridge for their next meeting. The composition is a setting of Toplady's hymn "Rock of Ages" for baritone solo, chorus and orchestra. The Latin version of the Hymn is by Mr. Gladstone, to whom it is dedicated, by permission, and who "cordially wishes success to the work." The English words are also fitted to the music, but the Latin version will be given at Birmingham, Mr. Santley taking the solo.

DR. SPARK, the Organist of Leeds Town Hall, has given a series of Musical Lectures and Organ Recitals in Scotland during the past month with much success. On the 3rd ult., he gave the inaugural lecture at the Mechanics' Institute, Dumfries, the subject being "English Opera"; on the 4th he was at Galashiels, lecturing on the "Classical Masters"; on the 5th at Ayr, on "The National Ballad Music of England, Scotland, Ireland, and Wales"; on the 6th at Rothsay, on "Ballad Music"; and on the evening of the 7th he gave an Organ Recital in the new Public Hall in Stirling. To illustrate his lectures efficiently, Dr. Spark brought with him four admirable Yorkshire vocalists—Madame Evison, Miss E. Kennedy, Mr. Farrer Briggs, and Mr. G. Dodds.

THE usual Monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 7th ult. The chief feature in the programme was J. B. Van Bree's Cantata "St. Cecilia's Day." The solos were ably taken by Madame Wilson Osman, and the choruses were well sung by the choir. The glee, for male voices, "Hohenlinden" (Dr. T. Cooke), was particularly well sung. The other part-songs were "Now tramp o'er moss and fell" (Bishop), and "Awake! the starry midnight hour" (Mendelssohn). In the first part of the Concert songs were contributed by Madame Wilson Osman, Miss Alice Grey, Mr. A. M. Shepherd, and Mr. Thurlby Beale. Mrs. Edmonds and Mr. F. R. Kinke presided at the pianoforte, and Mr. Joseph Monday conducted.

THE sudden closing of Her Majesty's Theatre, after three or four performances of Italian Opera, absolves us from dealing critically with the rendering of the works presented. If Mr. Samuel Hayes be sincere in his desire to restore the prestige of a form of art of late somewhat discredited, he went about his task in the strangest possible manner. Three or four capable artists do not constitute an opera company, and the public now-a-days is somewhat exigent in the matters of orchestra, chorus, and scenic arrangements. We firmly believe that careful performances of opera in any language and at reasonable prices would meet with adequate support; but it cannot be said that Mr. Hayes met any of the conditions of success.

DURING the past month some very successful Popular Chamber Concerts have been given at the Highgate Literary and Scientific Institution, under the direction of Mr. Gilbert H. Betjemann. The music performed has been of a high-class character and excellently rendered by Messrs. G. H. Betjemann, Lewis Hann, C. W. Doyle, Charles Ould, G. R. Betjemann, J. Booth, Ebenezer Prout, and Charles S. Macpherson. Mr. G. H. Betjemann introduced violin solos at each Concert, and Mr. Ould also contributed cello solos. The solo vocalists were Miss Alexandra Ehrenberg, Madame Rose Hersee, and Miss Ada Doyle. Accompanists, Mr. G. R. Betjemann and Mr. C. H. Ould.

THE members of the Wood Green Choral Society gave their first Concert on Thursday evening the 20th ult., at the Masonic Hall, Wood Green. F. Cowen's Cantata "The Rose Maiden" formed the first part of the programme, the solos being well rendered by Miss Kate Coldrey, Miss Amy Sargent, Mr. W. Glazier, and Mr. Joseph Wilson. The choruses were given with much vigour and precision. The second part consisted of a miscellaneous selection, the above named vocalists, with the addition of Miss Elfrida Roberts and Miss Jessie Dinsdale being the soloists, Mr. A. J. Hadrill ably presided at the pianoforte, and Mr. Plant Coldrey conducted.

UNDER the direction of Fraülein Anna Vogt (Mrs. Henry Clark), a Concert by the students of the London Organ School and International College of Music was given at Princes' Hall, Piccadilly, on Tuesday evening, the 4th ult. Results highly creditable to the College were displayed by the pupils. Miss Alice Seymour, Monsieur J. A. Anschütz, and Signor Luigi Meo also assisted.

THE Schumann Society of Detroit, Mich., U.S., will give its first grand Concert of the season on the 6th inst., assisted by foreign artists and local talent. Two other Concerts will take place before next summer, the full orchestral accompaniment being a great attraction. Mr. J. de Zielinski ably directs the chorus and orchestra.



At the Harvest Festival at St. John's Church, Bethnal Green, on October 30, there was an orchestra of 29 performers, in addition to the Organ. The Magnificat and Nunc dimittis were Stainer in F, the anthem "I will give thanks," (Barnby) and "The heavens are telling" (Creation) The voluntaries before and after service were "Marche Romaine" (Gounod) and "Cornelius" March (Mendelssohn) for orchestra and organ. Mr. Henry J. Baker, Organist and Choirmaster of St. Michael Bowes, Southgate, presided at the organ, and Mr. W. H. Ward, Organist of the church, conducted.

The Monthly Organ Recital, at St. John's the Evangelist, Waterloo Road, was given on Tuesday, the 11th ult., by Mr. James Higgs, Mus. Bac., Oxon., Organist of St. Andrew's, Holborn. The programme included Handel's Overture to "Esther," Bach's G minor Fugue, Mendelssohn's Sonata in B flat (No. 4), a Larghetto for the organ, by Dr. F. E. Gladstone, Köhler's well-known Andante and Variations, and the Overture to Spohr's "Last Judgment." Mr. Higgs's playing was marked by great breadth of style. The vocalists were Miss Sussetta Fenn and Mr. Sinclair Dunn.

The Apollo Musical Club, Chicago, announces three Concerts, under the direction of Mr. William L. Tomlins, for the season of 1884-5. At the first, Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise"—with Miss Emma Juch, Miss Emily Winant, Mr. Whitney Mockridge, Mr. Clarence E. Hay and Mr. Clarence Eddy as soloists—will be performed; at the second, Max Bruch's "Frithjof" and miscellaneous selections for male voices, including the Prize Songs composed for the Apollo Musical Club; and at the third, Mendelssohn's "Elijah." The season commences on the 11th inst.

A PERFORMANCE of Mendelssohn's "Antigone" was given on October 28 at the Walworth Institution, under the direction of Mr. W. J. S. Gadsby. The choruses were capitally sung by a choir of about twenty-five, the "Hymn to Bacchus" especially being given with great spirit and energy. Miss Ada Mellon was very successful in her delivery of *Antigone's* lines, and met with great favour at the hands of the audience. Besides conducting the choral portions of the work, Mr. Gadsby recited the part of *Creon*, and the remaining six characters were capably rendered. Mr. W. W. Hedgcock accompanied.

A PRIVATE Invitation Concert, inaugurating the reopening of Brixton Hall, was given by the proprietor, Mr. R. J. Chard, on Tuesday evening, the 18th ult. The vocalists were Miss Margaret Cockburn, Miss Spenser Jones, Mr. Edward Dalzell, and Mr. James Budd. Instrumental selections were played by the band of the Grenadier Guards, under the conductorship of Mr. Dan Godfrey. Mr. Turle Lee accompanied. In addition to other important improvements, a large organ, by Messrs. Gray and Davison, is in course of erection.

MADAME EVANS-WARWICK gave an evening Concert on October 30, at Ladbroke Hall, assisted by Miss José Sherrington, Madame Adeline Paget, Madame Vera (pupil of Madame Evans-Warwick) Madame Gwynne, Mr. Reginald Groome, Mr. Herbert Jay, and Mr. Egbert Roberts. Solo pianists, Herr George Asch and Mr. Archie Evans; violin, Mr. Basil Althaus; Conductors, Mr. Charles Evans and Mr. Edward Holmes. Madame Evans-Warwick also gave a Concert at the Royal Victoria Coffee Hall on the 6th ult.

The first Concert of the eighth season of the Lavender Hill Choral Society was given on the 18th ult. The chief feature in the programme was Anderton's Cantata the "Wreck of the Hesperus," in which both solos and choruses were very well rendered, the former being taken by Miss Jessie Ross, Mr. W. Dyffryn and Mr. C. Ortnor. Miss Edith Aloof, Miss Wallis, and Miss Stammers also contributed to the programme. Mr. J. R. Jekyll conducted, and Miss Minnie Bird accompanied.

The first volume of "Pitman's Musical Monthly," which has just been forwarded to us, handsomely bound, contains a good collection of popular vocal and instrumental music, with criticisms upon passing events both in town and country. The work is well got up and deserving of support.

THE Free Concerts at Whitefield's Tabernacle, Tottenham Court Road, have been resumed during the past two months, and the building has been filled to its utmost capacity on each occasion. The programmes are of a popular character, and consist of vocal solos, interspersed with solos for violin, organ, and pianoforte, artists well known in the musical profession being engaged on each evening. The Concerts, which will be carried on through the winter months, are under the direction of the Organist, Mr. Arthur Dorey.

THE prospectus of the Finsbury Choral Association, under the conductorship of Mr. C. J. Dale, has been forwarded to us too late for notice of the inaugural *Conversazione*, at which several artists of eminence assisted. The first Concert was announced to take place on the 27th ult., at Holloway Hall, and the two remaining ones of the session on February 12 and March 26, 1885. The vocalists already engaged are Miss Marianne Fenna, Miss Fusselle, Miss Eliza Thomas, Mr. Arthur Thompson, Mr. Redfern Hollins, Mr. Hilton, and Mr. Bridson.

A CONCERT of Sacred Music was given at Lower Tooting Union Church, under the direction of Mr. James H. Weager, on Thursday, October 30. The principal vocalists were Miss Clara Marni, R.A.M., and Miss Wollaston, both of whom were highly effective in the solos allotted to them. Miss Fleishman contributed a violin solo; and duets for pianoforte and American organ were played by Mrs. Weager and Mr. C. J. Viner. The choral portion of the programme was rendered by members of the Borough of Hackney Choral Association.

THE members of the Grosvenor Choral Society gave their 153rd Monthly Concert at the Grosvenor Hall, on Friday, the 21st ult. The programme consisted of a good miscellaneous selection. The solo vocalists were Miss Kate Winifred Payne, R.A.M., Madame Alice Woodruffe, Mrs. Isabel Browning, Miss Minna Graham, Mr. Hirwen Jones, and Mr. Arthur Roach. Mr. H. C. Tonkin played two violin solos with much success. Mrs. T. P. Frame accompanied and Mr. David Woodhouse conducted with their usual ability.

THE Rev. J. Thomas, M.A., who died at his residence in Huddersfield, on October 25, was well known by professional and amateur musicians in the North of England. He was the founder of the Fitzwilliam Street Philharmonic Society; and took much interest in the cultivation of music in Sunday Schools. He was also an excellent musician, and a good violin player, taking a leading part in Chamber and Orchestral Concerts, and composing and arranging for local bands and Festivals. His loss is deeply felt by a large circle of friends.

THE Kyrle Choir gave a performance of the "Creation," on the 6th ult., in St. Clement's Church, Notting Hill. The principal vocalists were Miss Annie Selous, Mr. John Probert, and Mr. James Blackney. The Choir gave a second performance of the Oratorio in St. Bride's, Fleet Street, on the 19th ult., the soloists being Miss Edith Phillips, Mr. Reginald Groome, and Mr. Albert Orme. Mr. Malcolm Lawson conducted, and Mr. E. H. Turpin accompanied on the organ on both occasions.

AN Organ Recital was given at St. Saviour's, South Hampstead, on the 12th ult., by Mr. Arthur J. Greenish, F.C.O., in aid of the Organ Restoration and Church Repair Fund. The programme included the following interesting selection:—Occasional Overture (Handel); Andante con Moto (Haydn); Allegro Pomposo (Smart); Cavatina (Raffi); Toccata and Fugue, D minor (J. S. Bach); Romanza in G (Beethoven); Fanfare (Lemmens); Marche Religieuse (Chauvet); Offertoire (Batiuste).

MISS FLORENCE WYDFORD'S Annual Concert took place at the Horns Assembly Rooms, on the 13th ult., and proved very successful. Miss Wydford was assisted by Miss Agnes Larkcom, Mrs. M. Clark, Mr. Thurley Beale, Mr. Cannon, and Mr. Bayne. Mr. Merton Clark was an efficient accompanist.

SPOHR'S "Last Judgment" will be sung at St. John's Church, Waterloo Road, on the three Thursdays of Advent (the 4th, 11th, and 18th inst.), after shortened Evensong, at eight p.m.



A VERY successful Concert was given by the North London High School for Boys, at the Hampstead Vestry Hall, on the 14th ult., when Edmund Rogers's humorous Cantata "Beauty and the Beast" was performed by the Orchestral Band and Chorus of the school, numbering over one hundred performers. The artists engaged were Misses Edith Welding and Marie Hayward; Mr. A. S. Pardon and Herr Conrad Formes. Mr. Septimus Payne, the Head Master, conducted.

THE Ballad Concert given in the Royal Victoria Coffee Hall, Waterloo Road, on the 20th ult., under the direction of Miss Clara Wollaston, was a decided success. The vocalists were Madame Clara West, Miss C. Wollaston, Miss Lottie West, Mr. Arthur Weston, Mr. James Bayne, and Mr. G. A. Pritchard; solo violinist, Miss Colvina Waite; solo pianist, Mr. W. West; accompanists, Messrs. Pritchard and West.

THE Civil Service Vocal Union's first Smoking Concert of the season was held at the Freemasons' Tavern on Thursday evening, the 20th ult. The programme comprised some well rendered part-music, and solos were successfully sung by Messrs. Schartau, A. E. Twiss, C. Chilley, and A. B. Eady. Flute solos were played by Mr. C. Spencer West, and Mr. J. H. Maunder conducted.

WE regret to announce the death of Mr. Joseph Skeaf, a well-known professor of music in Liverpool, which took place on the 1st ult. Mr. Skeaf has had several pupils who have obtained high honours, and was recognised as an able and earnest teacher. He held the post of Organist for many years in the New Jerusalem Church, Bedford Street, and his name will be long remembered in connection with the Saturday Evening Concerts.

THE prospectus of the Luton Choral Society (Conductor, Mr. Charles Inwards) announces for its eighteenth season (1884-5) three Concerts, commencing on the 15th inst. The works selected for performance are Mendelssohn's "St. Paul," Haydn's "Creation," and Handel's "Messiah." Special efforts will be made by the Society to give an efficient rendering to the last-named Oratorio, in honour of the bicentenary of the composer's birth.

ON the 20th ult. Gaul's Cantata "Ruth" was given in the Trinity Presbyterian Church, Maryland Point, Stratford, by the choir, assisted by a few friends. The soloists were Miss Lines, Miss Amy Egerton, and Mr. Laird Donald; Miss Kendall and Mr. H. A. Donald presiding at the pianoforte and organ respectively. Mr. H. T. Minter was the Conductor.

A CONCERT was given on Tuesday evening, the 4th ult., in the Pentonville Road Congregational Church. The vocalists were Miss Rees, Miss M. L. Evans, Miss Ellen Chapman, Mr. W. A. Ashton, and Mr. Dyved Lewis. Organ solos were given by Mr. Closs, and Mr. Marsh contributed a violin solo. The pianoforte solos by Miss Josephine Agabeg were received with rapturous applause.

THE Weekly Organ Recitals at the Church of St. Nicholas, Cole Abbey, Queen Victoria Street, have been given during the past month as follows: On the 11th ult., by Mr. W. H. Stocks (Enfield); on the 18th (in lieu of the 4th, when the organ was unplayable), by Mr. C. E. Miller; and on the 25th, by Mr. James Hallé. They will be continued during the present month, at one p.m., on Tuesdays.

THE third of the series of popular entertainments, at the Kentish Town Institute, took place on the 11th ult. The vocalists were Miss Minnie Oliver, Miss L. Wicks, Mr. Edwyn Bishop, and Mr. F. Pawley. Miss Jessie Taylor contributed a pleasing pianoforte solo of her own composition, and Mr. A. C. Schäfer ably filled the post of accompanist throughout.

DR. GLADSTONE'S Oratorio "Philippi" will be performed by the Gloucester Choral Society on the 9th inst. The work will be given with full orchestral accompaniments, the band and chorus numbering 200, and will be conducted by the composer.

SPOHR'S Last Judgment will be sung at St. Paul's Cathedral on Tuesday evening the 2nd inst. The service commences at seven.

A HIGHLY successful Concert was given at the Town Hall, Bermondsey, by the Popular Ballad Concerts Committee, on Monday evening, the 24th ult. The band of the Grenadier Guards performed several selections under Mr. Dan Godfrey, and the vocalists were Madame Hirleman, Miss Eleanor Rees, Messrs. Tapley, Evans and Rousbey. Mr. W. Henry Thomas was, as usual, the Conductor.

A SPECIAL Service will be held in St. Margaret's Church, Westminster, on the 4th inst., at 7.30. Dr. Bridge's "Hymn to the Creator" will be performed with string band and augmented choir. Dr. Gladstone will conduct. At the end of the Service Dr. Bridge will play one of Handel's Organ Concertos.

IN consequence of the Christmas holidays, it will be necessary for us to print the January number some days earlier than usual. All matter and advertisements intended for insertion in this number should, therefore, reach the office on or before the 20th inst.

IT is said that a legacy of 6,000,000 roubles has been bequeathed to the pianist, Madame Menter, by the Russian millionaire, Baron de Stieglitz.

## REVIEWS.

*Notes on the Cultivation of Choral Music and the Oratorio Society of New York.* By H. E. Krehbiel.  
[New York: Edward Schuberth and Co.]

IN the October number of the MUSICAL TIMES we alluded, in an "Occasional Note," to this book quoting the remark that "one hundred and fourteen years ago there was not in all musical Europe a single amateur Choral Society," and also the highly complimentary allusion to the state of Choral Music in the manufacturing towns of England. The work is now before us; and although no doubt it possesses very decided local interest, so admirably is it written, and so exhaustively has the author treated his subject, that we have little doubt of the wide acceptance of the Treatise outside the musical cities of America, and more especially in that the musical cultivation of which Mr. Krehbiel so warmly and so justly extols. In his Preface the author truly says, "The singing Societies of Germany, by their diffusion of knowledge concerning the masterpieces of choral composition, and their nurture of a warm interest in music, were, beyond question, the most potent of the factors employed in the work of lifting that country to the eminence which it now occupies in music. The composers of the Viennese School of the eighteenth century wrested the supremacy from Italy by the virtue that lay in the freshness, vigour, and richness of their creations; these creations became the models for the succeeding generations, and the composers became the musical lawgivers; but for the cultivation of the national musical spirit which established the conservatoires, orchestras, and choirs in which artists were educated in a manner that enabled them to maintain its proud supremacy, Germany rested, in a great measure, upon the impulse which went out from the crowning achievement of Fasch, the accompanist at the Court of Frederick the Great, of Prussia. To-day there are in the country that gave birth to this movement three hundred cities and towns with singing societies and orchestras engaged in performing the best music written." It must be remembered that Fasch was the founder of the *Singakademie*, and we quite agree with Mr. Krehbiel's assertion that this institution "has remained a model for all singing societies up to the present time." Tracing the progress of the several choral associations in New York which preceded the birth of the "Oratorio Society," many acute remarks are made concerning the causes which led to their dissolution. No doubt a review of these failures has been of inestimable service in laying the foundation of the Society which has done so much to promote a love for sacred music in America; and we quote the final sentence of the work before us in proof, not only of the high position the Society has attained, but of the effect of its example in other musical centres: "If, as Goethe says, it is the curse of a wicked deed that it must go on giving birth to new wickednesses, it is also the blessing of a virtuous act that many virtues follow in its train. The measure of merit

due to the Oratorio Society is not full when the record of its direct accomplishment is written—there remain the products of its influence. Mr. Thomas's Chorus Society can fairly be counted amongst its fruits, and it has either stimulated to new life or caused the organization of a number of societies in Newark, Jersey City, Nyack, Rochester, and other places." Mr. Krehbiel (who is, we believe, musical critic of the *New York Tribune*) has done good service by the publication of this book; and we commend it to the attention of all who take interest in the healthy progress of choral music.

*Requiem (H moll) für vier Solostimmen, Chor, und grosses Orchester.* Auf den lateinischen Text componirt von Felix Draeseke (Op. 22). [Leipzig: Kistner.]

The name of Herr Draeseke is one which has not yet made its way in England, though the composer is by no means a young man, having been born in 1835 at Coburg. We are not in a position to give much information about him, as the biographical notices to which we have access are very scanty. We learn from Mendel's "Conversations-Lexicon" that he was educated at the Conservatoire in Leipzig, whence he went to Weimar, where he became intimate with Liszt and his pupils, especially Hans von Bülow. The article from which we obtain our information speaks of him as a "talented but highly eccentric composer," and sums up its notice by stating that the great fault of his works are diffuseness and irregularity of form, concluding with the expression of the hope that when the composer has passed through the period of youthful exuberance he may produce something more important and more valuable.

It is impossible to pronounce a final opinion upon any work so elaborate in character as the "Requiem" now before us from a mere reading of the vocal score, especially as the accompaniment contains no indications of the instrumentation. Besides this, it must be remembered that in nearly all modern music many passages will be found, of which the most experienced musician can hardly realise the full effect without hearing them, to say nothing of the well-known fact that many things sound better than they look on paper. Our remarks on Herr Draeseke's work must therefore be taken with a certain amount of reserve. Still, there are leading characteristics of the music about which it is hardly possible to be greatly mistaken. Foremost among these are the vagueness and irregularity of the forms, and the undecided tonality. For example, the opening movement commences with a "ground bass" of five bars in length, first given out by the basses alone, after which the solo voices enter in succession. This would be an intelligible enough way of beginning but for the fact that the ground bass itself cannot be said to be in any key. It certainly commences and ends in B minor; but an A natural and a C natural, which are foreign to that key, are introduced in such a manner as to disturb all the feeling of tonality, and in the first three pages of the movement there are hardly two consecutive bars in the same key. Again, while there are several movements in the work, which are obviously intended as fugues, there is not a single one of these in which the subject receives its correct answer. This probably results from the fact that the subjects themselves are too vague to convey a distinct impression of either a tonic or dominant key. Take, for instance, the theme of the "Kyrie"—



It would be difficult to say whether this is meant to be in B minor or in D major; from the fact that the answer commences on B, we presume the former, though then the A natural is out of the key; but if it is in B minor, the C sharp at the end of the second bar should be answered by G sharp, whereas we find G natural. Another explanation may of course be that the subject is in the old Æolian mode; but if this view be taken, the answer is still incorrect, and the subject unsatisfactory from its vagueness. The same unclearness of form characterises to a greater or less extent the whole work. Strained, harsh, and positively ugly modulations are of constant occurrence,

and we honestly confess that we have seldom examined a new composition with more regret and even irritation at misapplied and wasted talent. That the work is clever we do not deny; occasionally Herr Draeseke has natural and even pleasing ideas; but the constant effort to be new, at whatever cost, makes the music most unpleasant to listen to. It is of course possible, perhaps even probable, that many things would sound less harsh when the dissonances were allotted to different qualities of orchestral tone than when they are played on the piano; and, as we have already said, we give our opinion of the work with some reserve. We see that the "Requiem" is announced to be given in London during the present season by the London Musical Society, and shall be very glad if the performance shall cause us to modify the unfavourable view of the music which we have derived from its perusal.

*Primers of Musical Biography.*

*Giocchino Rossini.* By Joseph Bennett.

[Novello, Ewer and Co.]

THE prospectus of these *Primers of Musical Biography* tells us how the series of papers in *THE MUSICAL TIMES*, originally entitled "The Great Composers, sketched by themselves," grew under the hand of their author until they became complete biographies, and that the favour with which they were received led to their publication in a separate form, several additions being made to those written under the early title. In their present shape they will certainly prove highly valuable to the musical student, as well as to the many who desire to know something of the character of those who have by their compositions so thoroughly won their sympathy. The life of Rossini traces the composer's career with remarkable minuteness, considering the space at the disposal of the author, several extracts from the musical journals of the time materially aiding the interest of the narrative. Many of the anecdotes scattered throughout the volume are extremely good, the following, even if not true, being sufficiently characteristic of Rossini's *sang froid* to be quoted: "On one occasion, as the Monarch (George IV.) and Rossini were engaged in singing a buffo duet, the august bass stopped, exclaiming that he was wrong in the time. 'Sire,' answered the composer, 'you have the right to do what you please. Go on; I will follow you, even to the tomb.' Go on they did, the royal performer at his sweet will, the other in courtly attendance."

*Ye Gallant Men of England.* Four-part Song.

*The Moorland Witch.* Four-part Song.

Poetry by Edwin Waugh. Composed by Edward Hecht.

[Novello, Ewer and Co.]

THESE two compositions (published in the second series of "Novello's Part-Song Book") are favourable examples of Mr. Hecht's style, and will form welcome additions to the *répertoire* of Choral Societies. The first has an appropriately bold theme, most artistically harmonised, and with some effective changes of key. The very quaint words of the second song have received a truly sympathetic setting. The alternations between 2-4 and 6-8 rhythms are extremely happy, and a characteristic use is made of the "chord of the thirteenth," where the phrase closes in the major key. There are many good points in this well-considered vocal piece which will fully repay careful practice.

*Te Deum and Benedictus in F.* By Charles L. Williams.

[Novello, Ewer and Co.]

THE organist of Gloucester Cathedral states that in this Service he has made use of the ancient plain song of the Church. This is true; but only in a limited sense. Some passages have a pleasantly archaic character, but the greater part of the music is essentially modern, more particularly in certain very abrupt transitions of key. In this respect the "Benedictus" is more advanced than the "Te Deum," but we prefer the latter to the former, as containing the most striking points. Mention may be made of the treatment of the words "The sharpness of death," and "in glory everlasting," as two out of several effective episodes. Though the voices are occasionally divided into eight parts, the counterpoint is for the most part note against note, and the Service is neither too difficult nor too elaborate for ordinary use.

*Præludium und Fuge für zwei Pianoforte. Sonata in D minor for the Organ.* By W. Battison Haynes. [Leipzig: F. Kistner. London: Novello, Ewer & Co.]

THE composer of these works is not the talented organist of the Priory Church at Malvern, but a nephew of the same, who, we believe, has studied at Leipzig. A sound musical training in Germany generally leaves its impress on young musicians, and Mr. Haynes is no exception to the rule. The Prelude and Fugue for pianoforte is numbered Op. 6, and the work bears internal evidence of the composer's knowledge of, and admiration for, the music of Brahms. The key is E flat, and the prelude is a movement in condensed sonata form, the bold and dignified first subject, which is elaborated at some length, contrasting effectively with the suave and melodious second theme. There is no working out, and the end is quickly reached after the return of the second subject in the tonic key. The fugue subject, in 6-8 time, does not promise well, and the development is not marked by any noteworthy display of scientific device, but as abstract music it is effective, particularly the peroration. The Organ Sonata, Op. 11, is a work of even greater promise. It opens with a solemn *largo* based upon the principal subject of the succeeding *allegro risoluto*. This movement is worked out at considerable length and with much energy and breadth of style, the form being strictly symphonic. When its stormy course has been run we have an *andante cantabile* in B flat, 6-8 time, in welcome contrast, this portion of the work being written with considerable melodic charm and grace. The next section is a *scherzo*, in G minor, 3-4 time. The term *scherzo* applied to any music for the king of instruments may seem inappropriate, but Mr. Haynes's example is vigorous rather than light and playful, and though it shows a good deal of orchestral feeling it cannot be said to be unsuited to the organ. In form it is again strictly orthodox, the *trio* or *intermezzo* being in E flat, *poco meno mosso*. The *finale* is a lengthy fugue based on a simple and well marked subject, and elaborated with as much contrapuntal skill as knowledge of musical effect. The coda is especially striking and worthily closes a work which we may, without hesitation, describe as a very important addition to the repertory of the first-class organist. We say first class advisedly, for Mr. Haynes does not spare his executant, many of the passages, both for manuals and pedal, being of considerable difficulty. Marks of expression are given, but the registering is left to the taste and fancy of the player, as in Mendelssohn's organ works. Mr. Haynes is undoubtedly a composer of great promise, and further essays from his pen will be looked for with interest.

*Holiday Songs.* Written by Mrs. Alexander; and set to Music by Lady Arthur Hill. [Novello, Ewer and Co.]

AMONGST the juvenile Christmas lyrical offerings so temptingly appealing to the many parents and guardians whose hearts and purses are open to holiday influences, the elegant volume before us must take high rank, not only on account of the charmingly melodious, yet unpretending, music contributed by a composer whose vocal pieces have already secured her a cordial welcome, but because of the pure and simple poetry to which it is set. If from the twelve songs contained in the book we especially mention "All things bright and beautiful," "An early Cowslip," "Dreams," "At Sunset," "The Seasons," "Longings," and "In the Distance" (adapted from Lady Hill's popular ballad "In the gloaming"), it is simply that we claim the right, as reviewers, to name our especial favourites; but we are perfectly ready to have our judgment overruled by a nursery jury, freely admitting as we do, that the work is a little casket of gems. Something, too, must be said in praise of the artistic manner in which the songs are treated, both in the harmonies and accompaniments; for we hold the faith that good music should be sought for in small as well as in large compositions, and that "Holiday Songs," therefore, ought to live long after the holidays are over, and even be looked back to with pleasure in after years. The work, which is dedicated, by permission, to Her Royal Highness the Princess of Wales, has a Title-page and Frontispiece beautifully illustrated in colours, both appropriately representing child-life amidst lovely and sympathetic country surroundings.

*Novello, Ewer and Co.'s Music Primers.* Edited by Dr. Stainer.

*Double Scales, systematically fingered.* A supplement to all existing Pianoforte Schools. By Franklin Taylor. [Novello, Ewer and Co.]

THIS new number of Novello's "Music Primers" is designed to set at rest the question of fingering double scales, upon which subject, unfortunately, such a diversity of opinion at present exists. Mr. Franklin Taylor is doubtless a high authority; but as he admits that no two teachers agree entirely on the method to be adopted, we fear that he will find it extremely difficult to establish the system he here advocates. Unquestionably a uniformity of fingering is most desirable; but considering that even the scale of C in thirds, where no black key intervenes, is fingered differently by various masters of *technique*, it is scarcely likely that any definite system for all the scales will receive universal acceptance. Mr. Taylor bases his system upon the proposition that "since the right and left hands are the exact counterparts of each other, but reversed, so the fingering which is good for one hand must be good for the other, but in the reverse direction, the right hand executing ascending that which the left hand executes descending, and *vice versa*." This idea is well and conscientiously worked out, and we feel convinced that so thoughtful a book will receive that attention from the profession which it undoubtedly deserves.

*Children's Voices.* A Book of Simple Songs. Set to music by Robert B. Addison. Illustrated by Harriet M. Bennett. [London: Hildesheimer and Faulkner.]

AS the season is approaching when "Children's Voices" will claim the right to be heard, this book may be cordially recommended as an excellent vehicle for their utterance, both music and poetry being precisely what we should choose as a Christmas present for juvenile songsters. We have before spoken in high terms of the more important compositions of Mr. Addison, and have now much pleasure in bearing testimony to the excessive merit of his more unpretending work; for every song in this elegant little volume, although simple, as such nursery ditties should be, is touched with an artistic hand, and will please the musical, as well as the unmusical, listener. The illustrations are exquisite throughout; and the general plan of the book does the utmost credit to all concerned in its arrangement.

*Magnificat and Nunc Dimittis in B flat.* By F. W. Saville. [Weekes and Co.]

THE gift of melody exceeds in value all other natural musical endowments, and Mr. Saville evidently possesses it. This Service is characterised by a flow of tune, and the harmonies sometimes remind one of Spohr. He is too fond of chromatic passing notes, and in some places the dignity of style which should pervade church music is scarcely maintained. On the whole, however, the merits of this setting outweigh the defects, and with congregations it would certainly be popular.

#### FOREIGN NOTES.

AT Cologne the first of the famous Gürzenich-Concerts—so called from the locality in which they are held—of the present season took place on October 28 under the direction of Dr. Wüllner, the successor of Dr. Ferdinand Hiller as principal of the Cologne conservatorium, and also as Conductor of the Concert institution in question. Under the new *régime* a complete change is likely to be effected in the general character of these Concerts. Dr. Hiller, by virtue of his great and undisputed merits as a musician, has exercised for many years past something very like a dictatorship in matters musical in the Rhenish Cathedral town, whose inhabitants were fain to submit to his personal likes and dislikes in the Concert-room. Wagner, amongst other modern composers, was severely excluded from the Gürzenich when Dr. Hiller wielded the bâton; yet his audience cherished a sneaking desire for an occasional taste of the forbidden fruit, but dared not give it utterance. Since the retirement of the veteran master from the Institution, matters in this respect have, however, taken a different turn, and for the first time in the annals of these Concerts, the gorgeous and festive strains of

Wagner's Overture to "Die Meistersinger" resounded in the hall of the Gürzenich, and were applauded to the echo, on the opening night above referred to. In numerous other directions, too, Dr. Wüllner is said to have already succeeded in infusing a new spirit into the musical life of a city which is justly looked upon as an important centre of the art in Germany. All honour to Dr. Hiller in his well-earned retirement from a long public career he may well look back upon with just feelings of satisfaction and pride. But modern progress in the art, or at least the semblance thereof, as represented in the spirit of the age, will assert itself, and sooner or later claim recognition in every community; and the city of Cologne may be congratulated upon the acquisition of a musician who is likely to guide these aspirations with a firm and moderate hand.

Reports received by us from Hamburg respecting the first performance at the Stadt-Theater, on the 11th ult., of Rubinstein's operatic novelty "Der Papagei" (referred to in our last number) speak of "a very sympathetic reception" of the work on the part of the public, who "repeatedly called both composer and performers before the curtain"—not a very unusual compliment nowadays to be bestowed at a first performance, though scarcely a criterion as to actual success. It is strange, however, whatever the ultimate verdict upon this latest production by the genial composer may be, that the operatic works of Rubinstein should be so much neglected almost everywhere outside of his native country, Russia. About this time last year two operatic novelties from his pen were brought out by the enterprising *impresario*, Herr Pollini, likewise at the Hamburg Theatre. One, the biblical-drama entitled "Sulamith" (constructed upon similar lines underlying those of Mr. Mackenzie's "Rose of Sharon") is a work of no ordinary merit, saturated with rich Oriental colouring, musically, and by no means devoid of dramatic coherence, albeit divided by the compiler of the libretto (Julius Rodenberg) into a series of tableaux. The choruses form a distinct feature in the work, and some of them, notably those for female voices only, contain passages of great beauty. The performance, as the writer, who was present on the first occasion, can testify, was on the whole an excellent one, and its reception sufficiently enthusiastic to warrant the prediction that one or the other of Herr Pollini's German colleagues would soon follow the initiative given by him and include the successful novelty in his *répertoire*. The other work above alluded to, by the Russian composer, and produced in conjunction with "Sulamith," at the Hamburg Theatre last year, was a humorous trifle of a, perhaps, deservedly ephemeral character, entitled "Unter Räubern" (Among Robbers); which, however, appeared to find much favour with a certain portion of the audience. Taking into consideration the very pertinent question of the opposite tastes prevailing amongst modern audiences, and which has been so cleverly met by the versatile composer of the two diametrically opposed compositions just referred to, we may reasonably be surprised why they have not been heard of outside Hamburg. It is true that the composer's "Nero" has recently been placed upon the *répertoire* of the Operas of Brussels and of Ghent; but what, we may ask, is that amongst so many emanating from the same source, which have been "successfully brought out" during, say, the last ten years in one country or another?

Herr August Bungert, whose name has been mentioned in these columns in connection with the performance, at Leipzig, of his opera "Die Studenten von Salamanka," is just now engaged upon the elaboration of a most ambitious work. Following in the footsteps of Richard Wagner, Herr Bungert has recently completed the book of what is intended to take the form of a musical tetralogy, entitled "The Homeric World," each main division of which is to be complete in itself, for the purpose of separate performance. The poet-composer, as we must call him (though he has yet to win his spurs in the double capacity indicated), is at present staying at Creuznach, where lately he recited to a private audience the dramas appertaining to his entire work. According to a paragraph in the *Neue Zeitschrift für Musik*, the reading produced a very marked impression, and the general opinion was that great things may be expected upon the final com-

pletion of the undertaking. Herr Bungert has already proved himself a composer of no ordinary merit both in his Symphonic poem entitled "Auf der Wartburg," and in the opera above referred to. But his apparently equally remarkable poetic gifts have been a surprise even to his friends, and much interest is felt in the progress of the Tetralogy.

At a Concert recently given at Frankfort by Dr. Hans von Bülow, with his celebrated Meiningen orchestra, the programme included the second Pianoforte Concerto by Brahms. The eminent pianist-conductor played the pianoforte part of the work, and, for the purpose probably of demonstrating the superiority of his orchestra, that body of instrumentalists went through the orchestral portions of the Concerto without the aid of a Conductor, and likewise without a hitch. The feat produced the intended "sensation," and its accomplishment is, of course, now making the round of German papers. Without disparaging in the least the well known merits of the Meiningen artists, it would probably not be very difficult to find other orchestral bodies with whom a similar experiment could be successfully tried. But if so, it may be asked by an unsophisticated musical public, *cui bono*?

A young pianist, Herr Arthur Friedheim, has recently attracted considerable attention by his masterly performances both at Berlin and other German musical centres. Herr Friedheim is a pupil of Franz Liszt, and a brilliant career is predicted for him by those most competent to judge.

A new opera, by Felix Draeseke, entitled "Gudrun," was performed, for the first time, on the 5th ult., at the Royal Theatre of Hanover, and achieved an unmistakably great success. The work, the subject of which has been treated at least half a dozen times during the last twenty years by German composers, either in the form of opera or cantata, is said to be one of the most important additions to modern musico-dramatic literature.

An interesting discourse was delivered, on the 7th ult., at a meeting of the Berlin *Tonkünstler-Verein*, by Herr Wilhelm Tappert, on the subject of the history of musical notation. The speaker, who has been for a number of years engaged upon the elucidation of a subject so interesting to the music historian, was favoured by a numerous and appreciative audience, who expressed a wish that the results of Herr Tappert's investigations should be made generally accessible in book form, an undertaking which, having regard to the numerous musical specimens required to be interspersed in the text for the purpose of illustration, would probably meet with serious objections on the part of private publishers. It is therefore proposed to use the influence of the Society in order to insure the publication of so important a work at Government expense.

At the Weimar Hof-Theater, where it was originally brought out some time since, M. Saint-Saëns's Opera "Samson and Delila" has recently been revived with considerable success.

A monument is shortly to be erected to Joseph Haydn in the Esterhazy Garden, situate in one of the suburbs of Vienna. The statue of the composer, which will form the principal part of the design, is nearly completed and is the work of Herr Heinrich Natter.

A successful first performance of Boito's Opera "Mefistofele" took place on the 9th ult., at the Stuttgart Hof-Theater, where the work is likely to remain permanently in the *répertoire*.

We extract the following from the Leipzig *Signale*: "Three interesting jubilee performances are impending at the Berlin Opera—viz., the 500th production at that institution of Weber's 'Freischütz,' the 200th of Meyerbeer's 'Prophet,' and the 100th of Spohr's 'Jessonda.' According to arrangements now in progress, the 500th performance of the most popular German opera more especially will assume a festive character, with all the best artists of the establishment contributing to its worthy rendering."

By permission of the German emperor, special performances are to be held at the State-subsidized theatres of Berlin, Hanover, Cassel, and Wiesbaden for the benefit of the fund now being raised for the purpose of erecting a monument to Carl Maria von Weber in his native town, Eutin, in Holstein.

The *Musikalisches Centralblatt*, of Leipzig, a journal to which we have occasionally referred in these columns, has ceased to exist.

Three special performances of Wagner's "Parsifal" were held at the Munich Hof-Theater, in the solitary presence of King Louis of Bavaria, on the 5th, 7th, and 8th ult. The following were the artists engaged in the interpretation of the work: *Parsifal*, Herr Vogl; *Kundry*, Frau Vogl; *Amfortas*, Herr Gura; *Klingsor*, Herr Fuchs; *Titael*, Herr Kindermann; *Gurnemanz*, Herr Siehr.

The following laconic announcement appears in Continental music journals: "I am unable to satisfy the solicitations on the part of collectors of autographs, and I likewise wish to dispense with the receipt of compositions, manuscript or otherwise, unless specially asked for. Franz Liszt." It may be doubted, however (for such is human nature), whether even this pert declaration will have the desired effect upon the poor Maestro's persecutors.

At the Paris Opéra, M. Ambroise Thomas's Opera "Françoise de Rimini" (first produced in April, 1882) was revived on the 12th ult., with Mdlle. Isaac in the *title-rôle*. Some considerable curtailments had been appropriately made, but the performance nevertheless extended over four hours. The work will probably remain in the *répertoire* for some time. The Théâtre-Italien commenced its winter season on October 26, with "Lucia," Madame Sembrich singing the part of the heroine, this having been her *début* in the French capital. The lady's success was a complete one, and the press organs are unanimous in her praise, M. Vitu, the able critic of *Le Figaro*, considering her acting to be as perfect as her vocalisation; adding that she reminds him at once of the incisive style of a Patti and the undefinable charm of a Nilsson. At a subsequent performance at the same institution, Madame Valda, an American singer, made her first appearance, respecting which a correspondent of the *Standard* writes as follows:—"Since the first appearance of Sophie Cruvelli, some thirty years ago, charmed and surprised a Parisian audience, no event has taken place in the musical world that can vie in importance with the *début* of Madame Valda at the Italian Opera last night (November 1). Madame Valda is a native of the United States, but her training and method are thoroughly Italian. She is a perfect musician, and her voice is strong as well as flexible and sweet. The opera was Verdi's "Un Ballo in Maschera," in which she took the singularly trying part of the page, and the difficult music of which she executed with the most artistic finish. Madame Valda's appearance is, moreover, eminently calculated to secure the favour of the spectator. She acts naturally and with thorough dramatic instinct, and she obtained a success which for many years has been without a precedent on the lyric stage. Like Patti and Albani, she sings without any apparent effort, and her rendering of "Saper vorreste" excited genuine enthusiasm." Thus it would appear, then, that the ranks of *prime donne* are being well recruited, and that the "star system" is not, for the present, likely to be discouraged for want of suitable objects of adoration.

Just before our going to press, the announcement was made in Paris that M. Ritt, the former lessee of the Ambigu, and the Opéra Comique, has accepted the post of director of the Grand Opéra, vacated by the death of M. Vaucorbeil. M. Ritt, it is added, will conduct the institution in partnership with M. Gailhard, the tenor.

The Opéra Populaire, which has lately had to close its doors, is to be reopened under the name of Opéra Moderne, under the management of M. Aimé Gros, the former director of the Lyons Opéra. Under the auspices of M. Gros, the performances of M. Saint-Saëns's "Etienne Marcel" (which had been interrupted by the failure of the establishment) will be resumed at an early date.

A most painful sensation was produced some three weeks ago at the Paris Opéra Comique, during a performance of Rossini's "Il Barbiere." Mdlle. Van Zandt, the youthful and talented prima donna, had undertaken, for the first time, to sing the part of *Rosina*. Upon making her entry in the second act, it was remarked that the lady was evidently suffering from an indisposition, the symptoms of which closely resembled those usually exhibited by persons

while under the influence of an overdose of alcohol. Immediately a perfect storm of indignation arose in the house, which only subsided after the lady, who was apparently unwilling to leave, had been led off the stage. Presently it was announced that Mdlle. Van Zandt was too unwell to continue her part, and that Mdlle. Mezeray had kindly undertaken to do so in her stead. No suitable costume being at hand, the latter sang the part of *Rosina* in usual evening dress, and the opera proceeded without any further interruption. This extraordinary incident, however, has caused a deal of excitement in musical and theatrical circles of the capital. The outcry on the following day in the press-organs against the unfortunate singer was unanimous, and the immediate cancelling of her contract was generally demanded. Mdlle. Van Zandt, it should be added, bears an irreproachable character; she is the chosen favourite, moreover, of Paris society, and a frequent guest at the most fashionable *salons*. The incident is doubtless capable of a satisfactory explanation, and that publicly offered by the lady, and testified to by medical certificates—viz., that being in a nervously excited state, previous to her *début* in so important a part, she had had too frequent recourse to a soothing medicine prescribed for her—should be unhesitatingly accepted, and the matter be allowed to drop.

Two new journals devoted to music and the sister arts have just been started in France—viz., the "Nantes Moderne," at Nantes, and "La Nouvelle Revue du Lyonnais," at the latter town.

Henri Wieniawski's violin, a Pietro Guarneri of the first order, has passed into the skilful hands of M. Jeno Hubay, the late eminent and congenial virtuoso's successor at the Brussels Conservatoire.

A new season of German Opera, under the direction of Dr. L. Damrosch, was commenced, on the 17th ult., at the Metropolitan Opera-house of New York, with Wagner's "Tannhäuser." Meyerbeer's "Huguenots," and Beethoven's "Fidelio" (with Fräulein Marianne Brandt in the title part) were announced to follow. The present scheme comprises thirty-eight performances, to be supplemented by twenty more, provided the undertaking should prove successful.

Auguste Emanuel Vaucorbeil, the Director of the Paris Grand Opéra, died, almost suddenly, on the 2nd ult., at Paris. M. Vaucorbeil was a pupil of Cherubini at the Conservatoire, and was in his time a prolific composer of almost every description of music. An opera from his pen, entitled "Bataille d'Amour," was successfully produced at the Comique in 1863, and another operatic work, "Mahomet," remains as yet unperformed. He undertook the arduous and responsible duties of director of the national operatic establishment in 1879, as successor to M. Halanzier, and in that position has displayed much energy and ability; his reformatory efforts, on the other hand, being greatly hampered by the traditional laxity in several departments of the institution over which he presided. The deceased artist had just reached his sixty-fourth year.

The death is announced, on October 31, at New York, of Signor Brignoli, once a favourite tenor at Her Majesty's Theatre, and associated, twenty-five years ago, with the *début* of Adolina Patti in New York.

Another once highly esteemed tenor, Ludwig Joseph Cramolini, died at Darmstadt, at the age of seventy-nine. The deceased was for a number of years an active member of the Darmstadt Hof-Theater, from which establishment he retired some ten years since.

At Paris died recently the once famous singer Signora Erminie Frezzolini. Born at Orvieto, in 1818, she achieved her greatest triumphs about forty years ago in the French capital, as well as in London, Vienna, and Florence.

The death is announced at Huy (Belgium), of Godefroid Camauer, a composer of some merit, and founder of the Société d'Amateurs of that town. He was born at Bergen-op-Zoom, in 1821.

At Neuilly, near Paris, died Jules Jean Baptiste Creste, composer of several operas, amongst them "M. rinettes" and "Les trois Sultanes" which have been successfully produced at Paris.

The death is also announced, at Berlin, of the veteran artist, Gustav Reichhardt, the composer of the once

popular German patriotic song, "Was ist des Deutschen Vaterland," and numerous other vocal pieces. Reichardt, who was a pupil of Zelter (Mendelssohn's early instructor), was born in 1797, at a village near Demmin (Pomerania), where his father was the pastor, and had nearly completed his eighty-seventh year.

## CORRESPONDENCE.

### CATHEDRAL CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In this month's issue of THE MUSICAL TIMES I observe three advertisements for lay clerks in cathedrals, the average remuneration offered being a little under £70 per annum. In one instance, an alto is required for the metropolitan church of the northern province; and, doubtless with a view to secure a man of unimpeachable respectability, who shall also be a capable musician, the munificent stipend of £60 a year is offered. That the successful candidate may not be too much elated by his good fortune, and to prevent his ambition from soaring to the hope of soon securing a post where even higher emoluments may be had, he "must be prepared to sign an agreement to stay two years." In a second case the fixed stipend is £70 a year, with eightpence for every attendance at church, making it, say, £65 a year; and in the remaining instance the salary offered is £80 a year.

I may mention, by way of preface to the few remarks which, with your kind permission, I propose to make on the above subject, that they are those of an onlooker only, and not of an interested individual. Having, however, had some opportunity of becoming acquainted with the status of the choirs of several of our cathedrals, and exceptional facilities for being made thoroughly intimate with the inner working of one in particular, I am impelled to write this letter in the hope that, although it be in itself as insignificant as "a grain of mustard seed," it may be the germ from which something more effectual may spring.

Speaking broadly—with the exception of two or three places where better salaries are paid—the average stipend of a lay clerk in our provincial cathedrals is less than £80 per annum; I question whether, taking them all round, they would even average £70. At York, as above cited, there are lay clerks who are paid £60 a year; at Carlisle some are paid £50—and these are "full duty" men, who have to attend two services each day throughout the year—there may be cathedrals where even lower salaries are paid.

Now, that the musical portion of the service in our cathedrals is a very important feature, must be admitted by everyone; in my humble opinion it is the most important. Nay, more, it is the only feature in which a cathedral service differs from that in the poorest parish church in the land; for strip it of its music, and what is left? The reading of four portions of Scripture each day, and the preaching of two sermons each Sunday. And how are the emoluments apportioned? I find that in the cathedral above-mentioned, where £80 is offered for a tenor singer, the sum of £8,250 a year is expended on the last-named part of the services—*i. e.*, the reading and preaching. At York, which offers £60 for an alto, £5,000 is annually expended on the five caputular members of the body; at Gloucester, which offers £65 for a lay clerk, the dean and four canons receive among them £4,500; and at Carlisle, where three out of the six choirmen are paid £50 a year each, the dean and four canons receive £4,300. Or, to look at the matter in another way, whereas one canon, for three months' duty, involving the reading of the lessons at one service each day, and the preaching of one sermon a week during that period, is remunerated with £700 a year, and a permanent residence, the whole six choirmen, for attending two services every day in the year, have only £430 divided among them.

Now I do not for one moment wish to enter into the question whether the deans and canons are overpaid; I am content for my present purpose to assume that they are not. But I do say, most emphatically, that if the musical service in our cathedrals is to be maintained in a state of efficiency, some greater inducement must be held out to vocalists of ability to enter the choirs than such miserable stipends as are offered in your advertisement columns this month. I know that, if the question were

put to them, the chapters would plead that the funds at their disposal for choir purposes do not allow them to pay higher salaries. Granted that this is so, and further that the efficient rendering of the musical portion of the service is essential; what is the remedy? It appears to me to be very simple, and what I would propose is this. On the next occasion when a canonry becomes vacant in such of the cathedrals as are in an impecunious state touching funds for choir and general purposes, let the remaining caputular members of the body take such steps as may be necessary to procure the abolition of such fourth canonry, and to apply the income so set free in augmentation of the fund from which the musical staff is paid. By this plan, vested interests would be preserved inviolate, and the dean and remaining canons would be more than compensated for the trifling increase of work devolving upon them, by the satisfaction they would have in the perfection of their musical service. Should they, however, object to their duties being increased, the sum thus placed at their disposal would be sufficiently large to allow of their engaging an assistant minor canon, between whom and the existing minor canons the work could be so apportioned that no one individual would have more to do than at present.

I am aware that I leave this proposal in a crude state, but I think I have said enough to show that it is one solution of the difficulty, and that if the matter were taken up with spirit by the parties whom it touches most closely, it could be carried to a successful issue.

I am, Sir, Your obedient Servant,

JAMES WALTER BROWN.

16, Lismore Street, Carlisle.

### MUSIC FOR THE PEOPLE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—At the present critical juncture, with regard to music in England, I earnestly beg you will allow me a space in your columns to suggest that practical steps may be taken simultaneously throughout the country to generate a taste for good music among the masses.

Notwithstanding the repeated assertions of eminent musicians also well-meant assertions embodied in the speeches at the meeting of the then proposed Royal College of Music, on February 28, 1882, to the effect that we are a most musical nation, I fear this hypothesis is hardly compatible with facts.

Through the influence of our aristocracy, who must be fashionable, we manage, and that not without difficulty (to wit, the fresh and lamentable Covent Garden failure), to support the Opera for three months during the year, in a city of nearly four millions of inhabitants, whilst theatres out of number and music (?) halls are crammed every night during the whole year, where operettas, musical burlesques, and songs of the day are provided.

Having referred to the Royal College of Music, I will incidentally mention here, that over two years previous to the meeting held at Manchester, on the 12th December, 1881, I suggested through the medium of a contemporary, the establishment of a National Conservatoire, which should enjoy a fixed annual subscription from Government—whose lethargy on this point is most regrettable—and the support of the public generally, who, as I then explained in detail, would benefit by the existence of such an establishment on the basis I referred to, and to which I still adhere for practical purposes. As one step towards the desired result, there must be a radical change in the performance of music provided at most of the theatres. Opera houses may lack attendance, the theatres are always patronised; a mixed public finds its way to them nightly. Here is the grand occasion to inculcate taste for good music. Instead of the usual commonplace selections given between the acts, which the public happily drows with clatter, let the managers make it known that in future good music only will be performed; the progressive change from this step alone would ultimately become palpable.

It must be admitted that the management of the Annual Covent Garden Concerts possesses all available means to perform on certain nights the principal parts of whole operas, in lieu of mutilated fragments, arranged sensationally, which astonish, but do not impress; this would enable the masses to have a thorough idea of operatic works at a moderate cost.



At present we cannot with the best intentions expect the working classes to attend operas or expensive Concerts far away from their homes; but instead of local suburban Concerts being composed of endless ballads and oftentimes performances in which music is the smaller element, let operas in recital and chamber music be given, with piano and American organ as ground work; for I maintain that it is in recital that you can best appreciate operatic works, from a purely musical point of view.

I propose the immediate establishment of a "Reform Musical Association," whose first step should be to issue a circular to the clergy and mayor of every town throughout the United Kingdom, earnestly desiring them to choose a suitable centre, where the best music only shall be performed, under the guidance of real earnest local musicians, at exceptionally low prices of admission. The music at the first onset must be of that nature that will appeal to the non-musical as to the musical, and this will readily be found in the expounding of Mozart's endless beauties.

Above all, let the question of pure monetary gain, which has nipped many a musical undertaking in the bud, be set aside entirely.

Every effort should be made by the supervising centre established in London, with a view of securing both in the metropolis and country towns the due performance of really good works, and it is my conviction that gradually an extraordinary change would take place in the national taste for the pure art, which, once acquired, would be indelible.

It may be invidious to make comparisons, but let us compare the English with the foreign city and town working man, as to musical taste. The former has no idea of refining his mind with good and instructive music. And why? Because it is not afforded to him in his neighbourhood (I refer here especially to London), except in the shape of the grotesque and often the vulgar. The latter, for a few pence, and often for nothing, can be musically entertained and become a fair critic.

Fearing I may have already overstepped the limits of the space you are disposed to grant me, and relying on your courtesy, I will divide my remarks, and send an appendix to my present communication for insertion in your January publication. My views will then be completely explained for the due consideration of those whom it may and should concern. Meanwhile, I remain,

Sir, yours faithfully, O. L.

London, November 18, 1884.

#### VOLUNTARIES IN DIVINE WORSHIP.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On this subject, as on most others, there seems to be a diversity of opinion. As one who is deeply interested in the "Worship of Praise," and who loves to hear good congregational singing, I crave your indulgence respecting the above subject. A well known organist has said, at the Church Congress meeting, "that he often thought if he were a clergyman he would abolish voluntaries altogether," and that "after hearing a solemn and impressive sermon, to let off some grand fireworks on the organ was not at all likely to attain the effect desired by the preacher." The above remarks I most heartily endorse. Having previously doubted whether voluntaries in divine worship were really of any good, these few words from an eminent musician led me to think more seriously on the subject; and I must admit that, as far as I can discern, voluntaries in places of worship had better be "altogether abolished." Since churches and chapels are places for worship, and the people assemble there solely (as we sincerely hope they do) for devotional purposes, and no other, I claim that if voluntaries are not aids to devotion they had better be left out entirely. What are voluntaries really intended for? Are they an aid to devotion? (as some people claim them to be, but which I very much doubt), or do they serve as a kind of musical gratification or musical display? Of course, the playing of voluntaries has grown to be a custom nearly all the world over, in churches and chapels where there is an organ or harmonium; but I cannot see that they improve the service, either from a *devotional* or a *musical* point of view. On the other hand, I think there is something most impressive in the silence that precedes the service; and that when the last words of the sermon are uttered and the benediction pronounced, to leave the sacred

edifice in quietness, meditating upon the solemn words we have heard, is more likely to produce good results than the *loud crash* on the organ generally resorted to immediately the minister finishes.—I remain, yours faithfully,

Windsor, October 25, 1884.

W. R. J.

#### MR. JOSEPH BENNETT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—By virtue of having been a regular reader of the *MUSICAL TIMES* for the last fifteen years, I beg you will allow me to express my sincere regret at the cause which has led to the temporary suspension of the articles on the "Great Composers," I refer to the indisposition of Mr. Joseph Bennett. From the first I have read these interesting papers with unmixed pleasure, and feel assured I am but expressing the sentiments of many, who, alike with myself, have derived not only satisfaction, but profit from their perusal, when I repeat my assurance of concern at Mr. Bennett's failure of health. I have been fortunate enough to read other articles written by Mr. Bennett which have been ever remarkable for their lucidity and an entire lack of prejudice or bias. Within the last few days I have read his sketch of the "Life of Mendelssohn" (Hueffer Series), and could not but contrast its graphic pages with a book I read a short time ago—Liszt's "Life of Chopin"—in which there is so little of Chopin and so much of the glorification of Liszt in the way of word-painting. I earnestly hope that a few months' rest will have the effect of completely restoring Mr. Bennett to health and vigour, and that he may be permitted to return to the work which he is so eminently fitted to carry out both by ability and experience.—Yours faithfully,

Liverpool, November 22, 1884.

ORGANIST.

[As we are certain that the kindly wishes of our correspondent are fully shared by all our readers, we gladly take the opportunity of announcing that Mr. Bennett is already much better; and we have every hope that the interval of cessation from work which he at first proposed to himself may be shortened.—*Ed. Musical Times.*]

#### ORATORIOS FOR THE PEOPLE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The Choir of the Kyrle Society has for some years given Oratorios in churches and chapels in the poor districts of London. The performances are free to all. A large number of letters from the clergy and others are now before the Committee, and more are constantly arriving, asking for performances which cannot be given unless additional funds are forthcoming. We would ask all those to whom the pleasures of music come so easily to aid in bringing them to the far larger number to whom they rarely come at all. Will you then kindly allow us to appeal in your columns for funds to extend this part of the Society's work? Subscriptions, large or small, or donations will be duly acknowledged by the honorary Secretary at this address.—I am, Sir, your obedient Servant,

OCTAVIA HILL,

Treasurer of the Kyrle Society.

14, Nottingham Place, W., November 8, 1884.

#### TO CORRESPONDENTS.

\* \* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance. Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications. We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies. Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

PSALTER, N.Z.—There is no reason why the reciting-note should be shortened to half-a-bar when one syllable only is recited to it: the whole bar should be held in order to maintain the musical rhythm of the Chant. We have never heard of such a practice before, with regard to Anglican Chants; wit: Gregorians the case is different.

WILLIAM CLARK.—B flat on the third line of the treble staff.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

**BATH.**—On Saturday afternoon, the 1st ult., the Pump Room was crowded in every part to hear the fine orchestra under the conductorship of Herr Van Praag. A feature in the programme was the introduction of vocal music by Miss Marie Gane, whose singing was greatly admired. The orchestral selections included the Overtures to *Zampa* and *La Gazza Ladra*.

**BEDFORD.**—Mr. Diemer commenced his third series of Monday Popular Concerts, on October 27, before a large and critical audience. Miss Agnes Zimmermann was the pianist, and the vocalist Miss Winthrop.

**BOLTON.**—A testimonial Concert was given to Mr. Henry Taylor on the 12th ult., in the Town Hall, which was well attended. The artists were Miss Clara Samuelli, Miss Hilda Wilson, Mr. Taylor, and Mr. Santley, vocalists; Signor Risegari, solo violin; Mr. Edward Hecht, solo pianoforte; and Mr. Johnson, accompanist. Mr. Taylor was well received in all his songs, and it is to be hoped that there will be a substantial token of the appreciation of his services.

**BRIGHTON.**—Miss Annie Tate, R.A.M., gave her annual Ballad Concert in the Royal Pavilion, on Wednesday evening, October 29, assisted by Miss Emilie Lloyd, R.A.M., Mr. Joseph Heald, and Mr. G. M. Barling (vocalists); Mr. W. M. Quicke (solo violin), Mr. Landfried (solo cornet), and Mr. W. Kuhse (solo pianoforte). Mr. W. Norman Roe conducted and accompanied. The programme was excellently rendered, the artists being received with the greatest favour. —Mr. E. H. Thorne gave a Concert at the Pavilion on Wednesday afternoon, the 13th ult., which was highly successful. Mr. Thorne was assisted by his son, Mr. H. Thorne, Mr. A. Ashton, Mr. H. Smith, Mr. Carrodus, Signor Pezze, and Miss Ada Bright. The programme was well selected, and included compositions by Mr. Thorne and Mr. Ashton.

**BURTON-ON-TRENT.**—On Thursday evening, the 20th ult., Barnett's *Ancient Mariner*, and a miscellaneous selection, were given in the large hall, by the members of St. Paul's Institute Choral Society. The soloists were Miss Marie Gane, Miss Mary Tunnicliffe, Mr. A. Castings, and Mr. K. Andrews; leader of the orchestra, Mr. F. Ward; Organist, Mr. George Barnes; Mr. A. B. Plant, Mus. Bac., Oxon., F.C.O., conducted. The rendering of the work by soloists, choir, and orchestra was thoroughly successful.

**CAVAN.**—On Friday, the 14th ult., the first of a series of Organ Recitals was given in the church by Mr. J. W. Dry, Organist. A short service was read by the Rector, the Rev. F. J. Hamilton, M.A., after which the following pieces were played:—Sonata No. 2, Mendelssohn; *Nazareth*, Gounod; Prelude and Fugue, G minor, Bach; Communion, Grison; Offertoire in E Flat, Wély; Evening Prayer and Festival March, Smart.

**CHELTENHAM.**—The first of Mr. Matthews's Subscription Concerts, in connection with the Cheltenham Choral and Orchestral Society, was given in the Assembly Rooms, on the 11th ult. The programme consisted of Rossini's *Stabat Mater*, *Hero and Leander* (C. H. Lloyd), and selections from the works of Berlioz, Gluck, and Handel. The solo vocalists were Mrs. Hutchinson, Miss Hope Glenn, Mr. J. Probert, and Mr. W. H. Brereton. The works were excellently rendered. Mr. E. G. Woodward led the band, Mr. Taylor presided at the organ, and Mr. Pollock was the harpist. The Conductors were Mr. Matthews and Mr. Lloyd.

**COLNBROOK, NEAR WINDSOR.**—On Tuesday evening, the 4th ult., an Evening Concert was given in the Town Hall, by the members of the Colnbrook Choral Society, under the conductorship of Mr. Richard Ratcliffe. The programme contained solos, duets, quartets, and a selection of part-songs.

**DURHAM.**—On Tuesday evening, the 11th ult., a very good performance of Mr. J. C. Grieve's Oratorio *Benjamin* was given by the choir of St. Andrew's Presbyterian Church, Blackhill. The solo vocalists were Miss Shield, Mr. J. A. Anderson, Mr. C. Stephenson and Mr. G. Brown, assisted in the concerted pieces by Miss Hopper, Miss McDonald and Mr. W. Bain. Miss Peacock presided at the organ and Mr. Bain conducted.

**EALING.**—Mr. Bradley gave two Pianoforte Recitals in the Lyric Hall on Tuesday, the 11th ult., which were highly successful. The programmes included works by Brahms, Dvorak, Saint-Saëns, and Rheinberger, which were well rendered. The vocalist was Miss Grosvenor Gooch. Duets or two pianos were played by Mr. Bradley, assisted by Messrs. Battison Haynes, and C. W. Perkins.

**EASTBOURNE.**—A performance of Mendelssohn's *Lobgesang* was given on the 20th ult., at the Pavilion, by Mr. Henry W. Hardy's Choir. The solo portions were well sung by Miss Carlisle, and Mr. T. P. Tomes, Miss A. Carlisle assisting in the duet "I waited for the Lord." Considering the smallness of the band the Sinfonia and accompaniments were well played, but the singing of the Choir was not equal to previous occasions. The Cantata was followed by a selection from Haydn's *Creation*. Mr. Hardy conducted.

**ECKINGTON.**—On Sunday, the 9th ult., special services were held in the United Methodist Free Church. The Anthem in the morning was "The Lord is Great in Sion" (W. T. Best), and at the evening service a selection from *The Messiah* was sung. On Monday evening, the 10th ult., a selection from Mozart's *Twelfth Mass*, with orchestral accompaniment, was rendered in excellent style. Mr. Fitton presided at the organ.

**ELTHAM (KENT).**—A successful Ballad Concert was given at the Public Hall, on the 10th ult. The programme comprised some well executed pianoforte duets by Miss Ada Newton and Miss Ida Schroeder, and songs and part-songs. The solo vocalists were Miss Mortimer, Miss Greatrex, Miss Smith, Mr. H. Newton, Mr. C. E. Tutill, and Mr. Hagon. A feature of the evening was the performance by Messrs. Boniface, Hagon, Tutill, and Newton, of several part-songs. Miss Ada Newton was an efficient accompanist.

**ENNISKILLEN.**—The Choral Festival and Harvest Thanksgiving was celebrated in the Parish Church on Friday, the 21st ult. The Service was full choral, the combined choirs numbering over 150 voices; Barby's Tallis was used, and the Special Psalms were chanted with great precision. The anthems were, in the afternoon, "The Heavens are telling," Mr. Hamilton, B.A., singing the recitative and air "In solendour bright," effectively; and at the evening service, a selection from Handel's *Messiah*, including recitative and air "Comfort ye," and Hallelujah Chorus, was sung. Mr. Arnold conducted, and played during the offertory, as voluntaries, "He shall feed His flock" (*Messiah*), and "With verdure clad" (*Creation*).

**GREENOCK.**—A large audience was attracted to the Town Hall on October 28, by the announcement of a Concert by the Orpheus Club, in aid of the funds of the Charitable Society for the relief of the unemployed poor. Relying upon their reception last season, Mr. Middleton, the Conductor, repeated some of the best items in former programme, and with very decided success. Amongst the most attractive pieces may be mentioned Mendelssohn's "Hunter's Farewell," Müller's "Spring's Delights," "The Three Chafers," and "Lutrow's Wild Chase" (Weber) all of which were excellently sung by the choir. Some vocal solos were also given, and Mr. Middleton's two organ solos were highly appreciated.

**HEWWOOD, MANCHESTER.**—A very successful rendering of Root's Cantata *Belshazzar's Feast*, was given on the 4th ult., by the Choir, in the Congregational Church, to a crowded audience. The solo vocalists were Miss Maden, Mrs. Holden, Mr. P. Gow, and Mr. J. Boardman. Mr. Knight, the Choirmaster, conducted, and Mr. W. H. Jewell presided at the organ. Before the commencement of the second part, a March, composed and arranged for Organ and Orchestra by the Organist, was played, and received with great applause. Able assistance was rendered by members of the Local Volunteer and Borough bands, with Mr. W. D. Hill as leading violinist. The Mayor, T. F. Mackinson, Esq., presided, and gave the connective readings in a very efficient manner.

**Huddersfield.**—An Organ Recital was given in the Methodist New Connexion Chapel, on the 17th ult., by Mr. T. Berry, which was highly successful, and thoroughly appreciated. After the Recital Dr. Roberts's Cantata *Johak* was performed, the solo singers being Mrs. Patterson, Miss England, Messrs. Daltry, Weavill, and J. Varley. There was an efficient Choir, under the direction of Mr. S. Kendall.

**HURSTPIERPOINT.**—The second of a series of Organ Recitals was given in the Parish Church on the 8th ult., by the Organist, Mr. H. C. Young, B.A., Cantab. The programme contained selections from the works of Handel, Haydn, Smart, Leo, Batiata, Gounod and Scotton Clark, and included Dunster's "Festival March." A collection was made in aid of the Choir Fund.

**JEDBURGH, N.B.**—Mr. James A. Crapper gave an Organ Recital in the Parish Church, on Tuesday, the 18th ult., before a highly appreciative audience. The programme, which was selected from the works of Handel, Haydn, Mozart, J. Kinross, and Scotton Clark, was admirably rendered. Vocal solos were contributed by Misses Anderson, Rawdin, and Telfer, and Messrs. John Hartley and T. S. Smail. The selection included a March in C, and an anthem, "Seek ye the Lord," composed by the Organist, the solo being excellently sung by Mr. John Hartley. Miss Rawdin deeply impressed the audience by her excellent rendering of "He shall feed his flock" and "He was despised."

**LEAMINGTON.**—A Choral Festival was held at the Parish Church, on the 5th ult., in which most of the choirs of the town and neighbourhood took part; the voices numbered two hundred and fifty. The music was selected by Mr. Spinney, who presided at the organ and had the entire arrangement of the Festival. The Processional Hymn was sung by three different choirs, starting from the North, South, and West doors of the church simultaneously, and all led by trumpets. The sermon was preached by the Rev. Neville Leigh, Precentor of Leeds Parish Church. —A third series of the Classical Chamber Concerts are being given by Mr. Frank Spinney, the first Concert having taken place on the 8th ult., the second on the 22nd, and the third is announced for the 6th inst. The string quartet consists of Messrs. F. Ward and Heden, violins; Mr. Spinney, viola; Mr. Mander, cello. Quartets by Beethoven, Haydn, Mozart, and Spohr, and Pianoforte Trios by Beethoven and Mozart have been performed. The vocalists are Miss Henden-Warde, Fraulein Heffemann, Miss Eilen Marchant, and Miss Fusselle. It speaks well for the musical culture of Leamington that such strictly classical Concerts should have been continued for three years. —An excellent performance of *Elijah* was given by the Musical Society, in the Public Hall, on the 18th ult., to an overflowing audience. The band and chorus numbered about one hundred and eighty. The solo vocalists were Miss Anna Williams, Miss Ada Patterson, Madame Patey, Mr. Sidney Tower, and Mr. Franklin Clive. Mr. Frank Spinney conducted, and the entire work was given with great spirit on the part of soloists, band, and chorus.

**LEEK.**—The Festival of Church Choirs in the Rural Deanery of Leek was held in St. Luke's Parish Church on the 13th ult. The prime object of the Festival was to promote the efficiency of church choirs. The Anthem was Stainer's "What are these that are arrayed in white robes," which was well sung. Mr. Gee presided at the organ.

**LICESTER.**—The Musical Society's series of Concerts for this season commenced on Wednesday, the 5th ult., with a Concert by Mr. Chas. Hall's band. The orchestral numbers were the overtures to *Esmeralda*, *Tannhäuser*, and *Semiramide*, the Italian Symphony, and Delibes' *Valse Lente*, and Pizzicato. Mr. Hallé played the *Romanza* and *Rondo* from Chopin's E minor Concerto, and Liszt's *Twelfth Rhapsody*, and Madame Isabel Fasset sang the "Inflammatus," from Dvorak's *Stabat Mater*, Benedict's "By the sad sea waves," Haydn's "Spirk song," and Randeegger's "Sleep, dearest sleep," with cello obbligato, played by M. Vieuxtemps. The magnificent performance of the overture to *Tannhäuser*, and the Italian Symphony, was especially noteworthy. —The second of Mr. J. Herbert Marshall's Subscription Concerts was held in the Temperance Hall, on the 18th ult. The great feature of the evening was the singing of Madame Albani, who was received with much enthusiasm. The other artists were Misses E. and A. Marriott, Mr. Maas, and Mr. Barrington Foot, vocalists; Miss A. Dinelli, solo violinist; and Mr. Giuseppe Dinelli, solo pianist. There was a large audience, and the Concert proved a great success.

**MIDDLETON.**—On Tuesday, the 18th ult., Mr. Sinclair gave a Concert in the Co-operative Hall. The vocalists were Messrs. Oldfield, Springthorpe, R. G. Eaves, Webb, and the Apollo Glee Club (male). Mr. J. Greaves conducted, and also contributed solos.

**MORLEY.**—The members of the Choral Union gave a Service of Praise in the Ebenezer Schoolroom, on the 16th ult., which was well attended and very successful. The programme consisted of selections from Handel's *Judas Maccabæus* and Mozart's *Twelfth Mass*. The solos were taken by Misses Lofthouse, Sharp, and Messrs. Marshall and Tolson. Mr. T. Earnshaw presided at the organ. Handel's *Dettingen Te Deum* is the next work to be performed by the Choral Union.

**NEW BRIGHTON.**—A most successful Concert was given at the Palace on the 9th ult. The programme consisted of selections from *Elijah*, *Samson*, *Creation*, *Jephtha*, *God, Thou art great*, and sacred songs by Cowen. The artists were Miss Margaret Leyland, Miss Alice Jones, Miss F. Fuiton, Mr. Hughes and Mr. Alexander Phipps. "O rest in the Lord" and "Return, O God of Hosts" were artistically rendered by Miss Margaret Leyland.

**NEWBURY.**—On Tuesday, the 11th ult., two Concerts were given in the Town Hall by the members of the Newbury Amateur Orchestral Union, in aid of the proposed District Hospital. The principal artists engaged to assist the amateurs were Miss Catherine Penna and Madame Mudie Holingbroke (vocalists), and Mr. T. E. Gatehouse (solo violin). The orchestra consisted of forty performers, Mr. H. Lewis being the leader; Mr. A. Walton, Mus. Bac., accompanist; and Mr. W. D. Eatwell, Conductor. Both Concerts were well attended, in the evening the hall being filled in every part. The vocalists were highly successful, and amongst the most attractive features in the programme were the violin solo of Mr. Gatehouse—so finely played as to induce a spontaneous encore, which the performer complied with—and a Fantasia, "The Forge in the Forest" (Michaelis), in which Mr. Clinch played an anvil solo; Mr. James Brown presided at the harmonium.

**NEWPORT, MON.**—On Wednesday, the 19th ult., the members of the Choral Society performed Handel's *Messiah*. Eos Morlais conducted in the place of Mr. Thomas Jones, absent in consequence of a family bereavement. The soloists were Madame Patey, Miss Anna Williams, Miss Ada Patterson, Mr. Sydney Tower, and Mr. Franklin Clive, all of whom were highly appreciated. There was a large audience.

**OTTAWA, CANADA.**—A very interesting Organ Recital was given by Mr. J. W. F. Harrison, at Christ Church, on Friday afternoon, October 17. The programme, selected from the works of the best masters, was admirably rendered. The vocalist was Mr. Rowan-Legge.

**PAISLEY.**—At the Town Hall, on the 13th ult., through the enterprise of Mr. Fraser, a Concert took place, the principal feature in the programme of which was the singing of Mr. Sims Reeves, who gave such an excellent rendering of some of his most popular songs—including "My Pretty Jane," "The Bay of Biscay," and "Tom Bowling"—as to elicit the utmost enthusiasm. Miss Agnes Liddell, Madame de Fonblanque, and Mr. Gilbert Cambell were also thoroughly appreciated; and the performances of Miss Nettie Carpenter (violin), Mr. Henry Nicholson (flute), and Mr. Emile Berger (pianoforte) were received with warm and well deserved applause.

**READING.**—Mr. H. J. Hendy gave his annual Concert, at the Victoria Hall, on the 18th ult., which was well attended by the leading families of the town and neighbourhood. The solo vocalists were Miss Jessie Royd, Madame L. Russell, Mr. Sinclair Dunn, and Mr. Critchley, all of whom were highly appreciated. Mr. Rippon and Mr. Hendy were very successful in their violin and pianoforte solos. Mr. Hendy's playing being a conspicuous feature of the Concert. The programme was well selected.

**RETFORD.**—A Concert, under the direction of Mr. Hamilton White, was given on Wednesday, October 29, the chief feature being the excellent rendering of unaccompanied part-music by Mr. White's vocal class. Songs, pianoforte solos, and duets were also contributed by pupils of Mr. White.

**ROSTREYOR, NEAR NEWRY.**—On Tuesday evening, the 11th ult., a Concert was given in the Skating Rink, before a large audience. The programme included, among other features of interest, a duet "O di qual Ontag," sung by Miss Steele and the Hon. Arthur Canning; "Absent, yet present," by Mr. Quin; and Balfie's "Trust her not," by the Misses Rebecca and Harriet Morgan. The other vocalists were Mrs. Douglas, who sang Braga's Serenata (violin obbligato by Dr. Douglas), the Hon. Miss Canning, and Mr. W. P. Morgan. The Messrs. Hobart also gave some violin solos in excellent style. Dr. Vesey contributed a reading, and the Hon. Mr. Canning a recitation from Shakespeare. Mr. Barry M. Githoly, Organist of St. Mary's, Newry, conducted, and played the accompaniments.

**SADDEN, LANCASHIRE.**—On Saturday, the 1st ult., Mr. Thomas Sharples gave his sixth annual ballad Concert in the British School. The vocalists were Miss Henrietta Tomlinson, Mr. M. Burrell, Mr. Fred. Gordon, and Mr. R. Moorhouse, all of whom were highly successful. Mr. Myers fully maintained his reputation as a soloist and accompanist.

**ST. LEONARDS-ON-SEA.**—A performance of Mendelssohn's *Elijah* was given on the 19th ult., in the Royal Concert Hall, in aid of the Infirmary. The soloists were Miss Jessie Royd, Madame Poole, and Mr. Ralph Wilkinson, assisted by members of the Choral Union. Miss Jessie Royd was heard to great advantage in "Hear ye, Israel," and Madame Poole did full justice to "Woe unto them," "O, rest in the Lord," and the music of Jezebel. The two tenor solos were effectively rendered by Messrs. Simpson and Seemark respectively. The choruses were well sung. There was a small, but efficient, orchestra, led by Mr. Morris, and Mr. E. Kennard presided at the organ. Dr. Abram conducted.

**STURROSBURY.**—The members of the Harmonic Society gave a very successful Concert, on Thursday, October 28, in the Music Hall, the programme comprising Haydn's "Autumn" (*The Seasons*), and a miscellaneous selection. The solo vocalists were Miss Catherine Penna, Miss Nellie Griffiths, Mr. J. Gawthrop, and Mr. T. Bott. Mr. E. Pritchard, the Honorary Organist, played the organ accompaniments, and Mr. J. A. Lea conducted.

**SOUTHAMPTON.**—The sixth annual Concert of the Above Bar Choral Society was given in the Watts Memorial Hall, on Thursday evening,

October 30, the programme consisting of *Belshazzar's Feast*, and a miscellaneous selection. The principal vocalists were Mrs. Mackey, Miss Hawkesworth, Miss Lottie West, Mr. Joseph Tapley, Mr. H. O. Mackey, Mr. Worrall, &c.; leader of band, Mr. J. D. Wilson, bandmaster, 2nd H.R.V.; Conductor, Mr. R. Pim.

**SUDBURY, SUFFOLK.**—An excellent Concert was given at the Town Hall, on October 30, by the All Saints' Choir, assisted by several friends. The vocalists—Miss Sparrow, Miss Brown, Mrs. Sparrow, Messrs. H. A. Partridge, H. Wilson, and F. Pattie, and Master Allen Berry—were highly successful, and a violin solo (encored), by Master G. Leopold, and a pianoforte solo by Mr. George F. Bruce, were prominent features in the programme. Mr. H. A. Partridge conducted.

**TODMORDEN.**—The members of the Musical Society gave their first Concert for the season, on the 12th ult., in the Town Hall. The *Woman of Samaria* formed the first part of the programme, and the second was miscellaneous. Mr. J. Fielden conducted, and the principal vocalists were Miss Fannie Sellers, Miss Cragg, Mr. Macdonald, and Mr. McCall. Mr. Knott was an efficient accompanist.

**UPTON-ON-SEVERN.**—A Concert was given in the Town Hall, on Thursday evening, October 30, by the members of the Malvern Glee Club, conducted by Mr. W. F. Newton. A well arranged programme was admirably rendered. The instrumentalists were Messrs. Newton, Davis, and Winkle, and vocal solos were contributed by Messrs. Elzy, Elliott, Franklin, Davis, Newton, and Walker.

**WEM, SALOP.**—On Sunday, the 9th ult., Mr. Prendergast, Organist of the Parish Church, gave his monthly Organ Recital after Evening Service. The programme included March "Silver Trumpets" (Vivian), Offertorio in G (Lefebvre-Wely), Fantasia "The Storm" (Batiste), "O had I Jubal's lyre" (Handel), "Fix'd in His everlasting seat" (Handel), and "Marche Funèbre" (Beethoven).

**WHITBY.**—On Monday evening, the 17th ult., a Concert of Sacred Music was given by the Bruiswick Wesleyan Choir. The programme consisted of solos, duets, and choruses from the great masters; solo vocalist, Miss P. Falkingbridge. The choir gave a good rendering of the Gloria from Mozart's *Twelfth Mass*. There was a large audience. Mr. Rennison ably officiated at the organ.

**WILTON.**—On the 12th ult., the Guild of St. Mary, assisted by a few friends, performed the Rev. J. C. Berkeley's Cantata, *Muriel, the Little Mermaid*. The work has been much enlarged since its first performance; and two new choruses, a waltz, "Floating in the Water," and the march, "Hail to Sebastian," were much applauded. Miss Olivier, as Muriel, was encored for her singing of "Farewell"; Mr. Douly, as the Spirit of the Storm, rendered with great force the song "The Storm is o'er the ocean," and the quartet for male voices, "A Serenade," was much admired. The Chorus, which had been trained by the Rev. J. C. Berkeley, sang well and steadily. Much of the success of the Concert was due to the admirable conducting of Mr. J. F. Ridley. By request, a second performance of the Cantata was given on the following night.

**WINDSOR.**—The members of St. George's Choir, assisted by Miss Ellen Atkins, gave their annual Concert at the Albert Institute on the 13th ult. The glees were excellently sung by Messrs. Stilliard, Packer, Hunt, Clinch, and Shepley; Mr. W. Clinch, Mr. D. S. Shepley, and Mr. James Gawthorpe were highly successful in their solos, the singing of the last named gentleman being a feature of the Concert. Miss Atkins gave an effective rendering of "Oh! had I Jubal's lyre," which was received with warm applause. Mr. H. Hunt contributed a violin solo, and Mr. Walter Parratt was solo pianist and accompanist.

**WOLVERHAMPTON.**—The Festival Choral Society is to be congratulated upon the enterprise shown in inaugurating the season on the 3rd ult. with the production of such an important work as Mr. Cowen's *St. Ursula*. Although the band was not on the extensive scale which might be desired, on the whole the Cantata received a successful interpretation, the principal vocalists—Mrs. Hutchinson, Miss Hope Glenn, Mr. Edward Lloyd and Mr. Brereton—giving the music allotted to them with excellent effect. The work was conducted by the composer. Sterndale Bennett's *May Queen*, which is well-known and appreciated in Wolverhampton, received a highly satisfactory rendering, under the conductorship of Dr. Swinnerton Heap.

**WORCESTER.**—A Recital was given on the new organ in the Public Hall on Monday, October 27, by Mr. W. Haynes, Organist of the Priory Church, Malvern. An excellent and varied programme was finely rendered, and fully exhibited the beauty of the instrument. Part-songs and glees were also contributed by members of the Amateur Vocal Union, and solos by Miss Pitt, Mr. Spark, and Mr. Wilmhurst. Mr. S. James accompanied the vocal pieces.

**ORGAN APPOINTMENTS.**—Mr. J. Thomas, Organist and Choirmaster to All Saints' Church, King's Heath, near Birmingham—Mr. George Higgs, Organist and Director of the Choir to St. Mark's, Marylebone Road, W.—Mr. Ernest H. Smith, A.C.O., Organist and Choirmaster to St. Mary's Parish Church, Westerham, Kent.—Mr. A. Edward Dean, Organist and Choirmaster to the Parish Church, Henley-on-Thames.—Mr. James B. Smithers, to the Evangelical Lutheran Church, Strand Street, Cape Town.—Mr. Arthur A. Hillam, Organist and Choirmaster to Lower Clapton Congregational Church.—Mr. James March, Organist and Choirmaster to St. Mary's Church, Easthamstead.—Mr. Douglas Wm. Jones, Organist and Choirmaster to Holy Trinity, New Barnet.—Mr. Franklin J. Mountford (Birmingham), Organist and Music Professor to the Cornwall Wca. C.H.; also Organist and Choirmaster to St. Mary's Chapel, Truro.—Mr. Fred. B. Townend, Organist and Choirmaster to St. Paul's, East Moulsey.—Mr. Charles A. Pridmore, Organist and Choirmaster to St. Peter's, Droghda.—Mr. Alfred J. Sarnes, Organist and Choirmaster to All Saints' Church, Aden Grove, Stoke Newington.

**CHOIR APPOINTMENT.**—Mr. F. W. Crawley (Tenor), Lay Clerk to St. Paul's Church, Knightbridge, S.W.

## MARRIAGE.

On the 6th inst., at St. George's, Bloomsbury, London, by the Rev. F. F. Goe, WILLIAM PRICE ATYLDARE, of Hoveleigh Salisbury, to MARY MARIA HARRIETT SYNOR, daughter of the late JAMES BLAIR PRESTON, Physician General to the Madras Establishment.

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