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VOL. II.

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INDEX.

The Monthly Musical Record.

JANUARY 1, 1872.

OUR SECOND VOLUME.

IN commencing the second volume of the MONTHLY MUSICAL RECORD, the Publishers and Editor feel that they are fairly entitled to congratulate both themselves and their readers on the large measure of success which during the past year has attended their endeavour to establish a really high-class musical paper. They are happy to say that every promise made in the opening number as to the objects and aims of the journal has been fully redeemed; and the steady increase during the year in the number of subscribers shows that their efforts have been appreciated. They hope and believe that during the coming year they will be able to maintain the high character which they have much pleasure in knowing that the MONTHLY MUSICAL RECORD has gained for itself in all quarters; and promise that it shall be carried on in the same independent and thoroughly impartial spirit in which it has hitherto been conducted, feeling assured that they will thus best deserve and most surely receive the support of the musical profession and the public.

THE YEAR 1871.

THE year just ended has been one of considerable musical activity, both in this country and abroad. The number of concerts given in England in the course of the twelvemonth has been so great as to render it simply impossible for any monthly paper, such as ours, adequately to keep pace with it. Many of the performances have, of course, been destitute of any special features of interest, either as regards execution or programme; but we think we may venture to say that on the whole the tendency has been forward; that the public taste is gradually but surely rising; and that in a musical point of view the year has shown an advance on some that have preceded it. We propose in this article briefly to recapitulate the chief events of interest which have marked its course.

Orchestral music has been well represented by the performances of the Crystal Palace band, the Old and New Philharmonic Societies, and in Manchester by Mr. Charles Hallé's excellent concerts. Among these, the Crystal Palace Concerts are fairly entitled to the first notice, both on account of the catholicity and research displayed in their programmes, and because of the almost unrivalled excellence of the execution. Just as 1870 may be called a "Beethoven year" at the Crystal Palace, so the year just ended may be characterised as a "Mendelssohn year;" one of the chief features of the concerts having been the series of performances during the last three months (mostly in chronological order) of the most important works of that composer. The directors and conductor have, moreover, adhered to their admirable policy of producing music seldom or never to be heard elsewhere. Among foreign works produced for the first time at these concerts during the past year, may be mentioned Mendelssohn's earlier arrangement of his *Hebrides* overture, two movements from the same composer's unpublished symphonies, and a portion of his opera, *The Wedding of Camacho;* Wagner's "Kaisermarsch;" a march by Joseph Joachim; Roeckel's cantata, *Fair Rosamond;* and Haydn's lately published overture in D. Another most praiseworthy feature of these concerts has been the prominence given to works by native composers. No less than fourteen works by English musicians have been heard at Sydenham during the past year. Compositions have been produced by Sir W. S. Bennett, Messrs. G. A. Macfarren, Cipriani Potter, C. Lucas, Arthur Sullivan, F. H. Cowen, Barnett, Gadsby, and Miss Alice Mary Smith. We trust that the directors of these concerts will continue this course, and thus afford native talent the chance which it seems to get nowhere else, of bringing its work to the test of public performance. The benefit of such a course to the cause of musical art in this country can hardly be exaggerated. While the admirable orchestra, under the competent direction of Mr. Manns, has fully sustained its reputation for finished execution, we are happy to be able to record a great improvement in the choral force connected with these concerts, which till recently, to tell the truth, was by no means on a level of excellence with the band.

The two Philharmonic Societies have given their usual number of concerts during the past year. The programmes of both have shown a laudable tendency to break loose from the trammels of conservative tradition, by which for many years they seemed somewhat hampered. The performance of Mozart's *Idomeneo* by the younger society, under the direction of Dr. Wylde, deserves special mention as one of the events of the musical season.

In choral music, the Sacred Harmonic Society, conducted by Sir Michael Costa, and the Oratorio Concerts, under Mr. Joseph Barnby, have both been active. The former society has confined its performances almost entirely to well-known works, while the latter has specially distinguished itself by its fine rendering of Beethoven's mass in D, and Bach's *Passion Music.* The performance of the last-named work in Westminster Abbey on the day before Good Friday should also be mentioned, as an experiment which the result fully justified, and which we hope will be repeated on future occasions.

In connection with choral music, the admirable concerts of Mr. Henry Leslie's Choir must not be passed over. Originally established for the practice of the highest class of unaccompanied vocal music, they had for the last few years partially deviated from their original path by the performance of works with orchestral accompaniments. During the past year they have returned to their former plan, and have shown their ability to grapple not only with the most complex works of the old madrigal writers, but with the even more elaborate motetts of Sebastian Bach.

In the production of classical chamber music, this year has been more than usually fertile; and the increasing number of concerts of this class is, we think, a hopeful sign. Besides the Monday Popular Concerts, which have been equally distinguished by the excellence of the execution and the want of novelty in the programmes, there have been Mr. Holmes's admirable "Musical Evenings," at St. George's Hall; Mr. Coenen's Chamber Concerts of Modern Music; the capital concerts of Mr. Prentice at Brixton and St. John's Wood; and Mr. Monk's attempts to promote the cause of good music at Stoke Newington. The recitals of Madame Schumann, Mr. Charles Hallé, Herr E. Pauer, and other distinguished artistes have further tended to spread the knowledge of the higher forms of musical composition.

One of the most important events of the year was the Triennial Handel Festival, which was held in June, at

the Crystal Palace. The four days of the festival were allotted, as usual, to the rehearsal and performances of the *Messiah*, a miscellaneous selection, and *Israel in Egypt*. Both in the interest of the programme and in the grandeur of effect obtained, the festival of the past year may compare favourably with any of its predecessors.

More was expected from the opening of the Royal Albert Hall than has at present been realised. The concerts given by the Society of Arts cannot be said in any way to have benefited the cause of music; and the cantata written by Sir Michael Costa for the opening of the hall, though clever and well-constructed, has not been heard of since, and has made no mark in the musical world. Far more interesting, on the other hand, was the opening of the International Exhibition, on which occasion new works by Messrs. Pinsuti, Gounod, Hiller, and Sullivan were produced, some at least of which are likely to live. The performances on the monster organ in the Albert Hall, which subsequently took place in connection with the Exhibition, were chiefly remarkable for the systematic exclusion of every Englishman except one!

The most important event of the season at the Royal Italian Opera, Covent Garden, was the retirement of Signor Mario, who, after a series of farewell performances, made his last appearance on the stage in this country on July 19th, in *La Favorita*. The only novelty brought forward at this house was Cimarosa's *Le Astuzie Femminili*, which was produced for the first time in England on the 15th of July. As in previous years, Madame Adelina Patti has continued to be one of the chief attractions of this company.

The rival Opera at Drury Lane Theatre distinguished itself more by the number of new singers introduced to the public than by the novelty of the works performed. The only revival of importance was Donizetti's *Anna Bolena*; but several new vocalists appeared, among whom must be specially mentioned Mdlle. Marimon, who at once established her position as a vocalist and actress of the first rank. Other successful *débuts* were those of Messrs. Capoul, Nicolini, Belval, Bentham, and Mendioroz. Sir Michael Costa, so long connected with the theatre at Covent Garden, was this year engaged here as conductor by Mr. Mapleson.

In addition to the customary operatic seasons at the larger houses, a series of performances of Opera Buffa took place early in the year at the Lyceum Theatre. Besides bringing before the English public several new singers, among whom Mdlle. Colombo and Signor Borella may be specially mentioned, the management showed a commendable departure from routine in the works selected. Bottesini's *Ali Baba* was produced for the first time, while among the seldom-heard works which were brought forward were Cimarosa's *Matrimonio Segreto*, Rossini's *Italiana in Algeri*, and Ricci's *Crispino e la Comare*.

It is with much regret that we are compelled to describe the attempt to re-establish English Opera during the summer as an unfortunate failure. Far more successful have been the performances of English Opera, under the direction of Mr. George Perren, at the Crystal Palace.

Several new works by English composers have been brought to a hearing during the year now ended. Mr. J. F. Barnett's *Paradise and the Peri*, which was written for the Birmingham Festival of 1870, was produced for the first time in London, at the composer's benefit concert on the 14th of February. Mr. W. C. Alwyn's mass, Mr. Cusins' *Gideon*, composed for the Gloucester Festival, and the cantatas of Messrs. Clay, Egerton, and Carter may also be named, as showing that our countrymen have not been idle during the past year.

The Beethoven Festival at Bonn, in August, which was postponed from the previous year in consequence of the war, was the most important musical event which took place on the Continent. The greatest masterpieces of the greatest of masters were performed with a perfection which left nothing to be desired, and which, in some cases at least, has perhaps never been equalled. Probably no such renderings of the colossal mass in D and the choral symphony have ever been heard as on this occasion.

In the publication of new music, the year 1871, though perhaps less prolific than some previous years in important works, has shown considerable activity. Messrs. Breitkopf and Härtel have continued their superb score edition of Mozart's Operas, which is now approaching completion. The German Bach and Handel Societies have brought out their customary number of volumes. Several posthumous works of Schubert have been issued, though most of these are not of sufficient importance to add much to their composer's fame. Herr Peters, of Leipzig, has added largely to his admirable series of cheap classics; and, both in piano music and by the publication of full scores, has rendered accessible many works which were previously either not obtainable at all, or only to be had at a very high price. The issue of the first complete and uniform edition of Schubert's Masses, by Messrs. Augener and Co., also deserves a word of mention. The same publishers have continued their octavo series of classics during the year, which has included works of Mendelssohn, Schubert, Schumann, Bach, and other standard authors. The publication of the very interesting *Te Deum* of Urio, by Dr. Chrysander, must also be named as worthy of note; and also that of the elaborate Thematic Catalogue of Weber's Works, by F. W. Jähns.

The obituary list of the past year is a heavy one, and includes several distinguished names. In this country we have lost the veteran musician, Mr. Cipriani Potter; Mr. Joseph Surman, so long connected with the Sacred Harmonic Society; Mr. John Balsir Chatterton, the well-known harpist; and Mr. Isaac Collins, the violinist; while, of continental musicians, Auber, Thalberg, Fétis, and Tausig are gone—four men who, each in his own position, stood in the first rank. Besides these must be named the distinguished German scholar and musician, Dr. Gervinus; and the talented, though in this country little-known composers, Maillart and Seroff.

What the opening year may bring forth, it is, of course, impossible to foretell; but the signs of promise are hopeful. May 1872 be musically an advance on 1871!

THE SYMPHONIES OF BEETHOVEN.

BY HECTOR BERLIOZ.

(*Continued from Vol. I., page 143.*)

7. THE SYMPHONY IN A.

THE seventh symphony is celebrated for its *allegretto*.* It is not that the other three parts are less worthy of admiration; far from that. But the public judging in general only by the effect produced, and only measuring that effect by the noise of the applause, it follows that the piece which is most applauded always passes for the finest (though there are beauties of infinite value, which are not of a nature to excite noisy suffrages); then, to exalt still more the object of this predilection, all the rest is sacrificed to it. Such is, at least in France, the invariable custom. That is why, in speaking of Beethoven, they say the *storm* of the pastoral symphony, the *finale* of

* That is always called the *adagio*, or the *andante*.

the symphony in C minor, the *andante* of the symphony in A, &c. &c.

It does not appear proved that this last has been composed subsequently to the *Pastorale* and the *Eroica;* several persons think, on the contrary, that it has preceded them by some time.* The number of its order, designating it the seventh, would consequently be, if this opinion is well founded, only that of its publication.

The first movement opens with a large and pompous introduction, in which the melody, the modulations, the orchestral features successively divide the interest, and which begins with one of those effects of instrumentation of which Beethoven is incontestably the creator. The whole mass strikes a chord *forte* and *staccato*, leaving uncovered during the silence that succeeds an oboe, whose entry, hidden by the attack of the orchestra could not be perceived, and which develops alone the melody in holding notes. One could not commence in a more original fashion. At the end of the introduction, the note E, dominant of A, brought back after several excursions into the neighbouring keys, becomes the subject of a "game of *timbres*" between the violins and the flutes, analogous to that which is found in the first bars of the finale of the *Eroica* symphony. The E comes and goes, without accompaniment, for six bars, changing its aspect every time it passes from the strings to the wind; kept definitely by the flute and oboe, it serves to connect the introduction with the *allegro*, and becomes the first note of the principal theme, of which, little by little, it sketches the rhythmical form. I have heard this theme ridiculed, because of its rustic simplicity. Probably the reproach of being wanting in nobleness would not have been addressed to it, if the author had, as in his *Pastorale*, inscribed in large letters at the head of his *allegro*, "Round of Peasants." We see by this, that if there are hearers who do not like to be forewarned of the subject treated by the musician, there are others, on the contrary, quite disposed to receive ill every idea presented with any strangeness in its costume, when the reason for this anomaly is not previously given. For want of being able to decide between two opinions so divergent, it is probable that the artist on such an occasion can do nothing better than keep to his own feelings, without running madly after the chimera of universal suffrage.

The phrase in question is of an extremely marked rhythm, which, passing then into the accompaniments, is reproduced under a multitude of aspects, without for an instant arresting its measured step, till the end. The employment of one obstinate rhythmical formula has never been tried with so much success; and this *allegro*, the extensive developments of which roll constantly on the same idea, is treated with such incredible sagacity, the variations of the key are so frequent, so ingenious, the chords form groups and connections so new, that the movement finishes before the attention and the warm emotion that it excites in the audience have lost anything of their extreme vivacity.

The harmonic effect most warmly blamed by the partisans of scholastic discipline, and at the same time the happiest, is that of the resolution of the dissonance in the chord of the sixth and fifth on the subdominant of the key of E natural. This dissonance of the second, placed in the upper octave on a very loud *tremolo*, between the first and second violins, is resolved in quite a new manner; one might let the E remain, and raise the F sharp to G, or else keep the F, and let the E fall to D. Beethoven does neither the one nor the other; without changing the bass, he reunites the two dissonant parts in the octave on F natural, by making the F sharp descend a semitone, and the E a major seventh; the chord instead of the fifth and major sixth, which it was, thus becoming the minor sixth without the fifth, which is lost on the F natural. The abrupt passage from *forte* to *piano*, at the precise moment of this singular transformation of the harmony, gives it a physiognomy still more decided, and doubles its grace. Let us not forget, before passing to the following movement, to speak of the curious *crescendo* by means of which Beethoven brings back his favourite rhythm, abandoned for an instant; it is produced by a phrase of two bars (D, C sharp, B sharp, B sharp, C sharp) in the key of A major, repeated eleven times in succession by the basses and altos below, while the wind instruments hold the E above, below, and in the middle, through four octaves, and the violins sound like a chime the three notes E, A, E, C, repeated quicker and quicker, and combined so as always to present the dominant when the basses attack the D or B sharp, and the tonic or third while they sound the C. It is absolutely new, and no imitator, I think, has yet tried with much success to pirate this fine invention.

The rhythm—a rhythm as simple as that of the first movement—but of a different form, is again the principal cause of the incredible effect produced by the *allegretto*. It consists solely of a *dactyl* followed by a *spondee*, struck without ceasing now in three parts, now in one only, then in all together; sometimes serving as accompaniment, often concentrating the attention on themselves, or furnishing the first theme of a little episodic fugue on two subjects for the stringed instruments. They show themselves first on the low strings of the altos, violoncellos, and double basses, marked with a simple *piano*, to be repeated soon after in a *pianissimo*, full of melancholy and mystery; thence they pass to the second violins, while the violoncellos sing a sort of lamentation in the minor mode; the rhythmical phrase always rising from octave to octave, reaches the first violins, who, by a *crescendo*, pass it on to the wind instruments at the top of the orchestra, where it then bursts forth in all its force. Thereupon the melodious wail, given out with more energy, assumes the character of a convulsive groan; irreconcilable rhythms jostle painfully one against another; they are tears, sobs, supplications; it is the expression of a grief without bounds, of a devouring pain. . . . But a ray of hope gleams; to those heart-rending accents succeeds an airy melody, pure, simple, gentle, sad and resigned, "like patience smiling at grief." The basses alone continue their inexorable rhythm under this rainbow of melody; it is, to borrow another quotation from English poetry—

> "One fatal remembrance, one sorrow, that throws
> Its black shade alike o'er our joys and our woes."

After several similar alternations of anguish and resignation, the orchestra, as if fatigued by a so painful contest, allows only fragments of the principal phrase to be heard; it dies away exhausted. The flutes and oboes resume the theme in a dying voice, but strength fails them to complete it; it is the violins who finish it with some hardly perceptible notes of *pizzicato;* after which, reviving suddenly, like the flame of an expiring lamp, the wind instruments heave one deep sigh on a vague harmony, and . . . "the rest is silence." This plaintive exclamation with which the *andante* begins and ends is produced by a chord (that of the sixth and fourth) which has a natural tendency to be resolved by another, but whose incomplete harmonic sense is the only one allowed at the close, thus leaving the hearer with a feeling of uncertainty, and by this means augmenting the impression of dreamy sadness in which all that has preceded has necessarily plunged him. The

* Since these articles were published, the appearance of Thayer's Chronological Catalogue of Beethoven's works has settled this point. The symphony in A was subsequent to both the others.—Ed. M. M. R.

subject of the *scherzo* is modulated in a very novel manner. It is in F major, and instead of finishing at the end of the first repeat in C, B flat, D minor, A minor, A flat, or D flat, like most pieces of this kind, it is to the key of A major, the third above, that the modulation brings us. The *scherzo* of the *Pastoral* symphony, which, like this, is in F, modulates to the third below, to D major. There is some affinity in the colour of these connections of keys; but we may remark also other affinities between the two works. The trio of this one (*presto meno assai*) in which the violins hold the dominant almost continually, while the oboes and clarinets perform a smiling rustic melody below, is quite in the feeling of the landscape and the idyll. We find here, moreover, a new form of *crescendo*, allotted in the lower octave to the second horn, which murmurs the two notes A, G sharp, in a binary rhythm, though the piece is in triple time, and accenting the G sharp, which is only an appoggiatura. The public seems always struck with astonishment at the hearing of this passage.

The finale is at least as rich as the preceding movements in new combinations, piquant modulations, and charming caprices. The theme has some resemblance to that of the overture to *Armida*, but it is in the arrangement of the first notes merely, and for the eye rather than for the ear; for in performance nothing is more unlike than these two ideas. The freshness and coquetry of Beethoven's phrase, very different from the chivalrous impulse of Gluck's theme, would be better appreciated if the chords struck in the upper octave by the wind instruments were less predominant over the first violins, singing in the medium, while the second violins and the altos accompany the melody below with a tremolo in double notes. Beethoven has drawn effects as graceful as unexpected, in the whole course of this finale, from the sudden transition from the key of C sharp minor to that of D major. One of his happiest harmonic ventures is, undeniably, the great pedal point on the dominant E which is interchanged with a D sharp of equal value with itself. The chord of the seventh is sometimes introduced above in such a way that the D natural of the upper part falls exactly on the D sharp of the basses; one would think that there would result a horrible discordance, or at least a want of clearness in the harmony; it is not so, however; the tonal force of this dominant is such that the D sharp in no way alters it, and we hear the murmuring of the E exclusively. Beethoven did not make music *for the eye*. The coda introduced by this threatening pedal is of extraordinary brilliancy, and fully worthy to close such a masterpiece of technical ability, taste, fancy, knowledge, and inspiration.

8. THE SYMPHONY IN F.

This is in F, like the Pastorale, but conceived in less vast proportions than the preceding symphonies. Nevertheless, if in the amplitude of its forms it scarcely surpasses the first symphony (in C major), it is at least far superior to it under the three-fold relation of instrumentation, rhythm, and melodic style.

The first movement contains two themes, both of a gentle and calm character. The second, the more remarkable to our thinking, seems always to avoid the perfect cadence, by first modulating in a manner quite unexpected (the phrase begins in D major, and finishes in C major), and then by losing itself without concluding, on the chord of the diminished seventh of the subdominant.

One would say, in listening to this melodic caprice, that the author, disposed to gentle emotions, was suddenly diverted from them by a sad idea which comes to interrupt his joyous song.

The *andante scherzando* is one of those productions for which we can find neither model nor parallel: it has fallen from heaven in its entirety into the artist's thoughts; he writes it with one stroke of the pen, and we are amazed at listening to it. The wind instruments play here a part the opposite of that which they generally fill; they accompany with chords, struck eight times *pianissimo* in each bar, the light dialogue *a punta d'arco* of the violins and basses. It is sweet, simple, and of a most graceful indolence, like the song of two children gathering flowers in a meadow on a fine spring morning. The principal phrase is composed of two sections of three bars each, the symmetrical disposition of which is disarranged by the bar's rest which follows the answer of the basses; the first section thus finishes on the unaccented, and the second on the accented part of the bar. The harmonic repercussions of the oboes, clarinets, horns, and bassoons interest so much that the hearer does not notice, in listening to them, the want of symmetry produced in the song of the stringed instruments by the added bar of silence.

This bar itself evidently exists only to leave longer unobscured the delicious chord over which the fresh melody is going to hover. We see again, by this example, that the laws of form may sometimes be infringed with success. Would it be believed that this charming idyll finishes with the one of all common-places to which Beethoven had the most aversion—by the Italian cadence? At the moment when the instrumental conversation of two small orchestras, wind and strings, is most engaging, the author, as if he had been suddenly obliged to finish, introduces in *tremolo* on the violins the four notes G, F, A, B flat (the sixth, dominant, leading note, and tonic) repeats them several times quickly, neither more nor less than the Italians when they sing *Felicità*, and stops short. I have never been able to understand this whim.

A minuet, with the cut and movement of Haydn's minuets, replaces here the *scherzo* in quick triple time which Beethoven invented, and of which, in all his other symphonic compositions, he has made such ingenious and piquant use. Truth to tell, this movement is somewhat ordinary, the antiquity of the form seems to have stifled the thought. The finale, on the contrary, sparkles with animation, its ideas are brilliant, new, and luxuriantly developed. We find here diatonic progressions in two parts in contrary motion, by means of which the author obtains a crescendo of immense extent and of great effect, for his peroration. The harmony, however, contains some harsh points produced by passing notes, of which the resolution is not sufficiently prompt, and which sometimes even stops on a rest.

By doing a little violence to the letter of the theory, it is easy to explain these passing discords; but at the performance, the ear always suffers from them more or less. On the contrary, the high pedal note of the flutes and oboes on F, while the drums tuned in octaves hammer this same note below, the violins at the entry of the theme sounding the notes C, G, B flat, of the chord of the dominant seventh, preceded by the third F, A, a fragment of the chord of the tonic—this note held above, I say, not authorised by theory, since it does not always enter into the harmony, does not offend at all; far from that, thanks to the clever disposition of the instruments, and the peculiar character of the phrase, the result of this aggregation of sounds is excellent, and of remarkable sweetness. We cannot refrain from citing, before concluding an orchestral effect, the one of all, perhaps, which most surprises the hearer in the performance of this finale; it is the note C sharp, attacked very *forte* by all the mass of instruments in unison and octaves, after a *diminuendo* which has just

died away on the key of C natural. This roar is immediately followed, the first and second time by the return of the theme in F; and we understand then that the C sharp was only an enharmonic D flat, the flattened sixth of the principal tone. The third appearance of this strange entry is of a quite different aspect; the orchestra, after having modulated into C, as before, strikes a real D flat, followed by a fragment of the theme in D flat, then a real C sharp, to which succeeds another snatch of the theme in C sharp minor; lastly resumes this same C sharp, and repeating it three times with redoubled force, the entire theme enters in F sharp minor. The note which had figured at the commencement as a minor sixth, becomes then successively this last time flat major tonic, sharp minor tonic, and finally dominant.

It is very curious.

(To be continued.)

INCIDENTS OF FRANZ LISZT'S YOUTH.

COMMUNICATED BY C. F. POHL.

(TRANSLATED FROM THE MUNICH PROPYLÄEN, 1869.)

(*Continued from Vol. I., page* 158.)

FOURTH LETTER (LISZT'S FATHER TO CARL CZERNY).

PARIS, *Sept. 3rd*, 1824.

ESTEEMED SIR,—Your last letter I received in London, but could not give you an answer about the Rondos di Bravura, the price of fifty ducats being too much for Mr. Boosey (music publisher) in London; for this reason I made an arrangement in Paris with Madame Bonnemaison, who, being able to appreciate their worth, is with pleasure willing to pay the demanded price of fifty ducats; but you must be kind enough totally to abstain from any further sale whatsoever. If you are agreeable to this, you will please to forward the Rondos to me, either as opportunity may offer through our Ambassador, or in any other way. The address please to make, N.N. Rue du Mail No. 13, 21, chez Messrs. Erard, Facteurs de Pianos et de Harpes.

It is four weeks now since we are back in Paris, and we intend to stay here up till March of next year, as I have told you in my letter from London. Excepting this journey in spring to London, we are likely not to leave Paris soon. There is only one Paris for music in the whole world. Often the French have been charged with flightiness and unsteadiness; but I must say the contrary, and maintain that I have found nowhere such a great and enduring enthusiasm for good works as here in Paris. Thus, for instance, Gluck's operas are very often performed here; the house is always full, and the enthusiasm reaches the highest point. With what esteem the famed names, Mozart, Haydn, Gluck, are pronounced here, I will only briefly tell you. The French are great and profound connoisseurs, performers of music, and generous friends of the art. This I can say from experience. Whoever speaks differently either does not know them, or else has brought rubbish to the market, for which certainly there is no sale here.

Our little Zizy (he is now nearly as tall as you) is very industrious; and I can assure you that you would be perfectly satisfied with him if you heard how correctly and neatly he plays a sonata by Dussek, Steibelt, or Beethoven. We have often visitors of the highest rank, who come to hear a sonata by Beethoven. We could have them every day if his education was not of greater importance to me. His imagination is endless, and to me incomprehensible. Of his faithful memory I will give you an example. When we were in London he played almost daily for an hour from scores, mostly operas by Gluck. A few days ago we were invited to a soirée at the Minister's, where conversation turned on Gluck's operas. My boy said that he knew them all by heart. Everybody was surprised. The company was numerous, consequently there were many who were curious. Some surrounded him; one cited one chorus; another, a different one; a third, this duet; a fourth, that; a lady, an aria, and so on; and—can you imagine it?—he sang everything correctly; but what brought the astonishment to the highest pitch was, that he could say how the different instruments were distributed. With his opera, at which he works industriously, I am sure you will be pleased; and I hope that it will be the greatest success of our travels. I must tell you a story relating to it. When the programme came before the censorship, it was asked who was going to write the music. The poet answered, laughing, "Young Liszt." "What!" exclaimed Cherubini, "do you think to compose an opera is as easy as performing a piece on the piano? That cannot be passed." Some others were of the same opinion; only Paer gave as his opinion that a trial should be made. This happened whilst we were in London; and when we came back we knew nothing about it. We went to the director of the Opera, to inform him that the opera was finished, and that he was now beginning to score it. Now picture to yourself the thunderbolt, when we heard what has occurred. My boy, who in his imagination was already conducting his opera, lost all hope; but I was philosopher enough to remain unconcerned. Still, on the same day I looked out for an opportunity for my boy to play something before the Minister of the Royal House. I gained my object, and we are now content, having the assurance of his high protection. There will doubtless still be some difficulties, but they will only serve to increase the glory. Cherubini and a few others do not care to see a younger man in their circle, but that is of no consequence. Rossini is writing two operas, one for the French and one for the Italian Opera. Paer is also composing an opera, and Onslow has had his several times performed. The opinion about it is divided. I have not heard the performance.

I should like to write to you still a great deal about our art, but at present everything is quiet. I long very much soon to get a letter from you, particularly on account of the contents of my London letter.

The perfection of Erard's pianos has reached a degree which is a century in advance of our time. It is impossible to give a description of it. It is necessary to see, hear, and play it yourself before judging.

We heartily kiss you and your dear parents, and remain yours, &c., LISZT.

The letter is addressed: An Sr. des Herrn Herrn Carl v. Czerny Wohlgeboren, Kreuzstrasse No. 1,006 à Vienne, Autriche.

FIFTH LETTER.

PARIS, *October 19th*, 1824.

(The contents of this letter refer principally to business affairs. Liszt's father informs Czerny that he has sold the three Allegri di Bravura before mentioned to Madame Bonnemaison for the sum demanded by Czerny—fifty ducats, or 600 francs. Further, he procured for Czerny, in accordance with his order, Mozart's and Haydn's quartetts and symphonies in Pleyel's edition, in nineteen volumes, at a greatly reduced price (three francs a volume). After the conclusion of the bills, powers of attorney, &c., connected with these affairs, Liszt's father continues):—

A new concerto might meet with a favourable reception here amongst the enormous number of pianists. Variations are very popular here, it is true; but much depends

on the success of the theme; if that is good, the variations are sure to meet with approval. But unfortunately there are here still the old themes—Au Clair de la Lune and Henri Quatre, &c., which are enthusiastically admired. Pixis writes a great deal on themes by Rossini, and in the style of Rossini; but he does not seem to be very successful, the opinions about Rossini being divided, whilst, on the other hand, the greater part is in favour of Mozart and Gluck. Nobody is more thankful than I that in Paris good and classical music is liked. Shortly you shall hear more of interest about music from me. Our kisses and greetings to you and your dear parents, and in fond hopes of receiving soon a letter from you.—Yours, &c.,

LISZT.

Address:
N.N. Rue St. Eustache,
Hôtel de Strassbourg, No. 22.
(To be continued.)

FLY-LEAVES FROM THE PORTFOLIO OF AN OLD SCHOOLMASTER.

(Continued from Vol. I., page 159.)

IV.—JAQUES CHAMPION DE CHAMBONNIÈRES.—JEAN PHILIPPE RAMEAU.

THE first French composer for the clavecin of any note, was Jaques Champion, who took the surname of Chambonnières from an estate belonging to his wife. Champion died in 1670, fifteen years before Seb. Bach and Handel were born. His contemporaries in Italy were Girolamo Frescobaldi, Bernardo Pasquini, and Giovanni Battista Lully; in Germany, Johann Caspar von Kerl, and Johann Jacob Frohberger. In England he could not claim any celebrated contemporary, as Orlando Gibbons died already in 1625, and Henry Purcell was born only in 1658, twelve years before Champion's death. We possess of Champion two collections of small pieces—short "suites," although they are not called by that name. The first suite of Champion consists of an allemande, courante with a double (or variation) sarabande and gaillarde. The following suites have, instead of the sarabande, a "pavane," and also a "gigue." It may not be superfluous to explain the names sarabande and pavane. The "sarabanda" was originally a Spanish dance, which did not enjoy the best reputation; some old writers call it even the "devil's dance." Later it was introduced into Italy, where it obtained a very great name and importance. In some respects the sarabande is not unlike the menuet—it is concise, and has a stately, dignified expression; generally the sarabande stands before the gigue. I need not dwell here on the high position the sarabande takes in Seb. Bach's suites. The "pavane" was a dance tune of which the old English writers were very fond. The origin of its name is explained in two different ways. Some writers assert that the name comes from "Padnana," or a dance invented at Padua; whilst others explain that it comes from *pavone* (*anglicé*, "peacock.") The latter derivation is explained thus:—The ladies, when dancing the pavane, had to spread their dress after the manner in which the peacock expands his feathers. In Champion's music we meet already with those characteristic inscriptions on the pieces which his successors, Couperin and Rameau, apply almost generally. This is a special feature in French music. We find an allemande called "La Rare;" another, "La Dunkerque;" a courante called "Iris;" a sarabande, "de la Reyne." Again, an allemande called "la Loureuse;" another courante is named "la Toute Belle;" another, "la Courante de Madame;" a pavane, "l'Entretien des Dieux;" a gigue, "la Villageoise," &c. &c. It is not at all improbable that Champion, who was appointed at the Court of Louis XIII., showed his respect to the queen, and some especially beautiful or influential ladies of the Court, by composing these little pieces either on their favourite tunes, or named them in order to flatter their vanity. And in this respect the music of Champion and Couperin is *par excellence* drawing-room music. It cannot be denied that the old French music from this time is much more interesting than either the German or English. There are several reasons which explain a certain superiority of France at this period. The French had a much greater quantity of monasteries than either the English or Germans. It is also known that the monks occupied themselves a good deal with music; and as some of their orders had an educational aim in view, it is but natural that music was considerably influenced and benefited by them. Besides, in France there had been since some time regular musical *guilds*, if this expression may here be applied. From Provence came the "Trauvères" or Troubadours and the Menetriers. The word "Trauvère" comes from the word *trouver* (invent, to find). The Trauvères had to invent poetry and music. Later, the French introduced the sacred Passion Plays; and at a still more recent period the institutes of "Les Maîtrises" were much in vogue. These "Maîtrises" were schools for vocalists, attached to the cathedrals, and were under the direction of the *Maître* (master); hence the expression *Les Maîtrises*. All this helped to awaken the interest for music. Besides, the French kings were fond of elegance, richness, splendour, and pomp, and influenced their native composers. It cannot be denied that there is in the old French music a roundness and a finish which we look for in vain in the writings of their Italian, German, and English colleagues. As regards the melody of that time, neither nation can boast of great excellence. Compared with any melody of Mozart or Beethoven, we might smile at the helpless groping about of these old writers. It is mostly in the manner of the scale that they proceed; such tame movements become tedious and monotonous. A feature of old French music is that minor keys are more applied than major ones; and as another characteristic, it might be mentioned that they incline more towards the three-four time than to the common time movement. Although it is evident that the French composers of Champion's time have been earnest and well-instructed musicians, it still remains astonishing that they never showed any inclination to bestow a more independent part on their basses. It is generally the right hand which carries on the (so-called) melody, and which is also benefited by the "agréments" (variations). But this observation does not only apply to the old French, but also to the old Italian and English clavecin music. It was only in Germany that the necessity was felt to infuse life into all the component parts. If we inquire for a reason of this difference, we might perhaps find it in the difference of the social life of the respective composers. Champion, Couperin, and Rameau, were attached to the Court, and their performances formed part of the Court festivities. The clever German contemporary of Champion, Johann Kuhnau, was the cantor of the St. Thomas' School of Leipsic. A complicated or serious treatment of a musical piece would have been denounced by the courtiers of Louis XIII. as tiresome, tedious, and uninteresting; whilst Kuhnau's colleagues and pupils, living in a small unpretending German town, listened with eagerness to the more learned compositions of their highly-instructed master. The Italian composers travelled a great deal, and almost every one of them visited England, and some even resided here for a longer period. It is unnecessary to point out how inferior the

state of music was in England at that time. We have only to read Handel's biography to become aware of the poor state music was in here in the beginning of the 18th century. In leaving Champion, we may just add, that he is to be considered as the founder of the old French school of writers for the clavecin—a school which has not greatly influenced the general history of music, but which is still interesting for certain characteristic features, and which will retain a historical interest, nay, even charm, when presented in its best specimens. A much more important composer was

JEAN PHILIPPE RAMEAU.

Of this celebrated man we possess two books of pieces, published in 1731. The pieces are all short, but finished with remarkable care. Let us glance at the first book, which contains twenty pieces. The first ten pieces being all in the key of E might be called a suite, although Rameau avoids to name them so. The first is an allemande. We are struck at once with a richer treatment of the instrument; Rameau employs four and a half octaves, whilst Champion does not use a greater compass than that of three octaves. Another agreeable feature of Rameau is the greater movement of the bass; not that it is used in anything like the independent manner of Bach, but still there is a life, although it shows itself only in broken chords. The tone of the allemande is a soft and sweet melancholy; the harmonies are nowhere harsh—sometimes we are surprised by little parts of three-part writing, which is singularly well written, and which affords a pleasant relief to the other groups, which move mostly in two parts. The following courante, in three-two time, bears a strong family likeness to the allemande, although it is written with greater conciseness. It has a stately character, but does not possess the life that Bach gave to his courantes. A singularity of the courante is that a little coda is annexed to it, which takes up, with a small change only, the last four bars of the second part. This repetition we find also in the pieces of Muffat, Couperin, and the earlier lessons of Domenico Scarlatti. The next pieces are two "Gigues en Rondeau."* We do not hesitate to call these two gigues most remarkable for the time at which they were written. They outdo anything French or Italian of this period; they are full of life, energy, retain their characteristic expression throughout, and are, when played with the proper expression, most effective. The second gigue, being in the major key, might (if any advice is allowed) be taken at a greater speed; the "hurdy-gurdy" bass ought to be strongly marked, so as to bring out the following softer passages in greater contrast. Although Rameau does not indicate it, the repetition of the first gigue is most desirable, and gives to the whole more roundness and finish. In this instance the second gigue might be considered like the trio of a menuet. The following allegretto—"le Rappel des Oiseaux"—belongs to the class of descriptive music. The melody imitates the calling of a bird, which begins at first very soft, and becomes louder and louder. The natural simple sounds of the bird are applied in such an artistic manner that the result is in a high degree satisfactory. In these little elegant *plaisanteries* the French have ever been masters; and it is not astonishing to read of Seb. Bach's eagerness to become acquainted with the productions of his French contemporaries so as to profit by the French *élégance*. There is an undeniable *chic* in that piece. It is, besides these merits, an excellent study for syncopated notes.

"Le Rappel des Oiseaux" is followed by two rigaudons, written, like the gigues, in the minor and major key; to the second rigaudon is added a double or variation. The rigaudon's character is very similar to that of the gavotte. It is cheerful, and the accents are strongly marked. In some instances it is very like a Scotch "reel." The next piece is a "Musette en Rondeau." The name musette comes from *musetta (anglicé* "bag-pipe"). Rameau's musette is a simple, natural tune, which ought to be played with tenderness, and the characteristic monotony which the musette must possess, ought to be hidden by giving at the proper time light and shade. On a modern piano this may be easily effected, and more particularly the last passage in triplets, when played with the soft pedal, will lead back to the beginning most effectually. After the musette comes a "tambourin." The bass of this piece, a page and a half long, never changes, and produces thus an effect almost savage and primitive. Still, a good player finds here an opportunity to show taste, refinement, and all possible gradations of tone. The bass ought not to change in the quality of tone, so as to produce that most unmusical tone, the bang of the tambourin. The last piece is a rondeau, called "la Villageoise." Contrary to the general pastoral expression it is not written in six-eight but in two-four time, and its rural character is more defined by a certain simplicity of expression, which the French call so well, "naiveté." A kind of variation terminates the little piece, which is constructed in a most modest and unpretending manner. If one may compare Rameau's works with those of Bach, one might say that Rameau's suite in E minor stands on about the same level as a "French suite" of the Leipzig cantor; and it may have been here that Bach, wishing to present in his French suites pleasing and elegant compositions, took this collection of his French contemporary, not exactly as a model, but that he was, perhaps, to a certain degree, influenced by them. E. P—R.

(*To be continued.*)

* Pauer's "Alte Claviermusik." Leipzig: B. Senff.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *December*, 1871.

OUR readers will kindly pardon us if to-day we do not relate in proper order everything that has occurred of musical interest during the last few weeks in North Germany and Leipzig, but prefer at first to leave all things of less import aside, and begin by reporting the most important event of the season—this was the first performance of the Requiem for soli, chorus, and orchestra, by Franz Lachner. The same took place on the 30th of November, in the Gewandhaus Concert for the poor, under the direction of the composer; and the work, in answer to the desire expressed on all sides, had to be repeated eight days afterwards at the eighth Subscription Concert. Already this compressed report will suffice to show that we speak here of a great and really important work; but we cannot deny ourselves the great satisfaction here of giving expression to our feeling of honest admiration of Lachner's Requiem, and do this all the more willingly since this Nestor of the living German composers, up till now, has not at all met with the general acknowledgment he deserves through his great number of masterworks. This Requiem, the youngest glorious deed of the "youthful old man" will—we hope it as a certainty—crown him with never-fading laurels. With deep emotion

and true enthusiasm have we listened to Lachner's mass for the dead; here flows everywhere a rich streaming spring of the finest sentiment brought out in a perfectly masterly manner. To which of the separate movements shall we bestow the prize? We do not know. The whole work is so uniform, every single phrase so well in its proper place, everything develops itself so organically; blooming imagination in the freest and most natural way reigns here; the most learned counterpoint forms itself to fresh life, and becomes the telling expression of deep thought. With this Requiem by Lachner a master-work is given to the world, which comes up to the most important creations of heroes; and which we gladly acknowledge as the most important artistic deed of our time. Since Mendelssohn and Schumann, nothing has been created for church and concert music which could be placed at the side of this elevated creation of Lachner.

At the seventh Subscription Concert of the Gewandhaus also two large choral works were brought to hearing: the first was *Comala*, by Gade; the second, Schumann's *Manfred*. The work of Gade's youth has been neglected here in Leipzig for a quarter of a century, since the first performances during the years 1845 and 1846 introduced it with much applause to the musical world. We did not hear the work at that time, and only know it from reading the score. Often we have asked ourselves in astonishment and surprise how it was possible that this, to our ideas, weakest work of Gade, could create such a great sensation then, and for this reason were all the more expectant for the present performance, as we could not know how much our ear would tecify the judgment we had formed of it. We are sorry that to-day we cannot come to view the work differently; but if we look at *Comala* as the beginning of Gade's workings, we must be also more pleased with the progress of this highly-gifted master, who later gave to us such magnificent charming creations as his 3rd and 4th symphonies, the two Frühlings Phantasien, *Erlking's Daughter*, &c. In our views of *Comala* we do not stand alone to-day, both the public and critics kept themselves aloof, and were not interested by the work.

But on the other hand, our opinion of Schumann's *Manfred* has, through the present highly-perfect performance, been strengthened. When, after the first rendering of this deepest and most uniform creation of Schumann's, during the years 1858 and 1859, we acknowledged in the music to *Manfred* the most important production of the time, after Beethoven, we often met with opposition. To-day on this point all doubts have disappeared, and the last performance of the work at the Gewandhaus has given the most telling proof how mighty the effect is of this work, written with Schumann's inmost heart's blood.

Now we have to make mention of a highly interesting novelty of very old date. At the third Chamber Music Soirée of the Gewandhaus a concerto for solo violin, two flutes, stringed band, and continuo, by Sebastian Bach was brought to hearing for the "first time." The work belongs to the most charming creations in secular music which we know of the genial Leipzig master; we have for the knowledge of it to thank the endeavour of Herr Concertmeister David, who also performed the solo violin in the most perfect style.

Of other interesting performances at the Gewandhaus we will mention still the Loreley Finale, by Mendelssohn, at the eighth concert; the divertimento for string instruments, and two horns (No. 1 in D major), by Mozart, at the second Chamber Music Soirée; and the D major symphony, by Beethoven, at the ninth Subscription Concert. The divertimento by Mozart is a very charming piece, which has also only been included in the repertoire of the Gewandhaus within the last three years, and in other places it may be still unknown. We do not fail to draw attention to it.

Of the artistes entrusted with solo performances at the Gewandhaus we may mention our resident Herr Capellmeister Reinecke, Fräulein Louise Hauffe (piano), Herr Concertmeister David (violin), Herren Gura and Rebb—the ladies Pescka-Leutner and Mahlknecht being by far the most excellent. Of the strangers, we can only speak with great satisfaction of Fräulein Erika Lie, from Christiana. Fräulein Lie is a most excellent pianist of the very first class, who rendered, if with a small, nevertheless well-sounding tone, in great perfection Chopin's F minor concerto, and Bach's A minor (organ) fugue. At the same (the ninth) concert of the Gewandhaus Herr Staegemann sang the air "An jenem Tag," from *Hans Heiling*, by Marschner, and songs by Brahms, Schumann, and Rubinstein. Unfortunately this artist, till now justly celebrated, is on the decline; his voice has lost considerably in sound and fulness, and is not always able to give corresponding expression to the delicate intentions of the singer; also the intonation cannot always be called blameless.

Finally, we have to express our highest acknowledgment and best praise for all the orchestra performances of the Gewandhaus.

On the day of humiliation (Busstag) Riedel performed at the Thomaskirche Bach's *St. John's Passion*. Unfortunately a severe cold prevented our hearing the work on this occasion; but we learn from most competent connoisseurs that the performance has been a most excellent one.

Our opera brings now exclusively repetitions of well-known works, and imitates in this respect the Royal Operas of Berlin and Vienna. We cannot point out a single important event of the latest time at either of the three named institutions. Not much better is it with the concert institutes of the principal towns of North Germany; the programmes of the same show mostly only known works. Much praised are the Quartett Soirées, which Joachim holds during this winter in Berlin. Perhaps we shall shortly pay a visit to this town, and will have probably an opportunity to hear Joachim and his companions; in this case our next letter will bring particulars of Joachim's quartetts.

We do not fail to draw attention to "Briefe von Moritz Hauptmann an Franz Hauser," edited by Professor Dr. Alfred Schöne; the same have now been published by Breitkopf and Härtel here. If letters of distinguished men ever contain the reflection of the time they are written in, this is certainly the case in these letters by Hauptmann, which date from the 27th of November, 1825, to the 22nd of August, 1867. The genial theorist, composer, and critic speaks in this long chain of letters to his most intimate friend, all the more openly, about a great number of musical persons, events of the day, and important questions, as without doubt these letters were penned free of any thought of ever being brought before the public. They contain besides numerous reflections and considerations, rich treasures of information; and form an important addition to the history of music during the last forty years.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, 15*th December*, 1871.

ABOVE all, I must appeal to the indulgence of the esteemed reader for not sending twice my usual letter. After a long and dangerous illness, I am still confined to my room

and therefore forced to take refuge in the newspaper of the day, to give at least a general review of all that has passed for the last two months regarding musical art. Reviewing the representations of the Opera since the 15th September, it cannot be denied that a long-desired variety in the performances has taken place more and more. Opera seria, opera comique, and ballet invite almost twice in every week the lovers of (each to visit the splendid Opera Palais. The long series of Gastspiele (with few exceptions) has ceased, and now and then, at moderate intervals, we have an opera with the apposition "first time in the New Opera-house." So followed since the month of September *Euryanthe*, *Favorita*, and *Hans Heiling*, and shortly are expected *Entführung aus dem Serail* and *Dinorah*. *Euryanthe* was never very fortunate on our stage, though the rôles have been always in good hands; as, for instance, this time Rokitansky (König Ludwig), Walter (Adolar), Beck (Lysiart), Wilt (Eurysanthe), and Materna (Eglantine); the third representation with Schmid and Müller in the first-named rôles. *Favorita*, an opera already on its decline, found likewise an excellent *ensemble* with Bignio, Rokitansky, Adams, and Mdlle. Ehnn. *Hans Heiling*, not having been heard in Vienna since February 1866, filled the house, and was received with much applause. The principal characters were sustained by Beck in the title-rôle, Walter, Mdlle. Hauck, Gindele, and Materna. The Gastspiele were reduced to two ladies—Mdlle. Murska (Lady Harriet, Margaretha in the *Hugenots*, Isabella and Königin der Nacht) and Giulia Benatti (as Lady Harriet and Oscar): two experiments whether the latter lady, who, as a member of an Italian company, pleased very much last winter, would have a similar success in our great Opera, for which purpose she was forced to learn the German language. Though she was better the second evening, the result was not inviting enough to bring about the intended engagement. The following rôles were represented for the first time since the above period: Lohengrin, by Müller; Philine and Anna (*Hans Heiling*), by Mdlle. Hauck; Hans Sachs, by Bignio; Walter von Stolzing, by Labatt; Judith, by Dustmann; Amalie (*Maskenball*), Königin der Erdgeister (*Hans Heiling*), by Materna. The opera *Judith*, by Doppler, our esteemed flutist and ballet director, was produced after some repose, and found again a well-deserved reception. The visit of Mdlle. Murska led to the presentation of *Robert*, which opera could not have been performed for months, for want of an Isabella, Mdlle. Rabatinsky still suffering from a wound, received on the first representation of *Rienzi*. Also *Armida*, by Gluck, was again performed after a long interval; the title-rôle, of course, represented by Frau Dustmann. *Rienzi*, which was given for the first time on the 30th of May, and repeated three times to the beginning of the vacation, exerted an influence like a novelty in the present season. There are now five operas by Wagner on the repertoire, wanting only *Tristan and Isolde*, and the recently given *Rheingold* and *Walkure*. The *Meistersinger* found, finally, a representative of Hans Sachs in Bigno (Beck absolutely refusing the rôle after having performed it eleven times). At the same time Labatt sang for the first time the rôle of Walter; the opera again attracted an immense audience. The system of alternation, particularly among our first tenors, gives a new charm to many representations, and protects the direction against embarrassment by sudden indisposition of the singers. In that way the rôles of Rienzi, Romeo, Faust, Vasco, Lohengrin, Max, Tamino, Don Ottavio, Raoul, are alternately represented by Müller, Adams, Labatt, and Walter—a richness of first singers of which no other stage is able to boast. It is the same with the basses Rokitansky, Schmid, Draxler, Hablawetz, and Mayerhofer. Less willing are the ladies; an exception makes only Frau Dustmann, who surely has the most extensive repertoire. An interesting point in this case has just embarrassed the director, Frau Wilt refusing the part of Constance in Mozart's *Entführung aus dem Serail*—that is, as a fioritura rôle! What would say your diligent, esteemed Mdlle. Titiens? The following operas were performed since the 15th September:—Four times: *Rienzi*, *Mignon*. Three times: *Euryanthe*, *Romeo und Julie*, *Tannhäuser*, *Schwarze Domino*, *Don Juan*, *Faust*, *Favoritin*, *Afrikanerin*, *Judith*, *Hans Heiling*. Twice: *Hugenotten*, *Hochzeit des Figaro*, *Fra Diavolo*, *Freischütz*, *Profet Norma*, *Lohengrin*, *Meistersinger*, *Fliegende Holländer*, *Armida*, *Tronbadour*. Once: *Stumme von Portici*, *Postillion von Lonjumeau*, *Martha*, *Robert der Teufel*, *Maskenball*, *Zauberflöte*, *Judin*, *Tell*. The ballets could not boast such a variety. *Sardanapal*, *Flick und Flock*, were each twice performed; all the other ballet evenings (twenty) were occupied by the new ballet *Fantasca*.

Of the two largest theatres in the suburbs there is not much to say. The Theater an der Wien gave, by turns, Offenbach's *Grande Duchesse*, *Banditen*, *Blaubart* (140th representation), *Indigo* (by Strauss), *Doctor Faust*, *Junior* (by Hervé). A novelty was Flotow's *L'Ombre* (sein Schatten). The rôles of Fabrice and Madame Abeille were well represented by Swoboda and Mdlle. Geistinger; but the libretto being weak, and the music too poor in invention, the opera will probably last but a short time. The Carltheater had little variety in operettas. The *Prinzessin von Trapezunt* was again performed, the rôle of Prinz Raphael represented by Ella Guilleaume (formerly by Mdlle. Tellheim). This lady, recently engaged, is regarded as a very good acquisition for this stage, both as singer and as actress. A concert, arranged by Mdlle. Hauck, for the benefit of the unfortunate inhabitants of Chicago, was interesting for the performance of the operetta *Die schöne Galathé*, the music by Franz von Suppé, Kapellmeister at this theatre. The little piece was excellently represented by three members of the Imperial Opera, Mdlle. Hauck (Galathe), Gindele (Ganymed), Herr Adams (Pygmalion); and by Herr Treumann (Mythas), formerly a favourite, and for a while director, of this stage, and now living as a private person. The "Strampfer-Theater" (so called from its possessor—formerly the Vaudeville Theatre in the old Musikvereinsgebäude) performed some operettas with good result, as *Dorothea*, *Paimpol and Perinette* (both by Offenbach); *Der Schuster von Strassburg* (by Wernhardt, pseudonym for the Duke of Coburg-Gotha); *Carlouche* (by H. Hoffmann), and the opera in three acts, *Die Ente mit den drei Schnabeln* (Le Canard à Trois Becs), par T. Moineau, music by Jonas. Last summer, performed by a French company, the opera pleased very much, and was well received also in the German dress. The best members of this little theatre are Lebrecht, Schweighofer, Adolfi, and the ladies Löffler, Buchner, Koch, and Walter.

The first concert of the Musikverein opened in a most worthy manner with Handel's Coronation Anthems, Nos 1 and 4, followed by the Eroica, and Mendelssohn's Psalm 114. The well-known virtuoso Anton Rubinstein, engaged for one season as "Artistischer Director," filled his post in a very becoming manner. The Eroica was indeed a touch-stone of his ability as conductor, and, as the Viennese have heard this work so often eminently performed, the applause which followed every part was the more honourable. The second concert began with Bach's cantata, *Ein' feste Burg*. It was the first performance in Vienna which found but a partial reception.

The symphony in C major by Schubert was again a proof of Rubinstein's talent as conductor; it was excellently played by the band. Two choruses *a capella* met with great applause: an offertorio, "Non nobis Domine," unknown till now, composed by Joseph Haydn, and recently published in score and parts by Rieter-Biedermann in Leipzig; the second one a Weihnachtslied, "Josef, lieber Josef mein," by Seth Calvisius (1587), published by Bote and Bock in Berlin. These two compositions are excellent, and may be highly recommended to every choral society. As last number followed the overture to *Genoveva* by Schumann. The two first Philharmonic concerts were visited by an immense audience. The first concert began with the *Anacreon* overture, always admirably performed by this excellent orchestra. Mendelssohn's violin concerto was performed by Robert Heckmann, Concertmeister from Leipzig. This artiste, who introduced himself so well last winter, was not happy this time, suffering from indisposition. Wagner's Huldigungs-Marsch, composed for the present King of Bavaria, found an echo in every admirer of Wagner; an encore was inevitable. The concert concluded with Beethoven's seventh symphony. In the second concert was produced, for the first time in Vienna, a symphony entitled "Im Walde," by Joachim Raff, who was not able to cover the want of invention by an extraordinary profusion of instrumental effects. Mdlle. Sophie Menter performed Schumann's A minor concerto; but, this excellent artiste, having been ill a short time before, she wanted this time the necessary power. Schubert's music to *Rosamunde* followed, and was again a treat for the many admirers of this genius. The well-selected programme for the first concert of the Singakademie consisted of Schubert's "Mirjams Siegesgesang;" "Salve Regina," by Herm. Contractus; sonata, A minor, by Schumann (Frau Auspitz-Kolar and Ad. Brodsky); Weihnachtslied (first time) by Peter Cornelius (words and music). The second part was a selection of Handel's *L'Allegro and Il Pensieroso*, last winter performed for the first time in Vienna. The Wiener Männergesangverein selected for its first concert Mendelssohn's *Œdipus in Kolonos*. As the music may be called much inferior to the same composer's *Antigone*, it was no wonder that the impression was cool—cooler than at the first performance, some twenty years ago. Members of the Burgtheater (Lewinsky, Mdlle. Bognar, &c.) were engaged for the occasion; the connecting poem was by Karl Rick.

Another similar Verein, the Akademische Gesangverein, gave likewise its first concert. It was conducted by the new and gifted chormeister, Ernest Frank, who came direct from Bologna, where he led the performance of Wagner's *Lohengrin*. The first chorus of the concert, "Friedrich Rothbart," by Hopffer, suffered from a dangerous evil, *ennui*. Of two songs by J. Brahms, the second one, "Ich schwing' mein Horn ins Jammerthal," was unanimously well received. The reverse of it was J. O. Grimm's "Morgenwanderung." Schubert's "Gruppe aus dem Tartarus," and "An Schwager Kronos," arranged *unisono*, and with orchestra accompaniment (a somewhat dangerous task), were followed by Liszt's so-called Humoreske "Gaudeamus igitur," of which the humour lay as deep as possible to be discovered. Hellmesberger announced five quartett soirées; on the second evening Rubinstein performed Beethoven's trio, Op. 97, and testified again that he is at present the first pianist in every respect. Anton Door, professor of the Conservatoire, arranged three trio soirées, his coadjutors being the aforesaid R. Heckmann (violin), and Th. Krumbholz (violoncello), from Stuttgart. Door is a pianist of a brilliant and finished style, well-known as an excellent teacher. Heckmann seemed again indisposed; Krumbholz is mentioned as an artiste, in the best sense. A new piano trio (new for Vienna), by Brahms, Op. 8, was particularly well received; another trio, by Raff (G major), made no impression. The Florentine Quartett have announced six quartett evenings, beginning in February next. This quatuor, to the regret of every true musician, was engaged for some weeks at Ullmann's Künstler-Concerte. This notorious man was not at all happy with his enterprise, as regarding our capital. The first concert was well visited: he was nevertheless pressed to singular efforts to fill the large concert-room on the following three evenings, and he was not even able to fulfil the proposed number of concerts. His programme was well known, the executants likewise—Mdlle. Monbelli, Hamakers, Sig. Nicotini, Emma Brandes (piano), Sivori (violin), well known in Vienna long ago: all of whom, of course, were well appreciated; but the combination of such heterogeneous compositions as here were offered is out of time. The concert of the pianist Jos. Wieniawski had but a small audience; a better issue had Anna Regan, the excellent Liedersängerin, and the famous pianist, Sophie Menter. The list of concerts is not yet closed for this year; quite every evening the Musikvereinssaal is hired, and shortly we shall have even a new concert-room in the inner town itself, opened by the industrious piano manufacturer, Bösendorfer.

Let me add a few words about a work just edited by A. Hölder (Beck'sche Universitäts-Buchhandlung). It is the Biography of Joh. Jos. Fux, written by Dr. Ludwig Ritter von Köchel, well known as author of the Mozart Catalogue. Fux, Hofcapellmeister under three emperors (1698 to 1740), is generally known to our generation at best by his "Gradus ad Parnassum," and his "Missa Canonica." Now we are acquainted with his life, his works, with the state of music during his life-time, and even with a thematic catalogue of his compositions. There is so much to say about this work, that I must defer a detailed description to my next letter; meantime these few words try only to draw attention to a book which fills an honourable and long-missed place in our musical literature.

Correspondence.

HANDEL.

SIR,—If some of Handel's plagiarisms from Urio's *Te Deum* are improvements on the original, the same cannot be said of the chorus "Egypt was glad" in *Israel in Egypt*, which is merely an organ composition by Johann Caspar Kerl, transcribed note for note with no alteration, except what the fitting of the words required. This piece, called "Canzona" (the ancient name for organ fugues), is cited in Hawkins' "History of Music," where an account of the composer is given. If it were strictly true that Handel "touched nothing which he did not adorn," there would still be no justification for his filching other men's thoughts and passing them off as his own, because of a few trifling improvements. It is far easier to embellish than to invent, and Handel's immense popularity and success should not blind us to the immorality of his musical thefts. Surely it is time to do justice to the memory of the various composers whose works Handel laid under contribution, notwithstanding his "exhaustless (?) invention."—Yours faithfully,

A. W.

[We have received another interesting letter on the same subject, signed "P." which we are unfortunately unable to insert, as the writer has omitted to send his name or address, and we must adhere to our rule of printing no letter unauthenticated by the writer's name.—ED. M. M. R.]

TO CORRESPONDENTS.

H. PEARSON, Golcar.—We are unable to make use of your notice, as no date is given.

Reviews.

Der Freischütz: Romantische Oper in 3 Aufzügen. Von C. M. VON WEBER (Der Freischütz: Romantic Opera in 3 Acts. By C. M. von Weber). Full Score. Augener & Co.

Herr Peters is already well known both here and abroad, as being, in a musical point of view, a great benefactor of his species. The "Peters Editions" may be generally described as combining the maximum of elegance and correctness with the minimum of price. Yet we doubt if in the whole of his series of the classics he has issued any work which, all things considered, can be looked on as such a masterpiece of cheapness as the beautiful volume now before us. When we remember that second-hand copies of the older edition of the score of the *Freischütz* have fetched at music sales more than two pounds, and have been considered reasonable at that price, the idea of being able to obtain Weber's masterpiece for a few shillings seems almost absurd—the more so as, far from being an example of the "cheap and nasty" style of music-printing sometimes to be met with, this edition is all that can be desired, whether as regards beauty of appearance or correctness of text. The music is so well known that criticism of its merits is superfluous. That it is on the whole the most complete embodiment of its composer's genius will hardly be disputed; and the originality and beauty of the orchestration render the full score a specially interesting and valuable one to the student. Many of the instrumental features of the accompaniment are, as far as we know, peculiar to this work, though they have been to a certain extent imitated by Weber's successors. Wagner's instrumentation, for instance, owes much to the *Freischütz*, as may be seen by comparing the present score with that of the *Tannhäuser*. Perhaps, in the matter of orchestral treatment, the great finale to the second act (the celebrated "Wolf's Glen" scene) is not only the most remarkable portion of the opera, but one of the most striking pieces of tone-colour to be found in the whole range of music. All our readers who possess the ability to read a score—to a true musician one of the greatest of enjoyments—should obtain this edition. We should add that its value is much enhanced by the insertion in the proper place between the various numbers of the whole of the spoken dialogue; the course of the action being thus rendered intelligible to those who have not the opportunity of seeing the opera on the stage.

Ouverture zu Demetrius. Von Ferdinand Hiller. Op. 145. Full Score. Leipzig: F. Kistner.

Ouverture zum Volksstück "Ein Morgen, ein Mittag, ein Abend in Wien." Von Franz von Suppé. Full Score. Leipzig: C. F. W. Siegel.

Ouverture in D. Von Joseph Haydn. Full Score. Leipzig: Kieter-Biedermann.

Though the last of these overtures is probably at least eighty years old, while the other two are only of recent birth, we have classed the three works together, as affording instructive and interesting comparisons. Dr. Hiller's overture and Herr von Suppé's, though in most respects as unlike as can well be imagined, yet present some curious points of resemblance. Both composers are in widely different ways men of talent; neither can, strictly speaking, be accredited with the highest form of genius. Hiller's strong point is harmony, Suppé's is melody. The overture to *Demetrius* is undoubtedly very clever, but it is undeniably dry. On the other hand, Herr von Suppé's work is light, one might almost say trivial, but so full of ear-catching tunes that in performance it cannot fail to please. The subjects are in the light style which is characteristic of the music of such composers as Auber or Offenbach, the rhythm is clear and well-marked, and the instrumentation piquant and brilliant, but there is little of absolute novelty in the work. It is, in fact, a very good specimen of the lighter, while Dr. Hiller's overture may be described as a sample of the heavier, modern German school.

After these two pieces old "Father Haydn's" unpretending little overture, which was recently performed at the Crystal Palace, though by no means one of his greater works, brings with it a sensation of freshness and originality that is quite delightful. In its form it resembles the last movement of a symphony; and it has a light and playful character about it, such as we often meet with in the old master's finales. No connoisseur hearing the work could be for two minutes in doubt as to the author. The overture is also published as a piano duet, in which form it will be found very effective.

The Blessing of the Children. A Sacred Cantata. Composed by Henry Lahee. London: Tonic Sol-fa Agency.

It is no easy matter to write music which (as Mr. Curwen says, in his introduction to this work) shall be "simple enough to be sung by any musical Sunday-school, and good enough to please the musician." Considering the difficulties of the task, we must pronounce Mr. Lahee to have been on the whole successful. The first of the two requirements he has certainly fulfilled. The whole of the choruses, of which the larger part of the cantata consists, are simple enough to be sung by any class making the slightest pretension to reading from notes. But it is not sufficient for the purpose that the music be easy to sing; it is also indispensable for such an object that there should be plenty of melody. Here, again, the composer has not been at fault; the cantata being throughout tuneful. The very fact that the melody is mostly not of a very original character will probably be rather an advantage than otherwise, as too striking originality would render the music less easy of comprehension by young singers. The work is written with harmonium accompaniment, which is *obligato* throughout, and frequently very effective. We can recommend the work as being well adapted for the purpose for which it is designed. It is published both in the ordinary notation and in a Tonic Sol-fa edition—the latter containing the vocal parts merely.

The Piano Works of F. Mendelssohn-Bartholdy, edited by E. Pauer. Vols. 2 and 3. London: Augener & Co.

The first volume of this beautiful little edition of Mendelssohn's pianoforte works, which was recently noticed in these columns, contained the whole of the pieces written (or at least published) with orchestral accompaniments. The two volumes now before us comprise his unaccompanied works. Most of these are so well known that it is needless to do much more than enumerate them. In Vol 2, we find the early capriccio in F sharp minor, Op. 5; the great sonata in E, Op. 6, in parts of which Beethoven's influence is clearly apparent; the seven characteristic pieces, Op. 7, three at least of which (Nos. 3, 4, 5) are modelled on the style of Bach, while others, such as No. 7, are as purely emanations of the composer's individuality as anything he ever wrote; the well-known Rondo Capriccioso, the fantasia on "The Last Rose of Summer," the three caprices, Op. 16 (sometimes called the "Welsh Fantasias"); and the great fantasia in F sharp minor, dedicated to Moscheles. Vol. 3 contains the three caprices, Op. 33; the six preludes and fugues, Op. 35, in which Mendelssohn has so happily combined the science of the ancient with the freedom of the modern school; the masterly 17 Variations Sérieuses, Op. 54; and a number of smaller pieces, caprices, sketches, &c. These works are arranged in the order of their Opus numbers, thus enabling the student to trace the gradual development of the composer's powers. When we add that the volumes are most beautifully engraved, and carefully edited by Herr Pauer, and that each is published at a lower price than that charged for some of the separate pieces, we do not know that it is possible to say more in recommendation of the work.

Six Sonatas for the Organ. By Felix Mendelssohn-Bartholdy. Op. 65. Edited by Ebenezer Prout.

Three Preludes and Fugues for the Organ. By Felix Mendelssohn-Bartholdy. Op 37. Edited by Ebenezer Prout. London: Augener & Co.

Of all modern composers for the organ, Mendelssohn, we think, most nearly approaches Bach in the combination of free imagination and fancy with the strictest forms of counterpoint. Much of his command of technical resources is no doubt due to the severe training he received, while still a lad, from Zelter; but the peculiar charm of his organ works arises from the fact that they are not—like so much that is written for the instrument—merely displays of scientific cleverness. In the slow movements, especially —as, for instance, in those in the first, second, and fifth sonatas—we find Mendelssohn's individuality quite as distinctly traceable as in his pianoforte music, or his vocal works. His fondness for the form of the choral appears in the first movement of the first sonata in F minor, and in a different manner in the masterly variations in the "Vater unser" in the sixth sonata; while his complete command over the intricacies of fugal writing may be seen in the fugues in the second, third, and fourth, as well as in the three preludes and fugues. Of these last, the second is the best known, the easiest to play, and the most popular. The pastoral prelude in G, 6-8 time, is one of its author's happiest efforts. But the works are so well known to most organists that it is unnecessary to enlarge further on them. The present edition is most beautifully engraved in full music size, the type being particularly clear. It is carefully edited by Mr. Prout from the original German editions, and the text is very correct. Those of our organ-playing readers who are unacquainted with these pieces cannot do better than rectify the omission at once.

"*L'Incontance,*" *Impromptu pour Piano, par* JULIUS ANDRÉ.
"*La Bienfaisance,*" *Nocturne pour Piano, par* JULIUS ANDRÉ.
"*L'Allegretto,*" *Rondo Elégant pour Piano, par* JULIUS ANDRÉ.
Offenbach : J. André.

We have here three drawing-room pieces which have the merit of containing something more than the mere scales and arpeggios of which so many pieces of this class are made up—we will not say "composed." The impromptu is interesting—hardly, perhaps, very popular in style, but well written, and excellent for practice. The nocturne, though slightly commonplace in its prine pal subject, is elegantly harmonised. The rondo, though the most ambitious, is also, we think, the most successful of the three pieces. Its themes are good, and its passage-writing both interesting and improving to the player; and it will be found, we believe, a useful teaching-piece. As such, we can safely recommend it.

Studies for Development of Velocity. By LOUIS KÖHLER. Op. 379. *Scale Passages for Daily Practice.* By LOUIS KÖHLER. Op. 180. *School of Passage-Playing.* By LOUIS KÖHLER. Op. 186 (3 Books). Offenbach : J. André. London : Augener & Co.

Of writing many studies, as of making many books, there seems to be no end; and it is often a matter of considerable difficulty to the teacher to know which are the most suitable for a particular pupil. Herr Köhler is one of the most voluminous compilers (we can hardly say composers) of mechanical exercises; and the present collections, though not containing much that is absolutely new, are exceedingly well arranged, and cannot fail to be useful. Novelty, indeed, is hardly to be looked for in a work of this kind, as the principal piano passages must be to a great extent constructed of familiar materials. These studies, especially the "School of Passage-playing," bear a strong family likeness to Czerny's well-known "School of Velocity;" and when we say that they are fully equal in utility to that work, we do not know that we can give them higher praise. Teachers who have used Czerny's studies till they are heartily tired of them—as many doubtless are—will find these exercises make a pleasing change, and answer the same purpose.

Galop de Salon pour le Piano. Par H. HENKEL. Op. 37.
Zwölf Tonstücke leichterer Gattung für Klavier. Von HEINRICH HENKEL. Op. 38 (Twelve Easy Pieces for Piano. By HEINRICH HENKEL. Op. 38).
"*Le Printemps,*" *Valse pour Piano à Quatre Mains.* Par H. HENKEL. Op. 39.
Deutscher Triumph-Marsch. Von H. HENKEL. *Für Pianoforte.* Op. 40. Offenbach : J. André.

From the fact that these works are numbered respectively Ops. 37 to 40, we infer that Herr Henkel has published a considerable quantity of music. It is, therefore, with shame that we confess we never heard his name before. We are glad to be able to say that the pieces now before us show some amount of originality. The galop and the march are especially good; the twelve pieces for young players, though less original (No. 1, for instance, recalling the first of Stephen Heller's studies, Op. 45; and No. 4, the second of Beethoven's Bagatelles, Op. 33), are pleasing, and will be found suitable for young players. The valse is, to our mind, the least satisfactory of the pieces; but the impression left by the whole is so good, that we shall be glad to see some more of the same author's compositions.

"*Wilhelm Tell,*" *Fantasie für Violoncell, mit Begleitung des Orchesters, oder des Pianoforte. Von* BERNHARD COSSMANN.
"*Der Freischütz,*" *Fantasie für Violoncell, mit Begleitung des Pianoforte. Von* BERNHARD COSSMANN. Offenbach : J. André.

Violoncello players who prefer the modern brilliant style of music to the more strictly classical, will thank us for directing their attention to these two excellent fantasias. Both are written for advanced players, and require considerable command of the instrument to do them justice: but they are evidently written by one who thoroughly understands his instrument, and are very effective. Some of the most popular themes from the operas are selected, and treated with skill and judgment. The fantasias are likely to please in many places where a sonata by Beethoven or Mendelssohn would not "go down."

Fantasie über Themen aus "Tell," von Rossini, für Piano, von FRITZ SPINDLER. Op. 226 (Offenbach : J. André), is a brilliant and effective teaching-piece, quite within the reach of ordinary players, with whom it is sure to be popular.

"*Again the woods with songs are ringing,*" Song, by HORTON C. ALLISON (London : Weekes & Co.), is, we fancy, hardly equal to some of the music that we have seen from the same composer's pen. We have nothing to say against the song, but it does not strike us as particularly good.
"*Cuckoo, Cuckoo,*" Song, by FRANK D'ALQUEN (London : Wood & Co.), is pleasing, but not remarkable.
"*Come, pretty Swallow,*" Ballad, by RICHARD LIMPUS (London : W. Morley), is simple and melodious, and though not possessing any special originality, quite up to the average of its class.
Wedding Chimes, Song, by GEORGE LINLEY (London : W. Morley), is a graceful and flowing little song, with a tasteful and musicianly accompaniment. It is likely, we think, to be popular.
The Bridge, The Verger, Songs, by CHILDS AYISON (London : Weekes & Co.), have the great merit of being by no means commonplace. Of the two we prefer the latter, though there are one or two points in the harmony which sadly need revision.
A Communion Service, by CHARLES S. JEKYLL (London : Novello, Ewer, & Co.), is for a full choir, with an independent organ part throughout, which is written with much care and judgment. Though the modulations are occasionally somewhat abrupt, they present no great difficulties, and with a good choir and a competent accompanist, the work would be effective. There are, however, one or two unpleasant accents, as in the Nicene Creed at the words "God *of* God, Light *of* Light."
A Service for the Holy Communion, by B. AGUTTER, Mus. Bac. (London : Novello, Ewer, & Co.), is, like the service last noticed, provided with an independent organ part. It shows the hand of the careful musician throughout, and in style may be described as a sort of compromise between the ordinary cathedral service and the Romish mass music; possessing more variety than the former, while being less elaborate than the latter.
"*Our God shall come,*" Anthem, by EDWARD A. SUTTON; *Three Offertory Sentences,* by the same (London : Novello, Ewer, & Co.), are thoroughly well written. The anthem is especially good. It commences with a bold chorus in G, to which succeeds a flowing quartett in E, the close of which is unfortunately marred by a bad accent on the word "me;" and the final chorus is in G, with some well-developed passages of free imitation. The work may be safely recommended. The Offertory Sentences are very short, offering little scope to the composer.
Short Offices and Prayers for Choristers, set to music and arranged by C. E. ROWLEY (no publisher's name), are the simplest of simple chants. We wonder why they were published!

MUSIC RECEIVED FOR REVIEW.

André, Julius. Second Organ Book. (London : Boosey & Co.)
Bach, J. S. Prelude and Fugue in E minor, transcribed for the Piano, by EDWARD BLACKLAW. (London : Augener & Co.)
Bevani, H. "The Chase of the Fairies." (London : C. Jefferys.)
Bevani, H. "The Haunt of the Wood-Nymphs." (London : C. Jefferys.)
Brinsley, H. "A wet sheet and a flowing sea." Song. (London : Hammond & Co.)
Ellerton, J. D. "Tantum ergo." (Paris : Schott.)
Frost, C. J. 36 Hymn Tunes. (London : Novello, Ewer, & Co.)
Frost, C. J. "The Convolvulus." Four-Part Song. (London : Metzler & Co.)
Frost, C. J. Offertory Sentences. (London : Metzler & Co.)
Kay, Sebey. "To thee." Song. (London : Augener & Co.)
Macpherson, D. Magnificat and Nunc Dimittis, in G. (London : Novello, Ewer, & Co.)
Monk, J. J. Romance poétique pour Piano. (London : Ashdown & Parry.)
Monk, J. J. "I tried and true." Ballad. (London : Ashdown & Parry.)
Taylor, W. F. "O trill again, sweet nightingale." Song. (London : W. Morley.)

Concerts, &c.

CRYSTAL PALACE

The concert of December and was of even more than average interest. It opened with Sullivan's melodious and charmingly-scored overture to *The Sapphire Necklace,* to which, it need hardly be said, full justice was rendered by the band. The principal part of the programme consisted of a performance of the whole (excepting one or two small pieces accompanying the dialogue) of Mendelssohn's music to the *Midsummer Night's Dream.* To say all

that is worth saying respecting this most characteristic example of its author's genius, would require far more space than we can afford; but we must not omit to notice the wonderful skill with which, though the overture was written seventeen years before the rest of the work, Mendelssohn has continued the earlier vein of thought in the later portions, by the happy artistic device of employing subjects from the overture in other numbers—the clown's dance and the finale. In the fairy music the influence of Weber is to a certain extent to be traced, and the closing strain of the overture is a most striking accidental reminiscence of the *Oberon*—so remarkable, in truth, that it would be difficult to believe that Gounod was not aware of the fact that the first performance of Weber's opera in Germany took place after Mendelssohn's overture was completed. The performance of the entire work was, on the whole, the most perfect to which we ever had the pleasure of listening. True, the chorus showed a little want of firmness in the "Ye spotted snakes;" on the other hand, the orchestral playing was simply splendid. The very difficult parts for the wind instruments in the scherzo were played with a delicacy, crispness, and attention to rhythm and phrasing that were little short of marvellous; and though, when all were so excellent, it seems almost invidious to single out one for special notice, Mr. Wells' delicious playing of the flute solo must not pass unmentioned. Equally fine was Mr. Wendland's performance of the difficult horn solo in the nocturne. The grotesque infernal march of the clowns for clarionet, bassoon, and drums was encored; though we could not consider it quite so successful a performance as might have been; first, because we think the time was perceptibly too slow; and, secondly, because the part for the clarionet was not played on a C clarionet, as indicated in the score, but on one in B. The former instrument, as musicians are aware, is of a much coarser tone than the latter and Mendelssohn has evidently directed its employment here for the sake of the dramatic effect. The incidental solos in the work were sung by Madame Lemmens-Sherrington and Miss José Sherrington, who subsequently gave the duet "Sull' aria" from *Figaro*. Mr. Vernon Rigby sang Purcell's "Come if you dare" (with chorus) and a song from Costa's *Dream*, and the concert concluded with a very fine performance of the fragments of Mendelssohn's (unfortunately) unfinished opera of *Loreley*. Madame Lemmens-Sherrington took the solo part, and, we regret to say, spoilt the close of the beautiful "Ave Maria" by a tasteless alteration of the text. The finale was very finely rendered both by soloists, chorus, and orchestra. As many of our readers will be aware, the whole libretto of the *Loreley* has since been set by Max Bruch, who, however, has not (as universally stated in the programme of this concert) incorporated Mendelssohn's pieces in his own work, but has reset the text, and, especially in the grand finale, does not gain by the comparison.

On the 9th of December, the opening piece of the concert was the late Mr. Charles Lucas's overture to the *Regicide*, which was given for the first time at the Crystal Palace. It is an interesting, well-constructed, and effectively scored piece, and a very creditable specimen of English workmanship. The concluding overture on the same afternoon was Weber's *Oberon*, about which it is superfluous to say one word. The symphony was Mendelssohn's "Scotch," in A minor, of which an excellent performance was given by the band. The most noticeable event of the concert, however, was the first appearance of a new female violinist—Madame Camilla Urso—who came forward with a no less exacting work than Mendelssohn's violin concerto. The boldness of the venture was, it must be added, fully justified by the result, for the lady proved herself to be a player of a high order. Her tone is powerful, her intonation very accurate, and her bowing excellent; yet, to tell the truth, we missed somewhat of the sympathetic charm of style which some of our great violinists impart to their performance. Madame Urso's playing, vigorous and highly finished as it undoubtedly is, failed to touch us like the playing of some who might be named, but that comparisons are odious. Future hearings of the lady may, however, modify our judgment in this respect. The vocalists were Madame Trebelli-Bettini, and Signori Fancelli and Agnesi, who were very successful, though we doubt the good taste of Signor Agnesi's selection of the "Agnus Dei" of Mozart's first mass, transposed from F to F flat, and sung as a bass solo instead of a soprano.

The last of the first series of concerts for the present season took place on the 16th, when *Elijah* was performed for the first time, we believe, at the Saturday concerts. The principal solo parts were sung by Madame Rudersdorff, Miss Galloway, Miss Alice Fairman, Miss Marion Severn, Mr. Nordblom, Mr. Percy Rivers, Mr. Orlando Christian, Mr. Smythson, and Herr Stockhausen. The choruses were well given by the Crystal Palace Choir, and the orchestral accompaniments were performed by the band with a delicacy and finish which, from the very nature of things, is not to be obtained when an enormous band is employed.

The second series of concerts will commence on the 20th inst.

MONDAY POPULAR CONCERTS.

MONDAY, December the 4th, was a Beethoven night at St. James's Hall, the instrumental music being entirely selected from that composer's works. The pieces selected were the quartett in B flat, Op. 18, No. 6; the trio in G for strings, Op. 9, No. 1 (both of which were led by Madame Norman-Néruda); the great "Waldstein" sonata, Op. 53, for piano, superbly played by Mr. Charles Hallé; and the sonata in A, Op. 12, No. 2, for piano and violin, in which that gentleman was joined by Madame Néruda. Mr. Maybrick was the vocalist.

The concert of the following Saturday afternoon must be mentioned, because of the introduction on that occasion of Messrs. Broadwood's "Concert Pedalier Grand Pianoforte"—an ordinary grand piano with pedals attached. The powers and effect of the new instrument were well displayed by M. Delahorde, in what was announced as "Bach's concerto in C," but which is really a stringed concerto by Vivaldi, arranged by Bach.

The programme of the 11th included Mendelssohn's quartett in A minor, Op. 13, and Haydn's in B flat, Op. 64, No. 5; both admirably performed by Madame Norman-Néruda, Messrs. Ries, Zerbini, and Piatti. The pianist was Herr Pauer, who performed Mozart's great sonata in F, not only with his usual finished execution, but with thorough appreciation of its beauties. He also joined Signor Piatti in Beethoven's sonata in A, Op. 69, for piano and violoncello—perhaps, on the whole, the finest of the five works of this class that the great composer has left us. The "taking" theme of the finale would seem to have suggested to Miss Stirling her popular part-song, "All among the barley." The vocalist was Miss Matilda Scott.

At the last concert before Christmas—on the 18th—M. Delaborde again appeared to perform on the pedal pianoforte. He selected two of Schumann's pedal pieces, and a toccata by Bach, and also took part, with Madame Norman-Néruda and Signor Piatti, in Beethoven's trio in G. Onslow's quintett in A minor, and two of Mendelssohn's quartett movements from Op. 81 completed the instrumental portion of the programme.

ORATORIO CONCERTS.

ON Wednesday, December the 6th, the second concert of the present season took place, Mendelssohn's *Elijah* being the work selected for performance. The oratorio, which in this country is in popularity second only to the *Messiah*, is far too well known to need any remarks on it needful. The most important feature of the concert was the assumption by Herr Stockhausen of the part of the Prophet. Though labouring under the disadvantage of a severe cold, this gentleman, as might have been anticipated, gave a most intelligent and expressive rendering of the music, and was especially successful in the great scene with the widow of Zarephath in the first part, as well as in the two songs, "Is not his word like a fire?" and "It is enough." Mr. Sims Reeves was announced for the principal tenor part; but as he was unfortunately too hoarse to sing, his place was very creditably filled by Mr. Raynham. The other principal singers were Madame Cora de Wilhorst and Miss Julia Elton. The choruses were admirably sung by the choir, the effect of the grand finale of the first part, "Thanks be to God!" being especially noticeable. Mr. Docker presided at the organ, and Mr. Barnby conducted with his usual care and skill.

SACRED HARMONIC SOCIETY.

MENDELSSOHN'S *Athalie* and Beethoven's *Mount of Olives* were performed at Exeter Hall by this society on the 13th ult. The former is familiar by repeated hearing to our concert-goers, and justly ranks amongst the most characteristic and highly-finished productions of the composer. The well-known "War March of Priests" is nearly, if not quite, as popular as the "Wedding March" in the *Midsummer Night's Dream*; and the noble choruses, "Heaven and the earth display" and "Lord, let us hear thy voice," are in Mendelssohn's best manner. The orchestration throughout is masterly, especially in the combination of the harp with other instruments, as in the overture and the second of the choruses above named. Mendelssohn's grand intonation for the old Lutheran chorale, which flows almost too strongly in his oratorios, is to be observed also in this work; and it is a curious thing, which we never remember to have seen noticed, that the choral "Ach Gott, von Himmel sieh darein," introduced here with such splendid effect at the words "They, Lord, who scoff at thee," is also made use of by Mozart as the song of the "Two men in armour," in the second finale of the *Zauberflöte*. The performance was, on the whole, a good one, though a little less organ would have been an improvement, especially in the march, where it should not have been used at all. The solo parts were sustained by Madame Cora de Wilhorst, Miss Sophia Vinta, and

Mdlle. Drasdil, and the illustrative verses were recited by Mr. H. Nicholls.

Beethoven's *Mount of Olives*, in spite of isolated movements of great beauty, can hardly be ranked among his finest works. We are told that the composer was himself subsequently aware of this, and expressed his regret at having treated his subject too dramatically. The orchestral introduction with muted violins—an effect rarely used by Beethoven—and the tenor recitative and air which follow, are unsurpassable; and the march and chorus of the Roman soldiers is highly characteristic; but the final chorus, though the best known, is by no means the best portion of the work; and the trio, "My beating heart," is certainly more fit for an Italian opera than for an oratorio or a sacred cantata. Some of our readers will perhaps think this little short of blasphemy against Beethoven; but we think that the truest and worthiest admiration is that which is not ashamed or afraid to find defects where they are honestly believed to exist. We maintain that Beethoven was undoubtedly the greatest composer that the world has yet seen; at the same time we think the trio in question utterly unworthy of him, and can only wonder how he, with his usual careful self-criticism, could have allowed a movement pretty and melodious, no doubt, but almost trivial, and written in the style of the Italian operas of the last century, to find a place in such a work as this. The soloists announced for the oratorio were Madame Corn de Wilhorg, Mr. Vernon Rigby, and Mr. Lewis Thomas. Mr. Rigby, however, was not well enough to sing, and his place was filled by Mr. J. H. Pearson, a gentleman whose name is unfamiliar to us, but who sang so exceedingly well that we have no hesitation in saying that he has a future before him, if he will make the most of his opportunities. We shall hope to hear him on other occasions. The choruses were efficiently sung. Mr. Coward presided at the organ, and Sir Michael Costa conducted, as usual.

The usual Christmas performances of the *Messiah* took place on the 22nd and 29th ult. For so well-known a work the mere record of the fact is sufficient.

MONTHLY POPULAR CONCERTS, BRIXTON.

MR. PRENTICE seems resolved in these capital concerts to give the lovers of music in the south of London an opportunity of becoming acquainted with the productions of the present age, as well as the masterpieces of the past. His third concert, on the 12th ult., opened with Rubinstein's sonata in A major, Op. 19, for piano and violin, which was capitally played by the concert-giver and Herr Strauss. The extreme novelty of style of this work seemed rather to perplex the audience; but the scherzo was much applauded. Mr. Prentice selected for his solos Benner's three charming sketches, "The Lake," "The Millstream," and "The Fountain," and the first of Schumann's "Novelletten," which he played with his accustomed finish and taste. He also performed Mendelssohn's Allegro Brillante for four hands with one of his pupils, Miss Rona Black, who does great credit to her master. The concert finished with an excellent rendering of the well-known "Kreutzer Sonata," by the two gentlemen above named. Herr Strauss played a violin sonata by Veracini; and the vocalists were Miss Nott and Miss Lucie Haun.

MR. HENRY HOLMES'S MUSICAL EVENINGS.

THE fourth of these admirable entertainments was fully as interesting as those that had preceded it. The first piece was Schumann's quartett in A minor, Op. 41, No. 1, played to perfection by Messrs. Holmes, Folkes, Burnett, and Pezze. It need hardly be said that the mere fact of their constantly playing together gives a perfection and finish to the performance of these gentlemen, which is absolutely unattainable in any other way. The late Captain Potter's interesting duet for two pianos was excellently rendered by Miss Agnes Zimmermann and Mr. Walter Macfarren. The lady also joined Mr. Holmes in Mozart's sonata in E flat, and the concert concluded with Beethoven's charming quintett in E flat, Op. 4. The vocalist was Miss Megan Watts.

MR. W. H. MONK'S CONCERTS.

THE second of these concerts, on Dec. 12th, brought forward a novelty, in a sonata in C for piano and violin, by Mr. G. A. Macfarren, produced for the first time in public by Mr. Henry Holmes and Mr. Walter Macfarren. The work shows considerable originality of idea, and the masterly skill in treatment which was to be expected from the reputation of the composer. It is by no means easy, especially for the piano; but the performance by both players left nothing to desire. Mr. Holmes's quartett party played Haydn's lovely quartett in F, Op. 77, No. 2, to perfection; Mr. Walter Macfarren contributed two capital solos of his own—a polonaise and gavotte, and also joined the string players in Schumann's well-known pianoforte quintett. The vocal music, which was very good, was contributed by Miss Banks and Miss Agnes Drummond. We were glad to see that the room was well filled; and we must especially congratulate Mr. Monk on his system (which we wish was more generally adopted) of closing the doors during the performance of the music, and only allowing those who come late to enter during the intervals. By this means those who are present can hear the music without the constant annoyance of people moving about the room.

Musical Notes.

THE series of opera performances at Covent Garden were brought to a close on the 9th ult., when the *Freischütz* was given. We are sorry to hear it stated that financially the experiment has not been successful.

A NEW cantata entitled *Placida*, by Mr. William Carter, was produced at the Albert Hall on the 5th ult. As no tickets were sent to the office of our paper, we are unable to give any account of the work, and content ourselves with recording the fact of its performance.

THE first performance in the Staffordshire Potteries of Handel's *Jephtha* was given on Dec. 12th, in the Town Hall, Burslem. Miss Annie Edmonds, Miss Marion Severn, Mr. Kerr Gedge, and Mr. Winn were the principal vocalists. Mr. Seymour, of Manchester, led the orchestra; Mr. H. Walker, of Manchester, presided at the organ. The chorus consisted of about 150 tonic sol-faists, trained by Mr. Powell, who conducted the performance. The audience was large, and the performance very successful throughout. This is the sixth oratorio brought out by the tonic sol-faists of the Potteries under Mr. Powell's direction.

THE death is announced of the celebrated French basso, Levasseur, at the age of eighty. He was the "creator" of the chief bass parts of *Robert Le Diable*, *Les Huguenots*, *Gustave*, and many other of the principal modern operas. He first appeared in London as long ago as 1816.

THE "Companion to the British Almanack," for 1872, contains an excellent paper on "The present state of Music in England," from the pen of Mr. Charles Mackeson.

APROPOS of our remarks last month on amateur musical criticism, we will give our readers a particularly droll illustration from the *Musical Standard* of Dec. 9th. Speaking of the recent performance of the *Midsummer Night's Dream* music at the Crystal Palace, it is stated that "the unequal strength of the choir—*the preponderance of the bass*, and the weakness of the upper and inner parts—was once more painfully perceptible." Considering that in the whole of the music there is *not one single note* for bass voices (the choruses being for sopranos and altos only), we are at a loss whether to congratulate the reporter on his incorrect ear, or his vivid imagination!

ONE of the drollest misprints we have seen for some time, arising from a displacement of the type after setting up, is to be found in our last number. In the article on "Handel's Obligations to Stradella," "But as for his people" was printed "But as for phisl.' pee 'o'"—a most extraordinary anagram!

Organ Appointments.—Mr. J. Grindrod Wrigley, to St. Mary's Church, Balderstone, Rochdale; Mr. G. L. Adler, to St. John's Church, Hillingdon, Uxbridge.

TO CORRESPONDENTS.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers.

The Monthly Musical Record.

FEBRUARY 1, 1872.

THE PROPOSED NATIONAL MUSIC MEETINGS AT THE CRYSTAL PALACE.

No institution in this country has probably done so much for the advancement of the cause of music as the Crystal Palace. The Saturday Concerts, the sixteenth series of which is now in progress, have exerted an educational influence, the importance of which it would be difficult to over-estimate. But, apart from these concerts, the great transept at Sydenham offers facilities for monster gatherings such as are impracticable in any other building in the country—probably in the world. There can be no doubt that the permanent establishment of the Handel Festival as a triennial celebration has given a healthy stimulus to provincial musical societies. Such large gatherings, too, as those of the National School Children under Mr. Hullah and Mr. Martin, and the meetings of the Tonic Sol-fa Association, can be, and are, carried out here under far more favourable conditions than, from the very nature of things, is possible elsewhere. And we are happy to find, from a prospectus now lying before us, that the Directors of the Crystal Palace, instead of resting on their well-earned laurels, are about to enlarge their sphere of musical labour by an experiment which deserves and, if well carried out, can hardly fail to command success; and which is, we venture to think, equal in importance and interest to any of the measures for the promotion of music which they have yet put forward.

The "National Music Meetings," the first of which is announced to be held during the coming summer, are in reality a series of competitions on a gigantic scale, the scheme of which is so comprehensive as to include in one or other of its sections the greatest number, supposing all willing to come forward, of musical performers in this country. The competitions and prizes already announced are eleven in number. The first and most important prize is the challenge-prize, of the value of £1,000, which is to be competed for by large choral societies containing not more than 500, nor less than 200 members. Those smaller choral bodies which muster less than 200 voices will form the second class. Considering the large number of good societies of this kind in existence, there ought, we should think, to be a brisk and interesting competition for the prize of fifty guineas offered. The three following classes are described in the prospectus as choral societies for men's voices, church and cathedral choirs, and glee societies, of one voice to a part. We think it would be well if this last competition could be held in the concert room, as four or five solo voices without accompaniment could certainly produce very little effect in the central transept. We next find prizes offered to military and volunteer bands; and last come competitions between solo singers, classified according to the register of their voices. For each of these classes a prize of fifty guineas is offered, except in the case of the male-voice choirs, and the glee societies, the prizes for which are purses of twenty-five guineas each.

A first scheme of this kind is obviously liable to incompleteness; and we notice one or two important omissions, which, however, it is only fair to say, may probably be intentional, arising from a desire not to attempt too much in the first instance. We would suggest, for example, if it would not be well to have certain prizes, not necessarily of large amount, to be competed for by amateurs exclusively. In such classes, for instance, as the last four in the list—solo singers of various registers—we suspect that otherwise but few amateurs would enter; as they would probably, unless they had an overweening estimate of their own abilities, think that they were almost certain to be distanced by professional competitors.

But a more serious omission in the scheme we consider to be that there is no competition in instrumental music, excepting with the military and volunteer bands. A prize offered to amateur pianists, who would be required to play really *good* pieces, might do a great deal towards the development of a healthier taste in pianoforte music among a class of players who, in the majority of cases, prefer the modern frivolities written for their instrument to the standard works bequeathed to us by the great masters. Organists and violinists, too, might well be considered in the plan; and a prize for the best string-quartett playing, even were the requirement no higher than a good quartett of Haydn's, might give a wholesome impulse to the practice of this most enjoyable and instructive music.

We make these remarks in no captious spirit, for we are by no means disposed to blame the directors because their scheme might be more perfect than it is; we are more inclined heartily to commend them for what they propose doing, and merely throw out these hints as worthy of their attention, if not at the first, at least at future meetings. Several of the details of their plan are especially praiseworthy. More particularly are we glad to see the importance given in each competition to sight-reading. No surer test of musical knowledge and proficiency than the power of reading at first sight could be found; for it would be quite possible for a band, a choral society, or a soloist to "get up" a certain number of pieces with great accuracy, and even finish, and yet to possess but little real musical knowledge. But any merely superficial attainment, or anything like a "cramming" process, is sure to be exposed as soon as the sight-reading test is applied. It will only be needful for the managers of the meetings to take care that the tests selected are either specially composed for the occasion, or selected from such utterly unknown works that there is no probability of even the best-read musicians among the competitors being acquainted with them.

The names of the judges are not yet published; but we have no doubt that the directors will take care to choose men whose competence and integrity are alike beyond dispute, and whose verdicts will give general satisfaction.

In conclusion, we wish every possible success to this new experiment; and we trust that it may be only the first of an annual series. If properly conducted, as we have no doubt it will be, its influence on the cause of music in England cannot but be most salutary.

THE SYMPHONIES OF BEETHOVEN.

BY HECTOR BERLIOZ.

(*Concluded from page 5*)

9. THE CHORAL SYMPHONY.

To analyse such a composition as this is a difficult and dangerous task that we have long hesitated to undertake—a venturesome attempt, whose only excuse can be in our persevering efforts to place ourselves at the composer's point of view, to penetrate the inmost sense of his work, to feel its effect, and to study the impressions that it has

produced hitherto on certain exceptional organisations, and on the public. Among the various judgments pronounced on this score, there are perhaps not two which are identical. Certain critics look upon it as a "monstrous madness;" others see nothing in it but "the last flickers of an expiring genius;" some, more prudent, declare that at present they do not understand it at all, but do not despair of appreciating it, at least approximately, later; the majority of artistes consider it an extraordinary conception, some parts of which nevertheless remain still unexplained, or without apparent object. A small number of musicians with a natural tendency to examine with care all that tends to enlarge the domain of art, and who have maturely reflected on the general plan of the Choral Symphony, after having attentively read and heard it several times, affirm that this work appears to them to be the most magnificent expression of Beethoven's genius; this opinion, we think we have already said in a preceding page, is that which we share.

Without inquiring what ideas personal to himself the composer may have wished to express in this vast musical poem, a study for which the field of conjectures is open to every one, let us see if the novelty of the form may not be here justified by an intention independent of all philosophic or religious thought, equally reasonable and beautiful for the fervent Christian as for the pantheist and the atheist—by an intention, in fine, purely musical and poetical.

Beethoven had already written eight symphonies before this one. To go beyond the point at which he was then arrived, by the aid of the mere resources of instrumentation, what means remained to him? The adjunction of voices to the instruments. But to observe the law of the crescendo, and to bring into relief in the work itself the power of the auxiliary that he wished to give to the orchestra, was it not necessary to let the instruments still figure alone on the first portion of the picture that he proposed to unroll? This datum once granted, one easily conceives that he was led to seek for a mixed music, which should serve as a connection between the two great divisions of the symphony; the instrumental recitative was the bridge that he dared to throw from the chorus to the orchestra, and over which the instruments passed, to go and join the voices. The passage established, the author would have wished to justify, by announcing it, the fusion that was going to take place; and it is then that, speaking himself, by the voice of a *coryphæus*, he cried out, employing the notes of the recitative that had just been heard, "O my friends, no more such sounds; but let us sing songs more pleasing, and fuller of joy!" Behold then, so to speak, the treaty of alliance concluded between the chorus and the orchestra; the same phrase of recitative pronounced by both seems to be the formula of the oath. The musician is then free to choose the text of his choral composition; it is to Schiller that Beethoven goes to ask it; he takes the "Ode to Joy," colours it with a thousand shades that the poetry alone could never have rendered perceptible, and advances to the end, constantly increasing in pomp, grandeur, and brilliance.

Such is perhaps the reason, more or less plausible, of the general arrangement of this immense composition, of which we are now about to study all the parts in detail.

The first movement, impressed with a sombre majesty, resembles none of those that Beethoven wrote previously. Its harmony is sometimes excessively daring; the most original designs, the most expressive passages, press on one another, cross, interlace in all ways, but without either producing obscurity or encumbering each other; there only results, on the contrary, an effect perfectly clear, and the manifold voices of the orchestra, which complain or menace, each in his own manner, and in his special style, seem but to form one whole; so great is the force of the sentiment which animates them.

This *allegro maestoso*, written in D minor, begins however on the chord of A, without the third—that is to say, on a holding A, E, in fifths; arpeggioed up and down by the first violins, altos, and double-basses, so that the hearer does not know if he hears the chord of A minor, that of A major, or that of the dominant of D. This long indecision of the tonality gives much force and great character to the entry of the *tutti* on the chord of D minor. The peroration contains accents that move the soul to its depths; it is difficult to hear anything more profoundly tragic than that melody of the wind instruments, under which a chromatic phrase for the stringed instruments swells and rises by degrees, moaning like the sea at the approach of a storm. That is a magnificent inspiration.

We shall have more than one occasion to notice in this work combinations of notes to which it is really impossible to give the name of chords; and we ought to acknowledge that the reason of these anomalies completely escapes us. Thus at page 17, of the admirable movement of which we have just spoken, we find a melodic figure for clarionets and bassoons accompanied in the following manner in the key of C minor: the bass first strikes the F sharp, bearing the diminished seventh; then the A flat, bearing the third, fourth, and augmented sixth; and lastly G, above which the flutes and oboes strike the notes E flat, G, C, which would give a chord of the sixth and fourth—an excellent resolution of the preceding chord, if the second violins and altos did not add to the harmony the two sounds F natural and A flat, which change its nature, and produce a confusion very disagreeable, and happily very short. This passage is but little loaded with instrumentation, and of a character quite free from roughness; I cannot then understand this fourfold dissonance, so strangely introduced, and that nothing justifies. We might imagine it an error of the engraver; but on well examining these two bars, and those that precede, the doubt is dispersed, and we remain convinced that such has really been the intention of the author.

The *scherzo vivace* which follows contains nothing similar; we find in it, it is true, several pedal notes above and in the medium on the tonic, passing across the chord of the dominant; but I have already made my profession of faith on the subject of these holding notes which are foreign to the harmony; and there is no need of this new example to prove the excellent effect that can be obtained from them when the sense of the music introduces them naturally. It is by means of the rhythm chiefly that Beethoven has been able to impart so much interest to this charming piece of humour; the theme, so full of vivacity when it is presented with its fugued answer entering at the end of four bars, sparkles with animation afterwards, when the answer appearing one bar sooner marks a ternary rhythm instead of the binary adopted at the beginning.

The middle of the *scherzo* is occupied by a *presto* in common time of a quite rustic joviality, whose theme unfolds on a pedal note in the medium—sometimes tonic, and sometimes dominant—accompanied by a counter-theme, which harmonises equally well with both holding notes, tonic and dominant. This melody is introduced later by a phrase of the oboe, of a ravishing freshness, which after having for some time wavered in the chord of the major ninth of D, darts into the key of F natural, in a manner as graceful as it is unexpected.

We find there a reflection of those gentle impressions, so dear to Beethoven, that the aspect of nature smiling and calm, the pureness of the air, and the first rays of a spring morning produce.

In the *adagio cantabile*, the principle of unity is so little observed that we might rather see two distinct movements in it than a single one. To the first subject in B flat, common time, succeeds another melody, absolutely different, in D major and in triple time; the first theme, slightly altered and varied for the first violins, makes a second appearance in the original key, to bring back anew the melody in triple time without alterations or variations, but in the key of G major; after which the first theme is definitely established, and no longer permits the rival phrase to share with it the attention of the hearer. One must hear this marvellous *adagio* several times to become quite accustomed to such a singular arrangement. As to the beauty of all these melodies, the infinite grace of the ornaments with which they are covered, the feelings of tender melancholy, of passionate depression, of dreamy devotion that they express; if my prose could give even an approximate idea of them, music would have found in written language a rival that the greatest of poets will never succeed in opposing to it. It is an immense work; and when we have entered beneath its powerful charm, we can only answer the criticism that reproaches the author with having here violated the law of unity, "So much the worse for the law."

We approach the moment when the voices are going to join the orchestra. The violoncellos and double-basses intone the recitative of which we have spoken above, after a *ritornello* for the wind instruments, harsh and violent as a cry of rage. The chord of the major sixth, F, A, D, by which this *presto* commences, finds itself altered by an appogiatura on the B flat, struck at the same time by the flutes, oboes, and clarionets; this sixth of the key of D minor grinds horribly against the dominant, and produces an excessively hard effect. It well expresses fury and rage, but I do not yet see what can excite such a feeling, unless the author, having to make his *coryphæus* say, "Let us begin more agreeable songs," wished by an odd caprice, to calumniate instrumental harmony. He seems to regret it, however, for between each phrase of the recitative of the basses he resumes, like so many souvenirs which cling to his heart, fragments of the three preceding movements; and, moreover, after this same recitative he places in the orchestra, in the midst of an exquisite choice of chords, the beautiful theme that all the voices are soon going to sing in the ode of Schiller. This melody, of a gentle and calm character, becomes by degrees more animated and brilliant, as it passes from the basses which first announce it, to the violins and wind instruments. After a sudden interruption, the whole orchestra resumes the furious *ritornello* already cited, and which here announces the vocal recitative.

The first chord is again placed on an F, which is supposed to carry the sixth and third, and which really does so; but this time the author does not content himself with the appogiatura in B flat, he adds those of G, E, and C sharp, so that ALL THE NOTES OF THE MINOR SCALE are struck at the same time, and produce the frightful assemblage of sounds—F, A, C sharp, E, G, B flat, D.

The French composer Martin, called Martini, in his opera of *Sappho*, had, forty years ago, wished to produce an analogous yell from the orchestra, by employing all the diatonic, chromatic, and enharmonic intervals at once, at the moment when the mistress of Phaon flings herself into the waves; without examining the opportunity of his experiment, and without asking whether or not it bore on the dignity of art, it is certain that his object could not be misunderstood. Here my efforts to discover that of Beethoven are completely useless. I see a formal intention, a project calculated and reflected on to produce two discords at the two instants which precede the successive appearance of the recitative in the instruments and in the voice; but I have sought much for the reason of this idea, and am forced to avow that it is unknown to me.

The *coryphæus*, after having sung his recitative, the words of which, as we have said, are by Beethoven, gives out as a solo, with a light accompaniment of two wind instruments, and the stringed orchestra *pizzicato*, the theme of the "Ode to Joy." This theme appears till the end of the symphony; we recognise it always, and yet it continually changes its aspect. The study of these different transformations offers an interest all the more powerful inasmuch as each of them produces a different shade, new and decided in the expression of a single feeling—that of joy. This joy is at first full of gentleness and peace; it becomes rather more lively at the moment when the female voices are heard. The time changes; the phrase, sung at first in common time, reappears in six-eight measure, and marked by continual syncopations; it then takes a bolder and more agile character, which resembles a warlike accent. It is the parting song of the hero sure of victory; we fancy we see his armour glitter, and hear the measured tread of his steps. A fugued theme, in which we still find the original melodic design, serves for some time as a subject for the sports of the orchestra; these are the various movements of a crowd active and full of ardour. But the chorus soon re-enters, and sings with energy the joyous hymn in its first simplicity, aided by the wind instruments, which strike chords while following the melody, and crossed in all ways by a diatonic figure executed by the whole mass of strings in unisons and octaves. The *andante maestoso* which follows is in sort of choral, intoned at first by the tenors and basses of the chorus, joined by one trombone, the violoncellos, and the double-basses. The joy is here religious, grave, immense; the chorus is silent for an instant, to resume with less force its large chords, after a solo for the orchestra from which, with great beauty, results the effect of an organ. The imitation of the majestic instrument of Christian temples is produced by the flutes in their lower octave, the clarionets in the chalumeau, the grave sounds of the bassoons, altos divided into two parts—high and medium—and violoncellos playing on their open strings, G, D, or on the lower C (open note) and the C in the medium, always in double notes. This movement begins in G, passes to C, then to F, and finishes by a pedal point on the dominant seventh of D. A great *allegro* in six-four time follows, in which are united from the commencement the first theme, already so often and so variously reproduced, and the choral of the preceding *andante*. The contrast of these two ideas is rendered still more striking by a rapid variation of the joyous melody performed above the long notes of the choral, not only by the first violins, but also by the double-basses. Now it is impossible for double-basses to execute a succession of such rapid notes, and we cannot understand how a man so skilful as Beethoven in the art of instrumentation can have so far forgotten himself as to write for this cumbrous instrument such a passage as this. There is less fire, less grandeur, and more lightness in the style of the following movement. An artless gaiety, expressed at first by four solo voices, and afterwards coloured more

warmly by the addition of the chorus, underlies it. Some tender and religious accents alternate twice with the gay melody; but the movement becomes quicker, all the orchestra bursts forth, the instruments of percussion, drums, cymbals, triangle, and big drum strike roughly the accented beats of the bar; joy resumes its empire, popular, tumultuous joy, which would resemble an orgy, if at the close all the voices did not stop afresh on a solemn rhythm, to send forth in an ecstatic exclamation their last salute of love and respect to religious joy. The orchestra concludes alone, not without darting forth in its fiery course fragments of the first theme, of which they do not tire.

A translation as literal as possible of the German poem treated by Beethoven will now give the reader the subject of this multitude of musical combinations, learned auxiliaries of a continuous inspiration, docile instruments of a powerful and indefatigable genius. These are the words:—

"O Joy, beauteous spark from the gods, daughter of Elysium, we enter thy sanctuary, heavenly one, drunk with fire! Thy spells bind again what Fashion harshly separates; all men become brothers under the shadow of thy gentle wing.

"Let him who has obtained the good fortune of becoming the friend of a friend—let him who has won a lovely wife mingle his rejoicing with ours; yes, he too who can call only one soul his own on the round earth; and let him who has never attained this steal weeping from our assembly.

"All creatures drink joy at the breasts of Nature; both the good and the bad follow her path of roses; she gave us kisses, and the vine, and a friend tried in death; pleasure was given to the worm, and the cherub stands before God.

"Glad as the suns roll over the splendid plain of heaven, run, brothers, your course; joyful as a hero to victory.

"Embrace one another, ye millions! This kiss for the whole world! Brethren, beyond the starry firmament must a beloved Father dwell.

"Millions, do ye bow down? World, dost thou acknowledge thy Creator? Seek him above the starry canopy; beyond the stars he dwells.

"O Joy, beauteous spark from the gods," &c.

This symphony is the most difficult performance of all those of its author; it necessitates patient, multiplied, and, above all, well-directed rehearsals. It requires, moreover, a number of singers all the more considerable as the chorus ought evidently in many places to cover the orchestra; and, besides, the manner in which the music is fitted to the words, and the excessive height of some of the vocal passages, render very difficult the emission of the voice, and greatly diminish the volume and energy of the sounds.

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In any case, when Beethoven, in finishing his work, considered the majestic dimensions of the monument he had just raised, he might say, "Now let death come; my task is accomplished!"

FLY-LEAVES FROM THE PORTFOLIO OF AN OLD SCHOOLMASTER.

(*Continued from page* 7.)

V.—Older Writers for the Violin.

Before continuing to speak of the clavecin compositions, I propose to look at the most important violinists of older times. Let us first throw a glance upon sunny Italy, being the cradle of our musical art. We begin with a certain Alberto, a celebrated violinist, who lived during the first half of the 16th century. We merely name also the monk, Allessandro Romano della Viola. Of both but little is known. Rather more information we possess of Biagio Marino, from Brescia, who was in 1620 chapel-master of the cathedral in his native town; we possess of this clever master several compositions of undoubted excellence. Carlo Farina, born about the middle of the 16th century, was in the beginning of the 17th century violinist to the Elector of Saxony; several of his compositions are to be found in the private library of the Royal Family of Saxony at Dresden. It may be mentioned here that the effects of the flageolet and of other burlesque passages introduced so successfully in the well-known "Carnival de Venise" of Paganini and Ernst, are already to be found in an "extravagant caprice" ("Capriccio Stravagante") of Farina, published in 1627. 250 years since, judging by the preface to Farina's interesting work, it was known how to imitate on the violin the "flautina," the "fifferino della soldadesca," the barking of dogs, and the "Spanish guitarre."

After Farina we come to Antonio Veracini and Farinelli. Antonio Veracini must not be confounded with his more celebrated nephew, Francesco Maria Veracini; neither must the violinist Farinelli be taken for the celebrated singer Farinelli, also called Carlo Broschi. At this time the concerto for the violin was invented by Giuseppe Torelli, of Bologna. Concerning the form of Torelli's concerto, it might be said that it is nothing else than a sonata for several instruments, the violin taking the principal part. Of Torelli, a good number of compositions are still in existence. Of Tommaso Vitali, from Bologna, we possess a ciaconna with variations, lately reprinted at Leipzig, which might be taken as an anticipation of the famous "Chaconne" of Sebastian Bach. Amongst the other celebrated Italian violinists of this time we mention Bartolomeo Girolamo Laurenti, Carlo Antonio Marini, and Giovanni Battista Bassani. We must at once go to Arcangelo Corelli, being by far the most important and influential artist of this period.

Corelli (Arcangelo), founder of the Roman school, was born at Fusignano, near Imola, in the territory of Bologna, in 1653. He received his first instructions in counterpoint from Matteo Simonelli, of the Papal chapel; his violin master was Giovanni Battista Bassani, of Bologna. It has been said, without authority, that Corelli went to Paris in the year 1672, but was soon driven thence by the jealousy and violence of Lulli. That he visited Germany after he had finished his studies we are assured by Gaspar Printz, who informs us that he was in the service of the Duke of Bavaria in 1680. Soon after this period he returned to Italy, and settled at Rome, where, about 1683, he published his first twelve sonatas. In 1685 the second set appeared, under the title of "Balletti da Camera;" in 1690 Corelli published the third opera of his sonatas; and in 1694 the fourth, which, consisting like the second of movements fit for dancing, he called also "Balletti da Camera." About this time the opera was in a very flourishing state at Rome, and Corelli led the band as principal violin. His solos, the work by which he acquired the greatest reputation during his lifetime, did not appear till the year 1700, when they were published at Rome. Corelli's kindest patron at Rome was Cardinal Ottoboni, the great encourager of learning and the polite arts; to whom, in 1694, he dedicated his "Opera Quinta," and in whose palace he constantly resided—"col spetiosa varattere d'attuali servitore" of his eminence, as he expresses himself in the dedication. Crescimbini, speaking of the splendid and majestic academie, or concert, held at Cardinal Ottoboni's every Monday evening, says that the performance was directed by Arcangelo Corelli, that most celebrated professor of the violin ("famossissimo professore di violino"). The following anecdotes of this eminent musician were communicated by Geminiani, one of his most illustrious

pupils, and who was himself an eye and ear witness of what he thus related. At the time when Corelli enjoyed the highest reputation, his fame, having reached the Court of Naples, excited a curiosity in the king to hear his performance; he was consequently invited by order of his majesty to that capital. Corelli, with great reluctance, was at length prevailed upon to accept the invitation; but, lest he should not be well accompanied, he took with him his own second violin and violoncello. At Naples he found Alessandro Scarlatti, and several other masters. He was entreated to play some of his concertos before the king; this he for some time declined, on account of his whole band not being with him, and there was no time, he said, for a rehearsal. At last, however, he consented, and in great fear performed the first of his concertos. His astonishment was very great on finding that the Neapolitan musicians executed his productions almost as accurately at sight as his own band after repeated rehearsals, when they had almost got them by heart. "Si suona," says he to Matteo, his second violin, "à Napoli" (they can play at Naples)! After this, being again admitted into his majesty's presence, and desired to perform one of his sonatas, the king found an adagio so long and dry that, being tired, he quitted the room, to the great mortification of Corelli. Afterwards he was desired to lead in the performance of a masque, composed by Scarlatti, which was to be represented before the king. This he undertook; but from Scarlatti's little knowledge of the violin, Corelli's part was somewhat awkward and difficult; in one place it went up to F, and when they came to the passage, Corelli failed, and could not execute it; but he was astonished beyond measure to hear Petrillo, the Neapolitan leader, and the other violins perform with ease that which had baffled his utmost skill. A song succeeded this in C minor, which Corelli led off in C major. "Recommamo" (let us begin again), said Scarlatti, good-naturedly. Still Corelli persisted in the major key, till Scarlatti was obliged to call out to him and set him right. So mortified was poor Corelli at this disgrace, and the deplorable figure he imagined he had made at Naples, that he stole back to Rome in silence. Soon after this a hautboy player, whose name Geminiani could not recollect, acquired such applause at Rome that Corelli, disgusted, would never again play in public. All those mortifications, joined to the success of Valentini, whose concertos and performances, though infinitely inferior to those of Corelli, were becoming fashionable, threw him into such a state of melancholy and chagrin as was thought to have hastened his death. This account of Corelli's journey to Naples is not a mere personal anecdote; it throws light upon the comparative state of music at Naples and at Rome in Corelli's time, and exhibits a curious contrast between the fiery genius of the Neapolitans, and the meek, timid, and gentle character of Corelli, so analogous to the style of his music. In 1712 his concertos were beautifully engraved at Amsterdam, by Estienne Roger and Michael Charles le Cene, and dedicated to Philip William, Count Palatine of the Rhine. But, alas! the author survived the publication of this admirable work but six weeks; the dedication bearing date the 3rd of December, 1712, and he dying on the 18th of January, 1713. He was buried in the church of Santa Maria della Rotonda, the ancient Pantheon, in the first chapel on the left hand of the entrance of that beautiful temple, where a monument decorated with a marble bust is erected to his memory, near that of the greatest of painters, Raffaele, by Philip William, Count Palatine of the Rhine, under the direction of Cardinal Ottoboni. During many years after Corelli's decease, a solemn service, consisting of selections from his own works, was performed in the Pantheon by a numerous band on the anniversary of his funeral; this solemnity continued as long as any of his immediate scholars survived to conduct the performance. In regard to the peculiar merits of Corelli's productions, it may be briefly said that his solos, as a classical book for forming the hand of a young performer on the violin, have ever been regarded as truly valuable by the most eminent masters of that instrument; and it is said that his "Opera Quinta," on which all good schools for the violin have since been founded, cost him three years to revise and correct. Tartini formed all his scholars on these solos; and Giardini observed that, of any two pupils of equal age and abilities, if the one were to begin his studies with Corelli, and the other with Geminiani or any other eminent master whatever, he was certain that the first would become the best performer. The concertos of Corelli have withstood all the attacks of time and fashion with more firmness than any of his other works; the harmony is so pure, the parts are so clearly, judiciously, and ingeniously disposed, and the effect of the whole from a large band so majestic, solemn, and grand, that they preclude all criticism.

His productions continued longer in unfading favour in England, where they still retain a considerable portion of esteem, than even in his own country, or indeed in any other part of Europe. They have, however, been compelled to submit to the superior genius and talents of Haydn, Mozart, Beethoven, and Cherubini, who, in the ideas of the generality of our musical readers, will probably, be considered to have left at an immeasurable distance the comparatively humble efforts of their laborious predecessors.

Amongst the most celebrated pupils of Corelli we name Giovanni Battista Somis and Francesco Geminiani. The latter, who lived the greatest part of his life in this country, published here in 1740 "The Art of Playing the Violin; containing Rules necessary to attain Perfection on this Instrument." Although many observations in this method are antiquated, it still contains the chief principles of good violin playing; and more particularly interesting are his explanations of the "manners"—I mean the little embellishments, consisting of shakes, trills, turns, and runs.

As founder of a school of technical virtuosity must be named Pietro Locatelli. His twenty-four caprices contain matter of the greatest technical difficulty, and might afford grave reflection even in our present time of technical efficiency. Locatelli was also a pupil of Corelli. The last celebrated pupil of Corelli was Pietro Castrucci. He was engaged by the Earl of Burlington as violinist, and filled afterwards the post of leader in the orchestra of the Italian Opera. He greatly excelled as a solo performer, and received great praise for the excellent manner in which he played the violin solos in Handel's operas. According to some historians, the celebrated painter, Hogarth, took Castrucci for the original of his far-famed picture, "The Enraged Musician."

Another clever artist was Carlo Tessarini, from Rimini. This respected master must have been a little bit of a charlatan; we have only to judge from the title of his violin school. It runs thus: "A New Method to Learn by Theory to Play the Violin in One Month only." We can, therefore, not blame our present publishers if they announce, "French and German learnt by an easy method in twelve lessons." These speculative gentlemen are only following an example given by our forefathers. The more one reads of history the more one becomes convinced that "there is nothing new under the sun."

Francesco Montanari, from Padua; Giuseppe Matteo

Alberti and Francesco Manfredini, both from Bologna, enjoyed a certain reputation. A very important and interesting artist was Antonio Vivaldi. Signor Vivaldi was a Catholic priest; and as nature had adorned him with beautiful red hair, his countrymen gave him the nickname of "Il Prete Rossa," or in English, "the Red Priest." You may, perhaps, be astonished to hear that a priest was at the same time a violinist; but the history of music offers several instances of priests being musicians. I have only to name Padre Martini, Abbé Vogler, Abbé Stadler, and our contemporary Abbé Liszt. According to some people, Vivaldi was not particularly orthodox or bigoted as a priest; other people again assert that he was so pious as to put down the rosary only immediately before taking up his fiddle, or before sitting down for composing. An incident in his life, however, shows that Vivaldi thought his musical talent quite as important as his clerical duties. Once, when officiating at the mass, a musical idea suddenly struck him as very fine; he left the altar, went into the vestry, wrote down his composition, and after having finished, quietly resumed his religious service. His superiors, scandalised at this unexampled breach of discipline, forbade him exercising further as priest. However, the bishop of his diocese, being very fond of Vivaldi's compositions and playing, maintained that Vivaldi, being a musician, was not quite right in his mind, and that for this reason he ought to be forgiven, and restored to his former duty. This mild assertion of the philanthropic bishop was very useful for Signor Vivaldi, but is decidedly not very flattering to a musician; and we must strongly protest against the belief that a man is not quite right in his mind because he is a musician.

Vivaldi's concertos enjoyed for about thirty years a general reputation; indeed, they were so favourably received that even the earnest and rigorous John Sebastian Bach did not disdain to transcribe twenty of them for the clavichord, to arrange one for four clavecins, and to compose a concerto in the "Italian (Vivaldi's) style." From this fact we must, however, not conclude that Bach meant to pay a homage to Vivaldi, the composer. We may take it merely as arising from Bach's desire to appropriate for his more stern, rigorous, and solid German taste the elegant, fluent, and pleasing writing of the Italian school. How greatly Vivaldi's concertos have gained by Bach's transcriptions is at once evident by comparing the Italian's original with the German's transcription. The original is like a withered branch; the arrangement like the same branch, but full of leaves and blossoms.

A very doubtful merit of Vivaldi is that he claims to be the inventor of the "tempo rubato," or "robbed time." This disorderly, anarchical manner of expression has created a deal of mischief in the performance of good music, and it might have been wished, or at least expected, that a priest would bequeath to the world something more useful.

We must pass over several distinguished artists, and have only time to mention shortly the highly-gifted Francesco Maria Veracini, a man of great genius, whose works, although not very much esteemed during his lifetime, gained in our present days golden opinions by their undoubted originality. The biography of Francesco Veracini is not only interesting, but almost romantic, and would deserve to be re-written at some length. All the artists we have noticed belonged to the so-called Roman school. We now proceed to the school of Padua, whose founder and brightest ornament was the famous Giuseppe Tartini.

E. P—R.

(*To be continued.*)

"MUSIC AND MORALS."*

It is no small credit to the author of this work to have written a book upon music which is thoroughly readable, and which can be heartily relished even by non-musical people. In a series of essays, which it must be said are remarkably discursive, Mr. Haweis talks in an easy, pleasant, and often enthusiastic manner about the art; and while his rhapsodical flights occasionally excite a smile, we cannot but feel that we are listening to a man who understands his subject, and really has something to tell us. And yet we are sorry to add that, though most pleasant reading, "Music and Morals" is one of the most tantalising books we ever opened. The author seems to suffer under a most extraordinary inability to state facts with accuracy; and some of the blunders we shall have occasion to notice are as ludicrous as can well be conceived.

The work is divided into four books, entitled respectively, Philosophical, Biographical, Instrumental, and Critical. It is not easy to trace the connection between the contents and the title; but, as Sterne remarked, "When a man has decided what to preach about, 'Mesopotamia and Asia, Pontus, and Bithynia' will do as well for a text as anything else." We are not, therefore, disposed to quarrel with the author on this score. The first pages of the book are devoted to an attempt to analyse the connection between Music and Emotion; and we cannot say that after reading Mr. Haweis's theory our ideas on the subject are much clearer than before. Very possibly, however, the fault lies with ourselves. When he comes to treat of more practical matters, our author is much more intelligible, and says some really admirable things. Thus, in connection with the state of art-morality in this country, as it affects our public singers, we find the following excellent and pungent remarks on the discreditable "royalty" system :—

> "There are a good many first-rate English ballads. Thanks to the enterprise of a few bold and conscientious singers, we occasionally hear some of them. But are the English ballads most commonly sung at concerts selected for their merit? Why are they sung? The truth had better be told; they are sung because they are paid for, and they are clapped and puffed by people who ought to know better, and who do know better, but who are paid to pocket their conscience, and applaud what they know to be unmeaningless trash. How are singers to fulfil the first simple duty they owe to their art, and sing good music, when there is a conspiracy to make them stoop to the humiliation of their noble gifts, or starve?" (p. 70.)

This is severe, but it is undoubtedly true. Another specimen of Mr. Haweis's "hard hitting" deserves quotation; for it is really refreshing to meet with a man who dares to speak his convictions fearlessly. On the subject of musical criticism he says :—

> "I honour the musical profession; but I declare that musical taste in England is degraded and kept low by jealousy and time-serving, and that musical criticism is so gagged, and prejudiced, and corrupt, that those whose business it is to see that right principles prevail seem too often led by their interest rather than their duty. When it comes to judging a new composer, the truth is not told, or only half told: when a new player is allowed to appear, his success depends not upon his merits, but upon his friends; and whilst it is, of course, impossible entirely to quell first-class merit, second-class merit is constantly ignored, and many sound English musicians are often compelled to stand aside and see their places taken by young quacks or foreigners inferior to themselves" (p. 73).

Very good also are Mr. Haweis's remarks on the morality of musicians, but we must abstain from quoting them.

After treating of the performer, our author proceeds to

* "Music and Morals." By the Rev. H. R. Haweis, M.A. London: Strahan & Co.

speak of the listener, and of the various emotional effects which music produces on him. And in this place we meet with one of the most extraordinary blunders ever put into print. Mr. Haweis is referring to the use of the same music to different words, and notes two singularly ill-chosen examples from Handel—ill-chosen, inasmuch as instead of selecting pieces which the composer himself adapted, of which dozens might be found, he has named two for neither of which Handel was responsible. Then follows this astounding statement :—

"Poor Weber, in his famous 'Mermaid' song in *Oberon*, has the first verse thus—

"'Softly sighs the voice of evening
Stealing through yon willow groves.

"And in the next, he has to set the same exquisitely peaceful melody to the words—

"'Oh what terrors fill my bosom!
Where, my Rudolph, dost thou roam?'"

Now, in the first place, the different sentiment of the two verses is simply the result of the inadequate translation of the German words to which Weber wrote the music. The literal rendering of the second verse would have been "To Thee I lift up my hands, Lord, without beginning or end!" Thus the illustration as regards the composer himself completely breaks down. But, besides this, every one knows that the piece referred to is not the Mermaid's song in *Oberon* at all, but the great *scena* in the second act of the *Freischütz*. Mr. Haweis must have heard the piece dozens of times; if he were not a clergyman, we should say he had probably heard the opera at least as often; and it is perfectly incomprehensible to us how he could have made such an absurd mistake.

But we must pass on to the second division of the book —the Biographical. This is the least satisfactory portion of the whole. Short biographies are given of Handel, Gluck, Haydn, Schubert, Chopin, and Mendelssohn; and there are also chapters on Mozart's and Beethoven's letters. Not merely are the sketches very fragmentary, and in some places inaccurate, but the selection of composers is very imperfect. Why, for example, should nearly twenty pages be devoted to one who exerted so little influence on his art, outside a small circle, as Chopin; while Bach, Weber, and Spohr, not to mention Schumann and Wagner, are altogether passed over? The biography of Handel is chiefly compiled from Schoelcher's Life; and the analysis of the *Messiah*, which occupies ten pages, is more like a compound of a rhapsody and a sermon than a musical criticism. A great deal is said about the words, and comparatively little about the composer's setting of them to music.

We have not space to go at length through the chapters that follow; but as the work deserves and will probably reach a second edition, we shall, we think, be doing Mr. Haweis good service in pointing out some of the inaccuracies which need correcting. On p. 258, Haydn's "Seven Last Words" are called, oddly enough, his "last seven works." Again, he refers to the "big drum" in the "Surprise Symphony." There is no such instrument in Haydn's score. The notice of Schubert's music is singularly imperfect. No mention whatever is made of the important works for the production of which we have to thank the directors of the Crystal Palace Concerts. Yet surely the B minor symphony, and the *Rosamunde* music, deserved at least to be named. The characterisation of his songs on p. 294, is also most imperfect. On p. 339, Mendelssohn's biographer is called *Oecolampadius!* and the name is put in inverted commas, as if it were a *nom de plume*. The real name is *Lampadius;* and Oecolampadius, as we should think Mr. Haweis must be aware, was one of the reformers of the sixteenth century! Again, in his analysis of the *Elijah*, in referring to the piece "For he shall give his angels charge over thee," he says, "These *choral* quartetts (whatever that may mean) are managed *with six trebles and two basses*" (p. 349). Inasmuch as the double quartett in question is really written for two trebles, two altos, two tenors, and two basses, and Mr. Haweis must know this as well as we do, we can only attribute this ridiculous mistake to the habitual inaccuracy which appears to be one of his leading characteristics.

Book III., on Instrumental music, is divided into three sections, treating of Violins, Pianofortes, and Bells. The chapter on violins is very good. Mr. Haweis is, we believe, an accomplished amateur violinist, and writes like a man who thoroughly understands his subject. The following chapter on Pianofortes is less satisfactory. Not only is it very meagre, but it contains some more of those ludicrous blunders with which the book abounds. Thus, on p. 413 we read of Clementi's Sonata, Op. 2, "which Sebastien Bach observed only the devil and Clementi could play." Sebastian Bach must have been gifted with a wonderful spirit of prophecy, seeing that he died *two years before Clementi was born!* On the very next page, Mr. Haweis wonders what would have become of Salieri if he could have heard Schubert's *B minor sonata*. As no such sonata exists, the speculation is somewhat unprofitable. The section devoted to Bells and Carillons is thoroughly well written, and contains a good deal of little-known information.

The fourth and last book, entitled "Critical," and dealing with the present state of music in England, though marred by some blemishes, and disfigured in places by somewhat forced attempts at smart writing, is still on the whole one of the best parts of the work. The author gives a brief account of the musical progress of this country of late years, especially adverting to the increasing taste for classical music. He then enumerates and criticises our principal conductors, and in connection with the name of Sir Michael Costa speaks of the opera, which he regards "musically, philosophically, and ethically, as an almost unmixed evil" (p. 509). The name of Sir Michael naturally leads to a mention of the Handel Festival, in his remarks on which the author says, "Mr. Sims Reeves at the Crystal Palace is no better than a penny trumpet in Westminster Abbey" (p. 515). Now, to say nothing of what we cannot but consider the very bad taste of this remark, it is altogether incorrect. All who have attended the Handel Festivals know perfectly that the solos sung by our great tenor have been invariably effective. We cannot but suspect that the remark was due to Mr. Haweis's desire to say something smart; and we would gladly see it omitted in future editions. In a few remarks on music-halls and negro music, which succeed, we find the following very happy comparison:—"The negro mind, at work upon civilised music, produces the same kind of thing as the negro mind at work upon Christian theology." Mr. Haweis then treats of string-quartetts, and observes with great truth that the quartett "is to the symphony what a vignette in water-colours is to a large oil-painting" (p. 519). We next find some very severe yet mostly well-deserved remarks on the "Musical Amateur," which we would gladly quote, did space permit; and lastly a dissertation on Street Music, in the course of which Mr. Haweis speaks of "a cornet and a *serpent*, who undertake to perform 'Suono il Tromba Trepido'" (p. 559), by which fearful and wonderful Italian we suppose, is meant "Suoni la tromba intrepido!" As this is only one of many instances of inaccurate quotation, we will not dwell upon it, but we should like to ask Mr. Haweis if he has any idea what a *serpent* really is. We honestly confess

that in more than twenty years' experience of London street music, we never yet saw a cornet and a serpent playing together, and we venture to doubt if our author ever did. A cornet and a *bass tuba*, or euphonium, we have seen scores of times; but we do not believe that Mr. Haweis could find a player on the serpent among all the itinerant musicians of London.

We have dwelt at some length upon "Music and Morals," as being one of the most generally interesting works that has appeared on the subject of late years. Our only regret is that it should not be much better than it is. Mr. Haweis would have been more successful had he not attempted to make his book so comprehensive. Its one great fault, as our readers will perceive, is its want of accuracy; and as a reliable book of reference we cannot honestly recommend it; nevertheless, when dealing with questions of art rather than of fact, there is such a healthy vein of sound practical common-sense running through it, and it is so pleasantly and often eloquently written, that we can cordially recommend it to the notice of our readers.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *January*, 1872.

THE Tenth Subscription Concert on the 21st of December concluded the first series of performances at the Gewandhaus. On that evening the following orchestral works were brought to hearing:—Overture to the opera *Manfred*, by Carl Reinecke, Symphony (No. 1 in C major) by S. Jadassohn, and Weber's overture to the *Freischütz*. Reinecke's *Manfred* overture has also been brought before the public in London last year, during the visit of the Leipzig Gewandhaus Capellmeister, under his own direction, and we are sure that it will also there have obtained the acknowledgment due to the noble work, which is so excellently written and instrumented in such perfectly masterly style. The symphony by Jadassohn has been performed for the first time at the Gewandhaus concerts eleven years ago, and has since been repeated five times at Leipzig concerts. This production of Jadassohn's youth—followed later by the overtures in C minor and D major, the second symphony in A major, the serenade in canon form, and numerous other church and chamber compositions—has now been performed with success in nearly all the larger musical towns of Germany, and also at this last performance at the Gewandhaus it met with well-deserved approval. Weber's *Freischütz* overture—a brilliant repertoire piece of our orchestra—was played on the day on which, fifty years ago, the opera *Freischütz* was performed for the first time in Leipzig, in remembrance of this event, for ever memorable in the musical history of our town.

Herr Martin Wallenstein from Frankfort-on-the-Maine played, on the same evening, Beethoven's G major concerto, and Mendelssohn's rondo in E flat (Op. 29). Herr Wallenstein is a good, clever pianist, and showed himself in the rendering of the works named a conscientious and intelligent artiste, whose performance, as far as execution is concerned, left nothing to be desired. But unfortunately his play wants the something really warming and enlivening, and not only we ourselves, but by far the greatest part of the audience, seemed to have received the same impression—only through that we can explain the comparatively speaking cool reception which our concert-goers bestowed on the artiste, so highly esteemed in his native town.

Frau Dr. Peschka-Leutner, who intends shortly to appear in London, sang, in most finished style, an air from the opera *Der Haideschacht* by Fr. von Holstein, and songs by Reinecke, Schubert, and Schumann.

The New Year's Day is also, as far as music is concerned, a festival day for us, and is always celebrated by a particularly solemn concert at the Gewandhaus. This time the assistance of our highly-honoured concertmeister, Ferdinand David, at the Eleventh Subscription Concert on the 1st of January was of all the greater importance as it is very likely that we may have heard this excellent artiste for the last time in public. Suffering already for some years from asthma, he has been forbidden by the physicians in future to continue his activity, crowned with fame, as concertmeister in the Gewandhaus, and we hear with regret that he intends to resign his post at the end of the season. But he will not withdraw altogether from the Conservatoire where, ever since its foundation, he has as teacher worked in a most successful manner, and in this direction at all events a power of first class will be preserved for the music life of Leipzig.

Herr David had chosen for his performance Schubert's rondo, Op. 70, and sarabande and tambourine by Leclair. For concert performance David had arranged the piano accompaniment of Schubert's rondo for orchestra. Though this accompaniment is arranged by him in a masterly manner, we cannot help mentioning that through it the *duet* character of the charming work suffers, and that on one side the solo violin is affected by the orchestral accompaniment, and on the other side the work gets a symphonic-like appearance which does not seem to us to correspond with its contents and ideas. The compositions by Leclair, Herr Concertmeister David has played already at the Third Chamber-music Soirée this winter, and we are particularly grateful to him for the repetition of the very beautiful sarabande. The lively acclamations of the audience showed again how highly the accomplishments of the well-known master are appreciated.

A Fräulein Johanna von Hasselt-Barth sang the recitative and air "Die stille Nacht entweicht" from *Faust*, by Spohr, and songs by Schubert and Mozart, without making an impression either through her voice or any other particular endowments.

The concert was introduced by Mozart's overture to the *Zauberflöte*, which, like the remainder of the orchestral works of the evening—two movements from the unfinished symphony in B minor by Schubert, and symphony in A by Beethoven, under the direction of the Theater Capellmeister Gustav Schmidt—were brought to hearing in a very good style. Herr Schmidt undertook the direction of the concert to oblige Herr Carl Reinecke, who had been taken ill.

The Twelfth Gewandhaus Concert brought us a "novelty," an overture to Shakespeare's *Richard III.* by Robert Volkmann, which the audience almost unanimously refused to accept. However, we, in our judgment of the work and the talent of its author, are not led astray by this occurrence, although we can well explain the reason of the indifference the public showed. Volkmann's overture is nothing less than a complete movement in symphonic form and style. The composition steps altogether out of the frame of the usual musical architecture, and accompanies the action of Shakespeare's drama with musical illustrations introducing an old English war song. Now, for one thing, it is not to be supposed that the giant work of Shakespeare, in all its scenes, should always be present in the mind of a German concert

audience. Secondly, and that is the principal point, such a musical illustration—we had almost said "allegorisation"—is not to be defended from an artistic point of view, even if, as was the case here, such a very daring undertaking—which reminds us strongly of Horace's "Pindarum quisquis studet aemulari"—is executed with imagination. Considered from a purely musical point of view, the overture offers many fine traits, highly effective details, telling tone-painting, and a very original characteristic colouring in the instrumentation; in short, many points which give a most brilliant proof of the author's extraordinary talent and endowment. But in the main we must consider the work as a failure, and with due acknowledgment of Volkmann's distinguished talent, and with the fullest and most warm sympathy for his nobly ideal endeavours, we must nevertheless say that in this overture to *Richard III.* Volkmann has not obtained what he intended, just because in this manner, according to our idea, his purpose could not be realised. Beethoven, too, accompanies in his music to *Egmont* the action of Goethe's work, but he does not do it with the overture alone, in which he only reproduces musically the idea of the whole, but he adds also to the separate acts entr'actes which always reflect the corresponding emotion. But every one of these movements is a piece by itself, and is not intended to express more than can be expressed by music—the emotion.

Besides, we heard of orchestral works Rob. Schumann's 4th symphony in D minor, and Cherubini's *Anacreon* overture; all of which were most brilliantly executed under Reinecke's direction.

The solo performances of the evening were in the hands of Herr Leopold Auer from St. Petersburg. Whoever has heard this wonderful violinist will agree with us if we place him amongst the very first masters on his instrument. It does not suffice here to endeavour to point out the characteristic features of his play; language would have no words for the noble glow of his performance, and the victorious certainty of his execution is well known. We content ourselves with acknowledging here that he has placed us, as critical reporter, in the delightful position of having to lay all criticism aside; and all we have to do is to express our highest admiration, our delight, and our thanks, for the way and manner in which he rendered on this evening Spohr's 9th concerto in D minor, a very nice reverie of his own composition, and the A minor caprice by Paganini.

As lady singer, Fräulein Natalie Haenisch rendered in a very agreeable and pleasing manner the air "Bel raggio" from *Semiramide* by Rossini, and songs by Joh. Seb. Bach and Schubert. Bach's song, "Willst Du Dein Herz mir schenken," was, we suppose, for the first time on a concert programme in this century. On the programme Bach was mentioned as poet and composer—both points are, however, we think, rightly doubted. But the song is a fine composition, and still better than the music we like the truly poetical expressive words.

After the Leipzig double performance of Lachner's *Requiem*, by Lachner, the work is now being prepared at Dresden and Munich. We do not know what else of interest to report from our German music towns.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

VIENNA, 15*th Jan.*, 1872.

THE Philharmonic has been very fortunate with its third and fourth concerts. Herr Lauterbach, concertmeister from Dresden, performed Spohr's concerto No. 9, and found a splendid reception—he proved himself a first-rate master on his instrument. Lauterbach is not a stranger in London, and it is, therefore, superfluous to say that he played with a truly ideal perfection. Another most interesting performance was the execution of Beethoven's piano-concerto No. 5 by Hans von Bülow, whose intellectual interpretation was admirable; both artistes found an enthusiastic applause. A new composition, an overture to Shakspeare's *Richard III.*, by Volkmann, had but a moderate success, as it suffered from too great profusion of instrumental effects. The performances of Beethoven's overture to *Leonore* No. 1, his symphony No 5, two symphonies by Schubert and Schumann, were all that could be desired. The third concert of the Musikverein was filled up by Liszt's "Weihnachts-oratorium" (first part of the oratorio *Christus*). It was the first performance of that composition, which, however, was not capable of making a real impression. The Latin words of it are taken from the Holy Bible and the Catholic Liturgy. The real musical worth of this composition is very small, the invention poor in the extreme, and, what is worse, there is a mixture of style, offending every feeling of good taste. Beginning in forms of the simplest kinds, then imitating the old Italian composers, the work approaches more and more to the modern effects, displaying at last the newest colouring in instrumentation. Only the middle of the work, the "Stabat mater speciosa," makes an exception. This part, written with much spirit, met with an applause warm and cordial. The composer was present, and could make a useful comparison between the reception of his *Heilige Elisabeth* and his last composition—an unpleasant contrast. As for Rubinstein, it was a sacrifice to conduct a work, created in laborious endeavours and struggles, and promising but an ephemeral existence. Joh. Promberger, a Viennese, hitherto professor of the piano in the imperial chapel in St. Petersburg, gave a historical concert—an ungrateful task, as the arrangement of such a soi-disant instructive concert gives much trouble in many respects; and yet it can give but a very poor illustration of the gradual development of our art. There was in the first part sacred and secular music (1100—1740), and in the second part the beginning of the opera, solo song, and virtuoso performance on the piano (1600—1770), that is, going through more than six centuries, and all this compressed in the time of two hours. Dufay, Palestrina, Lotti, Scufl, Frederici, Peri, Lully, Al. Scarlatti, Leo, Jomelli, Pergolese, Dom. Scarlatti, and Rameau passed in quick time before the hearers, who at least found an assistance in the very valuable printed notes about each composer. Expensive as the concert was, from engaging many soloists, an orchestra and choir, the attendance was very poor. An enormous audience, on the other hand, crowded the great concert-room of the Musikverein, at Anton Rubinstein's concert. He performed compositions of Field, Mendelssohn, Schumann, Chopin, Bach, Handel, Liszt; and of his own works, barcarole No. 4, valse caprice, and *thème et variations* op. 89—a composition full of stupendous difficulties. It is needless to say that he earned a most enthusiastic applause after his performances, which were interspersed only twice by Frau Emilie Jauner-Krall, who sang with good taste Mozart's "Veilchen," "Mignon," and "Wohin," by Schubert, and "der Schlotfegerbul," by Lindblad. No less attractive were Bülow's Beethoven evenings. All the professors and lovers of classical music were to be seen at the first and second concert. Bülow has long been justly celebrated as one of the few first-rate virtuosi on the piano—a thorough artist. Beginning, as an introduction, with Mozart's fantasia in C minor, he gave an exquisite selection of Beethoven's works of genius, comprising eight sonatas, his best variations, and some

smaller works (Rondo, Militärmarsch, and three minuets in Bülow's Transcription). The greatest interest is aroused by the programme of the third and last evening: Sonatas op. 101, op. 106 (with the fugue), op. 109 and 110, and the variations, op. 120 (33 Veränderungen). There are still to mention the concert of the above Lauterbach (he excelled most in Spohr's concerto No. 8, and variations by Cordli); the concerts of the singers Anna Regan and Helene Magnus, the Novitäten-soirée, by J. P. Gotthard, and a court-concert, with songs, by Frau Bettelheim, Herr Walter, and violin solos by Lauterbach. The Haydn-Verein executed at their annual concert Haydn's *Creation*, the solo parts by Frau Dustmann, Herr Walter, and Mayerhofer.

The opera, possessing now a repertoire of thirty-eight operas (and nine ballets), offers a variety of enjoyments. Of the twenty composers Meyerbeer and Wagner are represented each by five operas; Auber, Donizetti, Verdi, and Mozart (three); Gounod and Weber (two); Adam, Beethoven, Bellini, Boieldieu, Doppler, Flotow, Gluck, Halévy, Marschner, Mehul, Rossini, and Thomas, each one opera. Since the 15th December the following operas were performed:—Three times—*Dinorah;* twice—*Fliegende Holländer, Lucrezia, Rienzi;* once—*Postillion, Fidelio, Zauberflöte, Freischütz, Afrikanerin, Faust, Hans Heiling, Maskenball, Mignon, Lohengrin, Hochzeit des Figaro, Hugenotten, Lucia.* For the first time in the new house were represented *Dinorah* and *Lucrezia Borgia* (Mozart's *Entführung* is to be performed this week). Frl. Murska, the single "Gast" during two months, performed *Dinorah, Lucia,* and *Astrifiamante.* The Carl Theatre prepared an interesting evening for the lovers of Mozart, whose *Schauspieldirector* was represented in an academy of the Verein "Concordia." The operetta was exceedingly well performed by Frl. Hauck (Antonii Lange) and V. Rabatinsky (Mlle. Ihlich), both from the Imperial Opera; by Herr Jauner, Regisseur of the Carl Theatre, and Gustav Hölzl (Mozart and Schikaneder). The conductor was Proch, the kapellmeister of the Burg Theatre.

Let me now once more take notice of Köchel's "Joh. Jos. Fux," mentioned in my last report. This most valuable work is one of those books which by consulting it we appreciate more and more. We are therein informed of the artistic and private life of Fux; of the musical events in Vienna during a century; we make acquaintance with many and many composers, singers, poets, with the court, the Emperors Leopold I., Joseph I., and Charles VI., and their love of music. In a series of 791 numbers we get a list of all the operas, serenatas, feste teatrali and oratorios (with name of the poet and composer), which were represented at the Imperial Court during a period of 109 years (1631—1740). Very often the court, the archdukes and archduchesses, princesses, counts, and noblemen, took part on the stage as singers, dancers, and in the orchestra as instrumentalists; sometimes the emperor himself sat at the piano, conducting the whole representation. Festival operas, the words printed, the decorations engraved, were represented at immense cost. Lady Mary Wortley Montagu, having seen in the Favorita (an imperial country seat near Vienna) the opera *Angelica vincitrice d'Alcina,* in which even naval combats were represented, gave a description of it to Alexander Pope (14 Sept., 1716); the costs were estimated at 30,000 fl. Like Köchel's Thematic Catalogue of Mozart, the author gives in Supplement X. *all the compositions* of Fux, mostly (290 works) sacred music; ten oratorios (performed in the Imperial Chapel in Lent); eighteen operas (among which the often-mentioned *Costanza e Fortezza,* represented in Prague in the year 1723), the rest, various instrumental pieces, eighty-seven works; in all 405 numbers. All these works (and even the celebrated *Missa canonica,* regarded more as a curiosity), of which only some of the smaller sacred compositions are still in use in some churches, have been outlived by Fux's musical compendium, "Gradus ad Parnassum." The book, dedicated, like the *Missa Canonica,* to the Emperor Carl VI., was first printed in the Latin language in the year 1725, in Vienna. There followed translations in German, by Lorenz Mizler (1742); in Italian, by Aless. Manfredi (1761); in French, by Pietro Denis (1773?); and in English, London, 1791 (a second edition, a very bad abridgment, printed and sold by John Preston). Lastly, there are to mention the portrait of Fux, after an oil painting in the museum of the Musikverein, the pedigree (twenty-nine members of the family), one descendant, Joh. Fux, a peasant, and ninety-four years old, still living, and two fac-similes (a composition and the last lines of his will).

Reviews.

Johann Sebastian Bach's Werke. Herausgegeben von der Bach-Gesellschaft, 1ster Jahrgang (J. S. Bach's Works. Published by the Bach Society. 1sth year). Leipzig: Breitkopf & Härtel.

THE just-issued volume of this splendid edition of Bach's works is only less interesting than many of its predecessors from the fact of the pieces contained in it having been prevously published. The six concertos for various combinations of instruments which are given in the present volume were published by Herr Peters of Leipzig in 1850, under the supervision of Professor S. W. Dehn. They are much less known than the same composer's piano concertos—some of which, especially those in C minor for two, and D minor for three pianos, have been frequently heard in public. The reason why this music is so seldom performed is not so much, we believe, to be found in a change in the direction of popular taste (for there is astonishing freshness and geniality in some of these works), as in the fact that many of them are written for very unusual combinations of instruments, some of which are now obsolete; and that they all make great demands both on the mechanism and on the intellect of the soloists. Our readers will understand the difficulties in the way of an effective production of these fine works, if we briefly describe each of the six concertos which form the contents of this volume.

No. 1, in the key of F major, is written for two horns, three oboes, bassoon, and a *violino piccolo* (tuned a minor third higher than the ordinary violins—the part being written in D) with string quartett accompaniments. The opening *allegro* in common time, is more of the character of a symphony than of a concerto, as the term is now understood. In fact, it was subsequently used as such in the Church-cantata *Falsche Welt, dir trau' ich nicht* (No. 52 in the Bach Society Edition). The movement is distinguished not only by its wonderful polyphony, and the masterly freedom in which eight or ten distinct parts are frequently combined, but by its abundance of melody. A short *adagio* in D minor, in which the principal interest is divided between the solo violin and the first oboe, leads to a most excellent and spirited *allegro* in F, 6-8 time, in which the horns play an important part. The solos for these instruments, it may be remarked in passing, are of excessive difficulty. A very graceful minuet concludes the work. This minuet has no less than three trios—the first for two oboes and bassoon, the second (called *polacca*) for all the strings, and the third for two horns, and the three oboes in unison.

The second concerto, also in F, is written for four solo instruments, violin, flute, oboe, and trumpet, with stringed accompaniments. It is in three movements, and is one of the author's most genial and pleasing works; but we altogether despair of ever hearing it; for it contains such an impracticable trumpet part, that we doubt if even Mr. Thomas Harper would attempt it in public.

No. 3, in G major, is like the first, more of a symphony than a concerto. It is written exclusively for strings, in ten parts—three violins, three violas, three violoncellos, and double bass. It consists of only two movements, both *allegro*, connected by one bar of *adagio*.

No. 4, in G again, is a regular violin concerto, with accompaniments for strings and two flutes. This is the work, if we mistake not, which our Leipzig correspondent mentioned as having been recently produced with great success by Herr David. The first movement in 3-8 time, would certainly astonish the many musicians

who look upon Bach merely as a clever and somewhat dry contrapuntist. Its general effect is so clear and melodious, that it is only on a close examination that the skill of its construction becomes apparent. The *andante* is less interesting; but the final fugued *presto* is most masterly, and may be compared with the finale of Mozart's *Jupiter* symphony.

Want of space forbids our dwelling on the two remaining pieces in this volume. No. 5 is a triple concerto in D, for piano, flute, and violin. The piano part is very brilliant, and the combinations of the three solo instruments with each other, and with the accompanying stringed orchestra, are very effective.

The sixth and last concerto, in B flat, is more like a piece of chamber-music than the rest of the set. It is written for the unique combination of two violas, two viol-da-gambas, violoncello, and double-bass. It is, perhaps, on the whole less attractive than some of its companions.

These six fine works were composed at Cöthen in 1721, and consequently belong to their composer's earliest period. To those who know Bach only through his fugues, and perhaps his *Passion-Music*, the volume will be full of interest. It will be found that, as a writer of secular, and, we will venture to say *popular* music, he was no less successful than in grappling with the most intricate technical forms. Art in profusion is always to be found in his music, but nowhere, probably, is it more artfully concealed than in these six concertos.

Denkmaeler der Tonkunst (Monuments of Music). H. Weissenborn, Bergedorf, bei Hamburg.

THE present seems to be specially an age of musical revivals. Besides such publications as the beautiful editions of the complete sonatas of Clementi and Dussek recently issued by Messrs. Breitkopf and Härtel, or the collection of Domenico Scarlatti's harpsichord music published by the same firm, we may refer to the admirable collection of old piano music brought out a few years since under the editorship of Herr Pauer, who, as our readers well know, has a most extensive acquaintance with the works of the older masters. The publication now under notice is another step in the same direction. By the somewhat vague title we suppose the editors to mean "Representative Musical Works," and though we have at present only the commencement of the series—eight books in all—sufficient is before us to enable us to say with confidence that, when complete, the collection will be invaluable both to the musical historian and antiquarian, and to the general student. The works at present published are two books of Palestrina's four-part motetts, forming Vol. I. of a complete collection of his works; a book of Carissimi's oratorios, containing four, in full score; Corelli's four sets of sonatas for two violins and bass; the first volume of Couperin's works, containing two books of his harpsichord pieces; and last not least, the full score of Urio's *Te Deum*. Our space will not permit us to review these highly-interesting works at anything like the length they deserve; we must content ourselves with a few words upon each.

Palestrina is one of those composers who is much more talked of than known. Those who think of him merely as a clever putter together of chords, will be surprised at the variety of expression and treatment to be found in his four-part motetts. They are all written in strict counterpoint, and four various combinations of voices; and the editors have very wisely discarded the obsolete C clef on the second line, and the F clef on the third line, which is to be found in most of these motetts, merely indicating the fact at the commencement of each piece where needful.

More interesting, probably, to the generality of musicians than the works of Palestrina will be the oratorios of Carissimi. This old Italian master lived (according to the best authorities) between the years 1582 and 1672, and was thus anterior to Handel by about a century. The four short oratorios here given, respectively entitled *Jephte*, *Judicium Salomonis*, *Baltasar*, *Jonas*, are rather sacred cantatas. They are written to Latin words, the narrative portions being given to the "Historicus," in the same way as it is allotted to the "Evangelist" in Bach's great *Passion Music*, and the various incidental characters being treated dramatically. The freshness of the invention, and the dramatic force of these works is very remarkable; indeed it is almost difficult sometimes to realise that the music is more than two hundred years old. Handel, wholesale plunderer as he was, seems to have been acquainted with at least two of those oratorios; since he has used the semichorus "Et ululantes" in *Jephte* for a striking passage in the chorus "With thunder armed," in *Samson*; while another chorus in the same oratorio, "Hear Jacob's God," is founded entirely on the subjects of Carissimi's final chorus to *Jephte*. The *Judicium Salomonis* again must certainly have furnished some hints for the scene with the two mothers in the second part of Handel's *Solomon*; for the resemblance between Carissimi's duet "Non est ita," and Handel's setting of the words "False is all her melting tale" is far too close to be merely accidental. Perhaps on the whole the *Jonas* is the most interesting of the four oratorios. It contains some remarkably fine double-choruses, especially the opening "Et præliabantur venti," describing the storm at sea, and the final prayer of the Ninevites, "Peccavimus homine."

Respecting the Trios of Corelli, and the pianoforte works of Couperin, we can say but little. Many violinists are acquainted with the former, which, though now somewhat antiquated, are full of beautiful melody, and will still possess a charm for those whose taste is not vitiated. This edition is under the care of no less competent an editor than Herr Joachim. The pieces of Couperin are also very interesting, and will well repay study. We cannot do better than refer our readers to an article by Hugo Bauer, which will be found at page 15 of our first volume in which the characteristics of this composer are discussed in detail.

Urio's *Te Deum* has been so recently analysed by Mr. Prout in these columns that it is needless to say anything of it here. We are glad to see that the editor, Dr. Chrysander, honestly puts on the title "Original Sources of some of Handel's Works;" and promises to continue the series by publishing Erba's *Magnificat*, and Stradella's *Serenata*.

We have only to add that these volumes are published in the convenient octavo form now so common; and that the engraving and printing are of more than ordinary beauty and clearness. The "Denkmaeler," we are sure, need only to be known to meet with the large sale they deserve.

Octett in F. Composed by FRANZ SCHUBERT. Op. 166. Score. Leipsig: C. F. Peters.

SCHUBERT'S octett in an abridged form is well known to the frequenters of the Monday Popular Concerts, where it has often been produced, and deservedly ranks among his most popular compositions. It is only now, however, for the first time that the work has been issued in a complete shape. The old edition in parts, published by Spina of Vienna, contained neither the *andante* with variations nor the minuetto; and consequently when the work has been played at St. James's Hall, these two movements have necessarily been omitted. It is more surprising that the piece should have been thus mutilated, as the arraggement for four hands published by the same firm gives it in its entirety. The octett was composed in the year 1824, about the same time as the well-known stringed quartett in A minor. It is impossible to avoid the suspicion that the idea of the work was suggested to Schubert by Beethoven's septett. Not only is the combination of instruments almost the same—the only difference being the addition of a second violin—but the form of the compositions is identical, there being two slow movements (the second an air with variations) and a minuet as well as a scherzo. Nay, more, there is in both the unusual feature of a short *andante* preceding the finale. A comparison of the two works is therefore most interesting, and may help us to understand why Schubert, with all his glorious endowments, his exhaustless invention, and exquisite fund of melody, should still, in the highest forms of composition, be inferior to his great contemporary. Though the octett is one of our especial favourites, a work that we can hear and read with ever-increasing pleasure, we cannot honestly rank it by the side of the septett as a work of art. And the reason simply consists in the much greater perfection in the *form* of the latter. A comparison of the opening movements of the two pieces will prove this. In the introductory *adagio* Schubert is little, if at all, behind his rival. Modulation, harmony, orchestration, are equally admirable; but in the following *allegro* the difference is felt at once. In Beethoven, there is not a note too many; in Schubert, in spite of the exquisite freshness of the melodies—the second subject especially—where it is given to the horn (p. 5), when once heard being not easily forgotten—we cannot escape a certain feeling of diffuseness. The interest is sustained by the genius of the author; but the whole lacks somewhat of cohesion. This is probably to be accounted for by Schubert's go at haste in composition; the present work being written in less than a month, and probably little, if at all, retouched. The *andante un poco mosso*, is exquisite throughout. The accompaniment to the opening clarinet solo recalls the same composer's *Ave Maria*; and the instrumental effects, especially those for the wind, are in his happiest vein. The scherzo, with its strongly-marked rhythm, is genuine Schubert throughout; but the following *andante* with variations is very weak, and quite unworthy of the rest of the work. The succeeding menuetto is very pleasing, and the finale, though too much spun out, is constructed on charming subjects, and most beautifully scored. The work is very neatly and clearly engraved, and published at an absurdly low price. We recommend all our readers who are not already familiar with it to make its acquaintance at

once. We should add that it is also to be had as a piano duet, in which form it will, in the hands of two good players, be found very effective.

Second Organ Book, containing 33 entirely new compositions for the Organ. By JULIUS ANDRÉ. London: Boosey & Co.

THE large production of pieces expressly composed for the "King of Instruments," which we have before had occasion to notice, seems to argue an increasing demand for music of this class; and we regard it as a good sign that the players of the present day should prefer original compositions to arrangements, excellent and serviceable as the latter frequently are. The volume now before us contains 36 (not 33 as stated in the title-page) new pieces by one of the most talented living writers for the organ. The movements are in almost all styles, mostly somewhat short, but few exceeding two pages, while the larger number fill but one. They are in general by no means difficult to play, and a large number of them will be found useful for voluntaries. They abound in easy and flowing melodies, of the same school as those of Rinck and Hesse. In several of them, such as Nos. 2, 15, and 24, a very pleasing effect is obtained by the contrast of tone resulting from the employment of a gamba on one manual, and an eight-foot flute, or clarabella on another. As very good, quiet, preludial pieces, we may mention Nos. 6, 7, 29, and 30; while the movements for full organ are well written, without being dry. We welcome this work as a useful addition to the existing store of organ music.

Concertstück (No. 4 der Concerte) für das Violoncell, mit Begleitung des Orchesters, oder des Pianoforte. Von GEORG GOLTERMANN. Op. 65. Offenbach: J. André.

THOUGH not displaying any very decided originality, this Concertstück for the violoncello is pleasing and effective throughout. The opening *allegro* is constructed on a broad subject, given at first to the orchestra, and then repeated with embellishments by the solo instrument. The passages of display which follow, lie well under the hand of the performer, and with a fine tone and good bowing would be sure of their effect. At the end of the first solo, the orchestral *tutti* leads, somewhat unexpectedly, into the second movement—a serenade, though not so entitled—*andantino* in B minor, on a graceful subject, the rhythm of which would seem to have been suggested by an air in Gounod's *Faust*. The finale in G (*allegro molto*), is full of spirit, though here again the theme reminds us distinctly of the episode in the same key in Schubert's great rondo in B minor, for piano and violin. The second subject is in well-conceived contrast to the first. The whole work shows the hand of a praetised writer, and is pleasant music both to play and to hear. Higher praise than this we cannot award it.

The Better Land, Song, Poetry by MRS. HEMANS; *The Warrior and his Dead Bride*, Song, Poetry by ADELAIDE PROCTER; *Echoes*, Song, Poetry by the same, *Be Strong*, Song, Poetry by the same. Music by WILHELM SCHULTHES. London: Augener & Co.

AMONG the large number of songs sent to us for review, it is not often that we have the happiness of meeting with anything so entirely free from commonplace or twaddle as these compositions of Herr Schulthes. Indeed, they are so far out of the ordinary track that we fear their very originality may interfere with their popularity. It is a painful fact that as a general rule, the poorer the music of a ballad, the more likely it is to be acceptable to the public, as for instance in the "Claribel" ballads, respecting which we venture to doubt if eight original bars could be found in the whole series. Herr Schulhes writes with true musical feeling and knowledge, and with an excellent adaptation both of melody and harmony to the sentiment he has to express. Of the four songs before us our favourite is "The Warrior and his Dead Bride." Miss Procter's words are well adapted for music; and the composer has admirably reflected every changing feeling of the text. Especially good is the effect of the modulation into G flat on the sixth page. With good singing and a judicious accompaniment a great effect might be made with this piece. The song, "Echoes," is also most excellent. The other two songs are perhaps scarcely equal to the two we have named; but both are interesting and worthy of notice. The piano accompaniments of all require careful handling, but are by no means difficult.

Three Trios for Two Violins and Violoncello, by GEORG WICHTL, Op. 83 (Offenbach: J. André), are melodious and pleasing, but by no means powerful or original. We should suppose they are meant for the use of amateurs, with whom they will probably be popular, as they are very easy.

Messias von HÄNDEL, *Divertissement für Harmonium oder Pianoforte, von* Dr. CARL SEEGER, Op. 51 (Offenbach: J. André), is an easy transcription for the harmonium of themes from the *Messiah*, which will suit the large class who like a mouthful of music rather than a hearty meal.

Twelve Short Choral Preludes for the Organ, by VICTOR KLAUSS, Op. 19 (Offenbach: J. André), are very good of their kind, but hardly likely to be very popular in this country, as many of the chorals on which they are founded are but little known here.

Zehn Vorspielsätze zur Uebung, und zum Kirchlichen Gebrauche. (Ten organ pieces for practice, and for church use), von J. G. HERZOG, Op. 25 (Offenbach: J. André), can be recommended as well written, pleasing, and suitable as short voluntaries.

Prelude and Fugue in E minor for the Organ, by J. S. BACH, transcribed for the piano by EDWARD BLACKSHAW (London: Augener & Co.), is a very excellent arrangement of one of the shortest and easiest, but also one of the finest of Bach's pedal fugues. Mr. Blackshaw has accomplished his task with great success, and those who admire Bach, but do not play the organ, should make themselves acquainted with this beautiful work.

The Haunt of the Wood-Nymphs; The Chase of the Fairies; for the pianoforte, by HENRY BEVANI (Query, Henry Bevan?) (London: G. Jefferys), are fortunately both short.

Romance Poétique pour Piano, par JAMES J. MONK (London: Ashdown & Parry), is pleasing, but not original; and we must confess that we prefer Schumann's treatment of the same subject in No. 10 of his "Album."

Tried and True, Ballad, by JAMES J. MONK (London: Ashdown & Parry), is unfortunately open to the same reproach as the last piece, having been obviously, though doubtless unconsciously, suggested by Schubert's well-known "Serenade."

Joy will Come To-Morrow, Ballad, by JAMES J. MONK (London: Cramer, Wood & Co.), is a song of which we are happy to be able to speak much more highly, as its composer, whose memory seems sometimes unfortunately too retentive, has real feeling for music, and in this ballad has produced a really pleasing melody. The authoress of the words, however, should have known better than to make "beguiled them" rhyme with "smiling."

The Happy Past, Ballad, written by W. T. BETLER, composed by W. H. MITCHELL (London: J. Williams), is chiefly remarkable for some very peculiar words. The "ebon tomb" is certainly a novel epithet; and what in the world is the meaning of

"Why *love the core* with briny tears,
Of that happy, happy past"?

O Trill again, sweet Nightingale, Song, by W. F. TAYLOR (London: W. Morley), is a flowing song in its composer's usual melodious style, but presenting no features that require special notice.

To Thee, Song, words and music by KAY SEBEY (London: Augener & Co.) Judging from the music, we suppose the composer of this song to be an amateur.

A Wet Sheet and a Flowing Sea, Song, by H. BRAMALL (London: Hammond & Co.), is a good bold song, which, if well sung, would be effective.

Tantum ergo, pour Soprano, Ténor et Basse, avec Accompagnement d'Orgue, par L. ELLERTON (Paris: Schott), is simple, melodious, and well written.

Magnificat and Nunc Dimittis in G, by D. MACPHERSON (London: Novello, Ewer, & Co.), is chiefly distinguishable from other pieces of the same class by the abruptness of some of its modulations.

Blessed is the Man, Offertory Sentence, by C. J. FROST (London: Metzler & Co.), is a short and easy anthem, well adapted to its object.

The Convolvulus, Four-Part Song, by C. J. FROST (London: Metzler & Co.), is of average merit.

Thirty-six Original Hymn Tunes, by C. J. FROST (London: Novello, Ewer, & Co.), are vastly like hundreds of hymn tunes that we have seen before. We cannot conceive what possesses so many writers to attempt this species of composition, in which nothing short of absolute genius can do anything really *new*. For the sake of reviewers, we wish it were an offence punishable with penal servitude to publish any more hymn tunes!

MUSIC RECEIVED FOR REVIEW.

Agate, W. J. "L'Esprit du Soir." Galop. (London: W. J. Agate.)

Berger, F. "Rock me to Sleep." Part Song. (London: Lamborn Cock, & Co.)

Hartog, H. "Le lac Nyanza." Impromptu pour Piano. (Hull: Gough and Davy.)

Hartog, H. "The Hesslewood Review March." (Hull: Gough and Davy.)

Hartog, H. "La Charité." Pour Soprano, Violon, Piano et Harmonium. (Amsterdam: Th. J. Roothaan.)

Hartog, H. "Souvenir de la Chasse." Violon et Piano. (Amsterdam: Th. J. Roothaan.)

Kornatzki, F. V. "The Firefly." For Pianoforte. (London: Morley.)

Knappe, W. A. 2 Klavier Stücke. (London: Augener & Co.)

Linley, G. "Song of the Day Spirits." (London: W. Morley.)

Lord, J. W. The "Victory" Schottische. (London: W. Morley.)

Lynch, Rev. T. T. Tunes to Hymns in "The Rivulet." (London: Strahan & Co.)

Penna, F. "Days of Childhood." Song. (London: Duncan, Davison, & Co.)

Salaman, Charles. "This Rose." Song. (London: Cramer, Wood, & Co.)

Salaman, Charles. "Are other Eyes." Song. (London: Cramer, Wood, & Co.)

Salaman, Charles. "Perdita's Song." (London: Cramer, Wood, & Co.)

Taylor, W. F. "Rose Buds." Mazurka Brillante. (London: W. Morley.)

Williams, S. H. "Partings." Song. (London: Metzler & Co.)

Concerts, &c.

CRYSTAL PALACE.

AFTER the usual Christmas recess, the Saturday Concerts were resumed on the 20th ult. Having, we suppose, for the present completed the series of "Mendelssohn" performances, the directors gave a programme of miscellaneous but very interesting music. The opening overture was the well-known *Zauberflöte*, and the symphony was Schumann's most interesting No. 1, in B flat. As its composer's first attempt, so far as we are aware, at writing for the orchestra, this work shows a remarkable knowledge of instrumental effect; and owing to the abundance of melody, clearness of form, and vigorous freshness which characterise it, it may be considered Schumann's most popular though hardly most individual work of this class. The performance was magnificent throughout, and fully worthy of the reputation of the Crystal Palace band. The concluding piece was Mr. J. F. Barnett's clever "Ouverture Symphonique," originally composed for the Philharmonic Society, and performed on this occasion for the first time at these concerts. The solo instrumentalist was Mr. Franklin Taylor, a pianist of whose talents we have before had occasion to speak favourably, but who certainly increased our already high estimate of him by a most admirable performance of Beethoven's great concerto in E flat—a work which may be called a touchstone for a pianist, as it requires more than mere digital agility. Whether as regards mechanical finish or artistic interpretation, Mr. Taylor's rendering left nothing to desire; and he fully deserved the recall with which he was honoured at the close of the piece. The vocalists were Mdlle. Limia and Mr. Sims Reeves. The lady, whose name is new to us, sang the "Bel raggio" from *Semiramide*, and Haydn's canzonet "My mother bids me bind my hair"—the pianoforte accompaniment being arranged (in some places we thought rather *over*-arranged) for the orchestra—with great taste, and very neat execution, producing a very favourable impression. Our great tenor sang "Deeper, and deeper still," and Max's great *scena* from the *Freischütz*, in his own unapproachable style.

Respecting the concert of the 27th we must speak in our next Number.

SACRED HARMONIC SOCIETY.

A TREAT was afforded to the lovers of Handel on the 26th ult. by a performance of the oratorio *Deborah*. As the concert took place after our going to press, we are unable to give an account of it, further than to say that the principals announced were Mdme. Lemmens-Sherrington, Mrs. Sidney Smith, Miss Julia Elton, Mr. Kerr Gedge, and Mr. Lewis Thomas; but as the work itself is less known than some of its composer's other oratorios, a few words about it may probably be interesting to our readers. *Deborah* was the first oratorio which Handel wrote for public performance—its only predecessor in the same style, *Esther*, having been composed in the first instance for the Duke of Chandos's chapel. In every respect the second work is in advance of the first. In it we meet for the first time with the stupendous choral effects which Handel subsequently made so familiar to his hearers. While *Esther* contains but few choruses of importance, we find in *Deborah* no less than sixteen—some of them, such as "Immorial Lord," "See the proud chief," and "Lord of Eternity," equal in grandeur and effect to anything he ever wrote. It is not generally known that *Deborah* is more of a *pasticcio* than perhaps any other of its author's oratorios. In no subsequent work did Handel borrow so largely from his own earlier compositions. Besides using portions of his Chandos Anthems, his early Italian oratorio *Il Trionfo del Tempo*, and the *Birthday Ode* for Queen Anne, there are no less than six movements from the Coronation Anthems, and nine from his German *Passion*, incorporated into the score. Many excellent examples might be found here of the adaptation of the same music to different words. Sir Michael Costa's additional accompaniments to *Deborah*, which we have frequently heard at previous performances of the work, are remarkably judicious, and happily less noisy than those which he has added to some of Handel's other oratorios. Why cannot the Sacred Harmonic Society give us an opportunity of hearing some more of the great composer's neglected works? *Athalia*, *Saul*, *Belshazzar*, *Joshua*, and *Time and Truth*, not to mention others, would all be well worthy of production.

MONDAY POPULAR CONCERTS.

THESE concerts were resumed after the Christmas vacation on Monday, the 8th ult. The programme included Beethoven's quartett in E flat, Op. 74—one of its composer's grandest and most highly-finished works. The slow movement would seem to have influenced Mendelssohn in writing the *adagio* of the Scotch symphony. The quartett was admirably played by Messrs. Straus, L. Ries, Zerbini, and Piatti. The same composer's genial and ever-welcome septett (played on this occasion for the twenty-third time at these concerts) was as heartily appreciated as ever. The pianist was Mr. Charles Hallé, who only appeared in one piece—Beethoven's sonata in E minor, Op. 90—which he played with his usual exquisite finish. We cannot, however, agree with his reading of the second movement, which he takes so slow as to convert the *allegretto* into an *andante*. Signor Piatti played three movements for the violoncello by Veracini, gaining an encore for the lively "Gigue." Miss Alice Fairman was the vocalist.

The following concert, on the 15th, was signalised by the first appearance at these entertainments of a new pianist—Mdlle. Carreno, who played Beethoven's sonata in E flat, Op. 27, No. 2, and took part in Mozart's quartett in G minor. The young lady's execution is excellent, but her style is somewhat too demonstrative for classical music. Madame Norman-Néruda was the principal violinist, and played Beethoven's serenade-trio in D, Op. 8, and Haydn's sparkling quartett in C, Op. 33, No. 3, with her usual perfection. Miss Fennell was the vocalist, and Sir J. Benedict conducted as usual.

Mr. Charles Hallé appeared on the 22nd, on which occasion he brought forward, for the first time at these concerts, Schubert's sonata in A minor, Op. 164, a work much less known but hardly less beautiful than the greater sonata in the same key, Op. 42, which both he and Madame Schumann—we rather think Madame Goddard also—have so often played at St. James's Hall. Mr. Hallé also took the piano part of Beethoven's great B flat trio, Op. 97, and Schumann's piano quartett. There was only one string quartett, but that was a specially fine one—Haydn in F, Op. 77, No. 2. We need hardly add that it received full justice, when we say that the players were Madame Norman-Néruda and Messrs. Ries, Strauss, and Piatti.

For the concert of the 29th Madame Goddard was announced to perform Dussek's sonata in C minor, Op. 35, No. 3—a composition which, like many other of its author's works, is far too much neglected by the present generation of pianists. Madame Goddard deserves the hearty thanks of musicians for reviving these charming works, and we hope she will let some more of Dussek's exquisite sonatas be heard at St. James's Hall.

MONTHLY POPULAR CONCERTS, BRIXTON.

THE fourth concert of the present series, on Jan. 16th, opened with a very interesting novelty—a quintett, by Silas, for piano, violin, concertina, viola, and violoncello. The work, which its author's compositions, is thoroughly well written, and the concertina is very ingeniously combined with the other instruments. The performance by Messrs. Prentice, Weist Hill, Richard Blagrove, Burnett, and Pettit was excellent, the scherzo and finale being particularly effective. The programme also comprised Beethoven's sonata, Op. 81 (Caractéristique), capitally played by Mr. Prentice; Chopin's Polonaise in C for piano and violoncello (Messrs. Prentice and Pettit), and Schumann's quintett in E flat, Op. 44, which was received with great enthusiasm. The vocalist was Mr. Robert Hilton, whose fine bass voice was heard to advantage in songs by Meyerbeer, Schumann, and Handel.

Musical Notes.

HERR PAUER will again deliver a course of interesting lectures on the most celebrated and influential composers of Italy, France, and Germany, of the 18th and 19th centuries, with illustrative performances on the pianoforte. The lectures will take place in the Lecture Theatre, South Kensington Museum, on Monday afternoons, the 5th, 12th, 19th, and 26th of February, and the 4th and 11th of March, at half-past two o'clock.

THE post of organist to St. Paul's Cathedral, vacated by the retirement of Mr. Goss, has been filled up by the appointment of Dr. John Stainer, late organist of the University Church and Magdalen College, Oxford. Dr. Stainer is well known as not merely an excellent performer, but also a thorough musician; and the Dean and Chapter of St. Paul's may be honestly congratulated on their selection.

THE Tonic Sol-Fa College held its annual meetings at the close of last year, under the presidency of the Rev. Mr. Curwen. Various lectures and papers were read, and discussions took place, in which many of the leading sol-faists took part.

MR. KUHE'S Musical Festival at Brighton, during the coming month, promises to be of special interest. In addition to a most attractive staff of soloists, both vocal and instrumental, a full chorus and orchestra will be engaged. Among other works to be given, we may mention M. Gounod's "Cecilian" Mass, and his *Gallia*, as well as a new work composed expressly for the Festival; Sir J. Benedict's *St. Peter*; Mr. Sullivan's music to the *Merchant of Venice*; all of which works will be conducted by their respective composers. Of more often performed works we find the *Messiah*, *Creation*, *Lobgesang*, Rossini's *Stabat Mater*, and Mozart's 12th Mass; while in instrumental music no less than three symphonies are promised—Mozart in E flat, Beethoven in C minor, and Mendelssohn's *Italian*. Truly the Brighton people will have no cause to complain of a meagre bill of fare!

A VERY interesting article on "Music in Birmingham in 1871" appeared in a recent issue of the *Birmingham Morning News*. The same journal has also published some most sensible remarks on "Modern Singers' High Note Cadences."

THE programme of an amateur concert recently given at Salisbury, under the direction of Mr. Aylward, deserves mention for the high character of the music performed. Besides smaller works, two movements from a symphony by Haydn, the overtures to *Masaniello* and *Zanetta*, Mendelssohn's capriccio in B minor for piano and orchestra, and Mozart's Trio in E flat for piano, clarinet, and viola were given.

A LARGE organ has lately been erected by Messrs. Forster and Andrews in the Exchange Hall, Kilmarnock, and is very highly spoken of.

IN reference to the letters which have appeared in our columns from Franz Liszt's father to Czerny, Mr. R. Andrews, of Bowdon, has kindly forwarded us the original bills of two concerts given at the Theatre Royal, Manchester, on June the 16th and 20th, 1825, in which the youthful pianist is described as "Master Liszt (only 12 years of age)." The pieces he is announced to play—a concerto by Hummel, variations by Herz and Czerny, extempore fantasias, &c.—fully confirm all that we gather from his father's letters as to his wonderful precocity.

M. GASSIER, whom some of our readers may remember as a prominent baritone singer at the opera, died recently at Havana, at the age of 48.

THE Leipzig *Signale* states that thirty-five new Italian operas were produced during the year 1871.

Organ Appointment.—Mr. Alexander Walker, to Christ Church, South Hackney.

TO CORRESPONDENTS.

W. W.—There is a Sonatina by Moscheles, Op. 4; a "Sonata Caractéristique," Op. 27; and two Sonatas, Ops. 35 and 55, which are arrangements from other works.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers.

The Monthly Musical Record.

MARCH 1, 1872.

SCOTTISH PSALMODY.

IN a former number of this paper, we made a few remarks on the state of church music in England. That the present is an era of revival can scarcely be doubted by those who have paid attention to the subject; and we are glad to find that, north of the Tweed, the congregations seem to be awaking, at least in some places, to the consciousness that it is their duty to praise God in an intelligent manner, and not to leave the worship-music to the mercy of chance, or, at most, to get it performed for them by a paid precentor and choir. A series of reports on "Psalmody in the West of Scotland," which have recently appeared in the columns of the *North British Daily Mail*, furnish much food for interesting comment. We propose to glance at a few of the salient points indicated, and throw out one or two hints, which may possibly be thought worthy of the consideration of our Scotch readers.

It appears from the articles in question, that the special commissioner of the *North British Daily Mail* (who seems to be a musician of knowledge and taste) has visited a large number of places of worship for the purpose of noting the condition of the music. We do not know whether we have received the whole of the papers; but we have before us accounts of forty-one different churches and chapels. In each case the reporter names the hymns and tunes sung, with the time occupied in singing, and adds a few general observations, in which usually lies the whole pith of his remarks. From these accounts it appears that the singing is mostly conducted in one of three ways. Either there is a precentor and choir, who bear the whole burden of the singing between them—this seems to be the most general plan—or there is no choir, and the precentor leads the congregation as best he can without—a frequent result being that but few of the congregation follow at all—or (and this, we need hardly say, produces the best singing) the congregation itself takes the principal share in the music, the precentor and the choir, where there is one, merely leading and supporting them. There are also a few churches in which instruments (organs or harmoniums) were found; but these are at present the exception.

The first thing that has struck us in reading these reports is, that in nearly every instance in which the singing is commended, it is added "The congregation *stood* while singing;" and, on the other hand, where we find that the psalmody was listless, or deficient in spirit, we are almost always informed that "the congregation *sat* while singing." As it is not the province of a musical journal to discuss the religious aspects of a question, we will merely remark in passing, that sitting when singing praise seems to us a posture very deficient in reverence. If any of our Scotch friends had an audience of the Queen, they would most certainly not *sit* to address her. But apart altogether from this view of the subject, we maintain that it is physically impossible to sing well in a sitting posture; and therefore, putting the matter solely on musical grounds, we strongly recommend all who are desirous of securing a hearty service, to stand while singing.

It is gratifying to find from the reports that the old-fashioned idea, that reverence and dragging the music are inseparably connected, seems to be dying out. A moment's consideration will show that it must be absurd and irrational to sing such a hymn as "Come, let us join our cheerful songs" in the time of a dirge; and when the Psalmist exhorts us to "make a *joyful* noise to the Rock of our salvation," it certainly is not obeying the injunction, to sing a hymn of praise at the rate of two or three seconds to each note. The pace of the music should vary with the sentiment of the words; and there is no more absolute irreverence in singing briskly than there is necessarily devoutness in the reverse.

In summarising the various notices, we find, as indeed was to be expected, that the most satisfactory results were always obtained where the congregation itself formed the choir. Thus of one church we read, "There seems to be a laudable desire to make the entire congregation one large choir. . . . We heard a good volume of four-part harmony. . . . There was no choir, but the unusual number of books in every part of the church indicated that the congregation had determined to take that duty upon themselves." Of another church we read, "There was no choir, and the congregation sang vigorously." Of a third, "The preacher announced a meeting to make some arrangements regarding the psalmody, pointedly remarking that the congregation was expected to interest itself in the matter. . . . In this church there is an evident desire for improvement, and the result is shown in a generally correct style of psalmody." Many similar quotations might be made, but the above will suffice.

Unfortunately, others of the comments are far less flattering than those given above. Such is generally the case where the singing is left wholly or chiefly to the choir. For example, "Every one remained seated, and the congregation did not sing at all." "The singing of the choir was generally good, and afforded a striking contrast to the apathy shown by the congregation." "The congregation seemed unwilling to profit by information" (this refers to the announcement of the tune), "or incapable of doing so. Those who took part in the psalmody sang as if they were frightened, or ashamed, and the music altogether was inharmonious, lethargic, cold, and heartless."

We will give one illustration of the apparently not very common case in which the precentor without a choir conducts the singing. The natural, almost inevitable, result is a dreary and dismal dragging of the music. We read, "All through the service the music was slow and sedate, but at the same time methodical; and *though the leisurely pace seemed to leave no room for further extension*, the aged precentor had to pull the congregation after him by his example."

On the whole, these interesting articles give an encouraging rather than a disheartening view of the prospects of church music in Scotland; for they show plainly that increasing interest is being felt in the subject. The chief thing that seems to be wanted is a little less "religious conservatism," if, without giving offence, we may venture to use such an expression. We mean that our northern friends are somewhat too averse to any change, simply because it *is* a change. This is to be seen clearly in the agitation now going forward on the subject of instrumental music in the churches. Many good people, whose conscientious scruples we respect, though we do not share them, object to organs in places of worship, the true reason doubtless frequently being, because their forefathers disapproved of them. In the same way, many, from a perfectly intelligible love for established institutions, prefer the leading of a precentor to the well-trained singing of a congregation.

It may, we think, be fairly assumed that one voice—especially a male voice—however powerful, cannot properly lead the music of a large assembly. Our own feeling decidedly is, that the best lead is obtained by the use of an organ, judiciously played, so as to assist, not to over-

whelm the voices. Then, if there is also a choir, it should be not a substitute for the congregational singing, but a conducting medium, so to speak, between it and the instrument. If an organ is objected to, it is still possible that there should be good singing. In this case a well-drilled choir becomes a necessity. But, under any circumstances, the one great requisite for good music is congregational practice, conducted by the organist, if there be one—if not, by the precentor. Every member of a church who has any voice at all—and there are very few who have not—should feel it as much his duty to prepare for the intelligent uttering of praise, as it is that of his minister to prepare for his part of the service. So long as a congregation sits down listlessly while the choir sings for them, the music must be unworthy alike of the object and the worshippers; but when all are in earnest in taking their share in the service, we may hope to find that the gratifying improvement already seen in many quarters may become universal, and that the term "Scotch psalmody" may no longer be, as was formerly the case, synonymous with everything dull and unattractive.

SCHUMANN'S SYMPHONIES.

BY EBENEZER PROUT, B.A.

THERE are few composers, with the exception perhaps of Richard Wagner, whose works have excited more controversy and given rise to more difference of opinion, and often bitterness of feeling, than those of Robert Schumann. One chief cause of this has no doubt been their extreme originality. Every artist, in whatever department of art, who strikes out a new path for himself, in place of walking in the beaten track marked for him by his predecessors, is liable at first to misapprehension, if not to prejudice; but the time has happily long passed in Germany, and is fast passing away even in this "musical country," when the works of Schumann could be quietly put aside with a sneer. It would be the height of presumption for me to sit in judgment on the works of so great a composer; and I wish, in commencing this series of papers, emphatically to disclaim any intention of so doing. My object is an entirely different one. Schumann's four symphonies are so truly representative works, and show so clearly the gradual development of his genius, that it has occurred to me that an attempt, however feeble and imperfect, to analyse them would not be without interest to musicians.

Before, however, proceeding to notice the symphonies in detail, a few words must be said about the character of the composer; for in no music do we find the writer more clearly reflected in his works than in that of Schumann. Like his great contemporary and friend, Mendelssohn, he was a thoroughly educated man. He was originally intended for the law, and there can be little doubt that his studies in jurisprudence, and the naturally philosophical bias of his mind, powerfully influenced his musical creations. Is it too fanciful to trace his fondness for scientific imitation and canonical forms to his legal training? Another marked characteristic of his compositions, their romanticism, is evidently due to his recorded partiality for such writers as Jean Paul and Hoffmann. Whatever had impressed itself strongly on his mind must forthwith be reflected in some form or other in his music. With him the impulse to write was constant; and assuredly no composer was ever more thoroughly in earnest than he. In the whole of his works there is hardly to be found one trivial or common-place phrase. His earnestness, moreover, and his high idea of the dignity of art, led him to make constant efforts at enlarging its domain, sometimes by the modifications of existing forms, sometimes even by endeavouring to make music express what is beyond its province. Nay, his occasional mysticism and crudeness arise, it would seem, from the same cause. He sometimes sacrifices beauty in search of novelty.

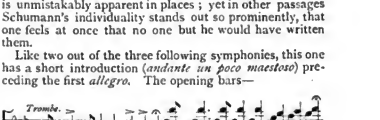
With these few general remarks, let us pass on to notice—

I. THE SYMPHONY IN B FLAT, OP. 38.

It is a somewhat curious thing that Schumann's earlier compositions are all for the piano. From Op. 1 to Op. 23 of his published works, we find nothing for any other instrument, nothing for the voice. In Op. 24 we meet with the first collection of songs, and from this point, songs and piano music alternate till we reach the symphony now under notice. Of course, the order of publication does not in every instance correspond with the order of composition; but a reference to the fourth edition of the thematic catalogue of Schumann's works, in which the date of the composition of each piece is given, shows that up to the year 1841 his published works consisted solely of the two classes named. As far as can be ascertained, Schumann's first attempt at writing for an orchestra was in 1832, when he composed a symphony in G minor, which is still unpublished. In the year 1839 he seems to have found his ideas outgrowing the piano, for the writes to his friend, Heinrich Dorn, "There are symphonies I must publish and hear. I should often like to smash the piano; it becomes too narrow for my thoughts." It was not, however, till 1841 that the first symphony was written; and on the 6th of December of the same year, it was performed for the first time at the Gewandhaus at Leipzig.

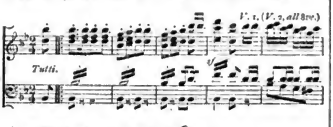
The symphony in B flat differs materially from its successors. While in some respects less original than these, it is the most genial, the most full of life and vigour, and certainly the most appreciable by a mixed audience, of its author's orchestral works. Written shortly after Schumann's marriage, when the obstacles to his union had at length been overcome, the work seems to reflect the happiness of the composer. The influence of his predecessors is unmistakably apparent in places; yet in other passages Schumann's individuality stands out so prominently, that one feels at once that no one but he would have written them.

Like two out of the three following symphonies, this one has a short introduction (*andante un poco maestoso*) preceding the first *allegro*. The opening bars—

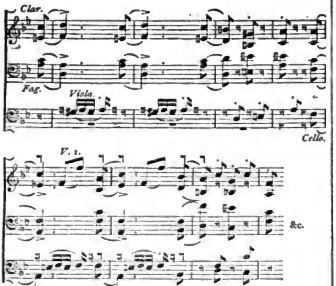


would almost seem to have been suggested by the commencement of Mendelssohn's *Lobgesang* symphony, in which the unison passage for the trombones is repeated in full harmony by the orchestra. An unexpected modulation into D minor follows, succeeded by a rush of the strings down to G, on which note the chord of the minor ninth enters, with the same poignant effect as at the commencement of the *Genoveva* overture. After another powerful *forte*, noticeable for the echo by the wind instruments at only a semiquaver's distance of the chords of the strings (a somewhat analogous procedure, though totally different in effect, to the opening bars of the finale of the

Eroica symphony), snatches of the first subject are heard on the clarinets and bassoons, answered by the flutes and oboes, and accompanied by moving arpeggios for the violas and violoncellos. Interesting details, on which space forbids dwelling, lead to a pedal point, which in the last three bars of the *andante* becomes a *double* pedal, both the tonic and dominant being held. One cannot but feel that this was imitated, perhaps intentionally, from the well-known passage leading to the finale of Beethoven's C minor symphony. This double pedal leads without a pause into the *allegro molto vivace* 2-4—the most joyous movement, perhaps, that ever fell from the pen of Schumann. The rhythm of the principal subject is identical, though in quicker time, with that of the introduction :—

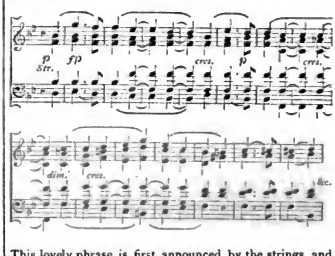


This vigorous subject is continued in a similar vein, the dotted rhythm of the first bar forming an important feature. A remarkably bold modulation to D flat leads through the chord of the extreme sharp sixth on that note to C, the dominant of F, in which key (according to rule) the second subject should enter. Happily defiant of rules, however, Schumann introduces it in A minor, and a most charming subject it is :—



What will strict theorists say to the daring consecutive fifths in the last bar but one of this extract, between the extreme parts? Yet the effect is most beautiful. A very fine sequence brings us next to an abrupt burst in the key of G flat for full orchestra, after which a new subject is introduced for the oboes, of which considerable use is subsequently made in the development of the middle portion of the movement :—

The "free fantasia"—as the part of the movement is frequently called which comes between the repeat of the first portion and the return to the principal subject—is remarkable for its ingenuity of thematic treatment and for the boldness of its modulations. The themes chiefly worked are the first eight bars of the principal *motivo*, and the scale passage last quoted. One can hardly help regretting that Schumann should have thought fit in this place to introduce the triangle into his score. In a light French overture, or in ballet airs, the instrument is undoubtedly effective ; but it seems deficient in the dignity requisite for a symphony, except in such places as the *allegretto* of Haydn's (so-called) "Military" Symphony, or in the march movement in B flat in the finale of Beethoven's Choral Symphony, where it is employed for a special effect. I confess I have never heard this symphony without a strong desire to suppress the triangle altogether. The return to the first subject of the movement is very effective and novel. The opening bars of the introductory *andante* are given in the *allegro* in notes of double length —a procedure which, without disturbing the swing of the movement, produces the mental effect of a change of *tempo*. From this point the development of the music is carried out according to the usual forms, and the *allegro* concludes with a most brilliant and stirring peroration, which is unfortunately far too long for quotation. One passage must however be given, as being perhaps the most thoroughly "Schumannish" phrase in the whole, and illustrating one of his most distinctive peculiarities—his use of syncopations, and his fondness for displacing the accent of the bar :—

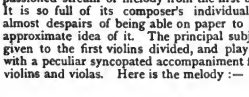


This lovely phrase is first announced by the strings, and then repeated in fuller harmony with the addition of the wood and the horns. As if the composer were loth to part with his subject, he prolongs this *coda* at some length, winding up at last with a vigorous but somewhat commonplace *fortissimo*.

Schumann seems to have written this glorious movement under the influence to a certain extent of Schubert, whose great symphony in C he had recently rescued from oblivion at Vienna, and brought to Leipzig, where it was performed under Mendelssohn's direction. Though there is no direct imitation, there is the same masculine energy

the same impulse and "go" about the movement, so different from the majority of Schumann's works, in which self-restraint and deliberation are more often to be met with than abandonment to the current of his ideas. And in noting this influence of Schubert, nothing disparaging to the younger composer is intended. Beethoven at first reflected Mozart; Mendelssohn reflected Bach and Beethoven; and it is not surprising if Schumann, before striking out an entirely new path for himself, should have been influenced by one for whom he entertained so great admiration and reverence as it is well known he did for Schubert.

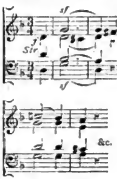
The *larghetto* of the symphony (E flat, 3-8) is one impassioned stream of melody from the first bar to the last. It is so full of its composer's individuality, that one almost despairs of being able on paper to give even an approximate idea of it. The principal subject is at first given to the first violins divided, and playing in octaves with a peculiar syncopated accompaniment for the second violins and violas. Here is the melody :—



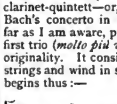
This quotation gives but an imperfect notion of the effect, in which the harmony is of at least equal importance with the melody; but an extract which would do full justice to it would require at least a column of these pages. The peculiarity of accent is somewhat analogous to that given in our last quotation from the first movement, and may be noted as an absolute invention of Schumann's. It is true that Beethoven (who discovered nearly everything) had discovered the effect to be obtained from displacing the accent (as in the *scherzo* of his B flat symphony), but this particular use of syncopation—still more striking examples of which may be found in our author's piano music—*e.g.* No. 4 of the "Fantasiestücke," and the first movement of the "Faschingschwank aus Wien"—is not, I believe, to be paralleled in the writings of any of Schumann's predecessors.

After some remarkably bold transitions into the keys of C and A major, we come to another innovation in form. The first subject, now in the key of the dominant, and allotted to the violoncellos, with a very original *pizzicato* accompaniment, *contra tempo* for the first violins, and detached chords for the wind, is made to do duty in the place of the customary second subject. And, though the harmonic sequences are identical with those of the opening, such variety of effect is produced by the change of accompaniment, that no feeling of monotony is produced. After a rather long episode, in which imitative passages for the strings form an important feature, the first theme is brought back for the last time, now once more in the original key, and given to a solo oboe and horn in octaves, with very florid accompaniments for the strings. A tranquil *coda* follows, and just as what the hearer imagines to be the last note of the movement is reached, the three trombones, which have been silent hitherto, enter in *pianissimo* chords, with an effect somewhat similar to that of the soft reeds of a fine-toned organ, and lead us, as if by a kind of interlude, to a half-close in the key of G minor.

It is in this key that the following scherzo (*molto vivace*, 3-4) commences, though the key of the movement is D minor. It will be seen from the opening bars how adroitly Schumann modulates into the proper key :—



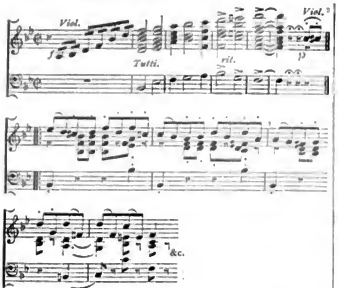
This phrase is then repeated by the full orchestra (except the alto and tenor trombones), the close being changed from a half-cadence in A to a full one in D minor. The second part of the scherzo is nearly as concise as the first. In place of the one customary trio, Schumann has introduced two—a procedure to be met with occasionally in chamber music (as for instance in Mozart's well-known clarinet-quintett—or, to go further back, in the minuet of Bach's concerto in F, which has *three* trios), but not, so far as I am aware, previously tried in the symphony. The first trio (*molto più vivace*, D major, 2-4) is of remarkable originality. It consists principally of a dialogue between strings and wind in short phrases of three notes each, and begins thus :—



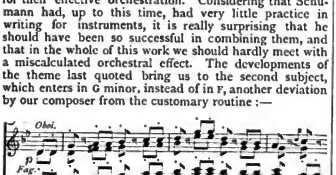
This seemingly rather unpromising theme becomes very interesting from the skill with which it is treated. After the recurrence of the scherzo, follows the second trio (B flat major, 3-4) without change of time. This trio is built on a simple scale subject, beginning in the bass :—

Though less new in style, it is fully as effective as the first trio. After the resumption once more of the scherzo—or rather, of the last part of it—Schumann adds a most characteristic coda, which is unfortunately too long to quote. Commencing with a reminiscence of the first trio, after a *ritardando* follows a most curious *quasi presto*, in which the time and the accent contradict one another throughout—one of those effects of which Schumann must be regarded as the inventor, and of which examples have already been seen in the first movement and the *larghetto*. Here, however, the disturbance of the rhythm is still more pronounced than in the previous instances, and at the close of the passage the movement most abruptly terminates with the first three notes of the first trio, given to a few wind instruments *pianissimo*.

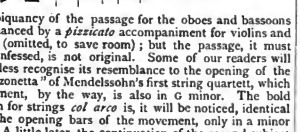
The finale of the symphony (B flat, *allegro animato e grazioso*) is fully worthy of the movements that have preceded it. It commences with what may be described as five bars of prelude—a bold ascending scale passage for full orchestra, with a peculiar rhythm, and of which much use is made in the middle part of the movement; to this succeeds a most graceful melody for the violins :—



The light and sportive character of the music is continued in the subsequent bars, which are, moreover, noticeable for their effective orchestration. Considering that Schumann had, up to this time, had very little practice in writing for instruments, it is really surprising that he should have been so successful in combining them, and that in the whole of this work we should hardly meet with a miscalculated orchestral effect. The developments of the theme last quoted bring us to the second subject, which enters in G minor, instead of in F, another deviation by our composer from the customary routine :—



The piquancy of the passage for the oboes and bassoons is enhanced by a *pizzicato* accompaniment for violins and violas (omitted, to save room) ; but the passage, it must be confessed, is not original. Some of our readers will doubtless recognise its resemblance to the opening of the "Canzonetta" of Mendelssohn's first string quartett, which movement, by the way, is also in G minor. The bold unison for strings *col arco* is, it will be noticed, identical with the opening bars of the movement, only in a minor key. A little later, the continuation of the second subject comes, now in the normal key of F—



the rhythmical affinity of which to the first subject will be seen at a glance. The middle portion of the movement is chiefly filled up with developments of the subject of the opening bars ; and the return to the principal theme is managed by means of what (with all respect to Schumann) must be called a very weak and inappropriate cadenza for the flute. This middle portion, and also the *coda* at the end, contain some passages for the trombones eminently suggestive of Schubert's employment of the same instruments in his great symphony in C, to which reference has already been made. After the regular return of the first and second subjects, a fine broad *coda* brings the symphony to an effective conclusion.

Though not the most original, the symphony in B flat must be pronounced the most pleasing and the most popular of the set. The works which follow give us more of Schumann pure and simple ; but here we meet with him in the springtide of his life, rejoicing in the first years of wedded happiness, and with his brain as yet untroubled by the malady that ultimately brought him to an untimely grave.

FLY-LEAVES FROM THE PORTFOLIO OF AN OLD SCHOOLMASTER.

(*Continued from page* 20.)

VI.—Older Writers for the Violin (*continued*).

Giuseppe Tartini was born at Pirano, in Istria, on the 12th of April, 1692. His early days were beset with difficulties, but having had the opportunity of hearing the celebrated violinist, Veracini, who happened to be at Venice when he was there, his vocation revealed itself. He withdrew to Ancona to practise uninterruptedly ; and in solitude he applied himself specially to the fundamental principles of bow movements—principles which since have served as the basis of every violin school of Italy and of France. Settled at Padua, in 1721, as principal soloist and chapel-master of the celebrated Church of the *Holy*, he passed forty-nine years of peace and comfort, solely occupied with the labours of his art, and died there the 16th February, 1770. In 1728 he established a school in this city, which became famous throughout Europe, and from which issued a multitude of distinguished violinists, among whom the following may be cited :—Nardini, Pasqualino, Bini, Alberghi, Dominique Ferrari (to whom is attributed the invention of harmonic sounds), Carminati, Capuzzi, Madame de Sirmen, and the French violinists, Pagin and La Houssaye. Tartini not only contributed towards perfecting the art of playing the violin by his compositions for that instrument, but by the pupils he formed. His style is generally elevated ; his ideas are varied, and his harmony is pure without being dry. The number of his published concertos and manuscripts amounts to nearly 150. There are also nearly fifty sonatas of his, among which is his Sonata del Diavolo, the anecdote of which is not dissimilar to that told of Paganini. Tartini thus related it :—"One night, in 1713, I dreamt that I had entered into a compact with the Devil, who was to be at my service. All succeeded to my utmost desires. My wishes were always anticipated, and my desires surpassed by the services of my new domestic. I imagined the notion of giving him my violin, with the view of discovering whether he would play differently from what I had heard and known ; but what was my surprise when I heard a sonata so exquisitely beautiful and original, executed with such consummate skill and intelligence, that my deepest conceptions could not find its parallel ! So overcome with surprise and pleasure was I, that I lost my breath, which violent sensation awoke me. I instantly seized my

violin, in the hope of remembering some portion of what I had heard, but in vain. The piece which this dream suggested, and which I wrote at the time, is doubtless the best of all my compositions; and I still call it the Sonata del Diavolo, but it sinks so much into insignificance compared with what I heard, that I would have broken my instrument and abandoned music for ever, had my means permitted me to do so."

We now come to the Piedmontese school. Amongst its most illustrious representatives were Felice Giardini (about 1751 a great favourite in England), Giuseppe Festa, Francesco Chabran, Gaetano Pugnani, Antonio Bruni, Olivieri, Giambattista Polledro, and Signora Gerbini. But of all the members of the Piedmontese school it was *Giovanni Battista Viotti* who made it famous, and able to compete in importance with the above-mentioned schools of Rome and Padua.

The arrival of Viotti in Paris produced a sensation difficult to describe. No performer had been heard who had reached so high a degree of perfection; no artist had possessed so fine a tone, such sustained elegance, such fire, and with a style so varied. The fancy which was developed in his concertos increased the delight he produced upon his auditory; his compositions for the violin were as superior to those which had been previously heard, as his execution surpassed that of all his predecessors and rivals. When this beautiful music became known, the rage for the concertos of Jarnowick became extinct, and the French school adopted more enlarged views. Viotti made few pupils; but there was one who alone was worth an entire school—*Rode*, who possessed all the brilliant qualifications of his master. There are few alive at the present day who heard this artist in his prime, when he played at the concerts in the Rue Feydeau and at the Opera; but those artists who did will never forget the model of perfection which entranced them. It is an interesting remark, which I deem it a duty to make —that is, from Corelli to Rode there is no hiatus in the school—for Corelli was the master of Somis, Somis of Pugnani, Pugnani of Viotti, and Viotti of Rode.

To make the shortest summary of the older Italian violinists, we may say that Corelli, Tartini, and Viotti were the three great stars shining on the firmament of this period. Corelli, as type of the Roman school; Tartini, as the chief representative of the school of Padua; and Viotti, as the greatest ornament of the Piedmontese school.

We come now to Germany. Our limited space will only allow us to enumerate in the shortest possible manner the most influential artists. Passing by the rather interesting Johann Jacob Walther, born in 1650, we mention as a very important composer and violinist Franz Biber, he being the actual inventor of the sonata. Biber's sonatas are the first which were deemed worthy of being adapted for the clavichord or clavecin by Kuhnau, the predecessor of John Sebastian Bach. Passing by Westhof, we ought to speak of Nicolaus Adam Strungk, born in 1640; who was so clever, that Corelli, after having heard him, exclaimed, "Surely, if people call me the Archangel Corelli, they should call you the Archdevil Strungk!" Another clever violinist was Georg Philipp Telemann, who enjoyed, like his contemporary Hebenstreit, a considerable reputation. The German violinists of that time were completely under the influence of the Italian school, and it would be difficult to find at this period any actual German speciality. A remarkable artist was Johann Georg Pisendel. He was a singularly accomplished and refined man, who had studied at the University of Leipzig, and who was always anxious to introduce more taste and finish into the orchestral performances. After each rehearsal of a new opera of Hasse, he tried to find out, in conjunction with the famous composer, how the effect of the orchestra might be increased by marking the light and shades, or how more equality might be realised by indicating the use of the bow.

Pisendel was the teacher of Joh. Gottlieb Graun. Graun the violinist and Quanz the flute-player were both great favourites of Frederic the Great of Prussia. You are well aware how extremely severe, harsh, and almost tyrannical Frederic's father was in the treatment of his son. Amongst many severities and hardships which Frederic had to endure as Crown Prince, was one which he felt most acutely—namely, to be forbidden to cultivate music! The genial and richly-gifted Crown Prince could, however, not dispense with his beloved music, and so he retired sometimes with Graun and Quanz in the thicket of the forest, or descended with his friends in the cellar. In this seclusion they felt happy, in being able to pay homage to the noble art.

A very important German violinist was Franz Benda, of whose performances all his contemporaries speak in terms of enthusiasm. A well-known name is Johann Peter Salomon, who, when residing in London, engaged Haydn to write especially for his concerts the twelve beautiful symphonies, which are mostly called the "Salomon Symphonies." Merely mentioning Joh. Carl. Stamitz and Christian Cannabich, we must pay some little attention to Wilhelm Cramer, who did a great deal for the development of music in London. At the close of the last century, Cramer was the leader of all important musical societies of London; and educated with great care his more celebrated son, the famous John Baptist Cramer. Ignaz Fränzl, his son Ferdinand Fränzl, and his pupil Friedrich Wilhelm Pixis, as well as Franz Eck, the master of Spohr, ought not to be forgotten. All the above-named artists formed and belonged to the so-called Mannheim school.

A great authority in violin matters was Leopold Mozart, the shrewd and excellent father of the immortal Wolfgang Amadeus Mozart. "Leopold Mozart's School" is even in our days respected as a standard work. All his remarks and observations show the well-reasoning and intelligent thinker, and the whole work is full of a droll, caustic, and quaint spirit. Of other Austrian violinists we ought to mention Dittersdorf, Wranitzky, and Schuppanzigh. Dittersdorf, however, is better known as a composer of comic operas; and Schuppanzigh derives his fame from his association with Beethoven: he was the first to acquaint the Viennese public with Beethoven's splendid quartetts. So far we will proceed with the elder German violinists.

We will now throw a glance at the activity of the French violinists. The greatest celebrity amongst the elder French violin-players is, undoubtedly, Jean Marie Lecler, or Leclair. This interesting artist ought to have become a dancer, but he was so fond of music, and particularly of the violin, that he eagerly accepted an offer of Somis' (mentioned already as a pupil of Corelli) to instruct him in violin-playing. Soon he acquired such efficiency that he could play in public. In 1729 he arrived in Paris, and was engaged in the orchestra of the Opera, and later in the Royal Band. He formed a good number of excellent pupils; and his sonatas, duets, and trios are distinguished works. Jean Baptiste Senaillé and Baptiste Anet are also to be reckoned amongst the most excellent French violinists.

Somewhat later the French artists profited greatly (more particularly in technical execution) by the advice of Gaviniés, who was called by Viotti "Le Tartini

français." Gaviniés' talent was also appreciated at its full value upon various occasions at concerts of sacred music, where other violinists of great merit performed at the same time.

When Viotti came to Paris, Rode became his pupil. Rode possessed all the brilliant qualifications of his celebrated master. Another clever French violinist was Rodolph Kreutzer, born at Versailles. Kreutzer was a pupil of the German violinist, Stamitz. To our ears the name Kreutzer sounds most familiar, by being always mentioned in connection with that wonderful work, the "Kreutzer Sonata." Beethoven dedicated this superb sonata to the celebrated French violinist, whose acquaintance he made at Vienna. Another French violinist of the older school must be mentioned, this is Alexandre Jean Boucher. This well-known artist had a touch of the charlatan. In his appearance he had an extraordinary likeness with Napoleon I.; this likeness he turned to the best purpose; he carefully tried to imitate him in the minutest details—such as taking snuff, putting his hat on, or folding his arms.

When Boucher came for the first time into a town in which he intended to give a concert, he would at once select one of the most frequented places—such as the theatre, the promenade, the market-place—and would try his utmost to draw public attention on himself. Sometimes he chose to declare that, on account of his extraordinary likeness to the great emperor, he had been banished from France. Once he gave a concert in Lille, and as he found that there was but a slight demand for tickets, he announced in the journal that his unfortunate likeness to the emperor had obliged him to expatriate himself, but before leaving his beautiful and beloved country he should give a single farewell concert. Another time he announced "that he would perform that famous concerto in E minor by Viotti, which he had played with such unbounded success in Paris, that his unrivalled performance had gained for him the epithet, Alexander the Great." Surely, charlatanry cannot go much further!

(To be continued.)

INCIDENTS OF FRANZ LISZT'S YOUTH.

COMMUNICATED BY C. F. POHL.

(TRANSLATED FROM THE MUNICH PROPYLÄEN, 1869.)

(Concluded from page 6.)

THE sixth and last letter from Liszt's father to Czerny sings the old jeremiad about lost letters, which may have deprived us of many interesting details which Liszt endeavours here to supplement. What he says about Hummel shows again the well-known dark side of this meritorious artiste, of whom, unfortunately, deeds of quite another kind than those of his activity as concertmeister of the Prince Esterhazy are known. His insatiable greed exceeded all bounds of decency, and was the cause of his repeated dismissal from the service of the prince, cancelled once at his petition, but finally carried into effect on the 28th of May, 1811, when he moved to Vienna. Again, we meet with Fräulein Belleville, she was then making extensive professional tours in almost every country; afterwards she married the violinist Oury, at London, where she still lives, as teacher of the piano and composer. Charles Nicholson, an excellent English flute-player, appeared in the years 1820—30 frequently in concerts, and at Covent Garden Theatre with the greatest success. Cipriani Potter, born 1792, at London, appeared often before the public as pianist and composer, but his works were better appreciated in Germany than in England. A short time he stayed at Vienna, took lessons from Förster, and showed a great attachment to Beethoven, who mentions him in some of his letters. In England he worked ardently to make Beethoven's works known and appreciated. For a great number of years he was one of the directors of the Philharmonic Society, and professor of the piano at the Royal Academy of Music; even now in his old age he shows a lively interest in every important event that takes place in the musical world.* Giovanni Battista Velluti, a famous Italian teacher of singing, was the last alto singer (castrato) who was heard in London, in the year 1825.

SIXTH LETTER.

PARIS, *August 14th*, 1825.

HIGHLY ESTEEMED FRIEND,—You have every reason to be cross with me because my silence was of long duration; justly you might charge me with ingratitude, if I could not give proof of my utter innocence. A letter of mine to you was faithlessly purloined, and the money for the postage found its way into the pocket of the messenger; the same happened with two letters to Presburg. All these letters I despatched at the same time, and not one of them reached its destination. It is true that since then I have not written for a long time, principally because shortly afterwards we left for England, and have only come back in the middle of July; besides my lost letter was very long, and filled with so much news that I could only with difficulty make up my mind to repeat it; and, finally, I wished to wait until the fortune of Franzi's opera was decided; but rather than leave the possibility of being charged with ingratitude, or risk your highly esteemed friendship for us, I prefer writing and repeating everything, even if my nails should fall from my fingers. But where to begin—eh bien!

Hummel took up his quarters in Paris with the instrument-maker Erard, and had board and everything else as a matter of course, free of charge. H. may have made his account come to more than he afterwards found it to be; he showed in the beginning too much of his selfish character, not knowing either himself or the French. He asked at first for a soirée thirty louis-d'or, but unfortunately nobody would take the bait; at last he would perhaps have been satisfied with ten, or even five, but nobody came. As far as I know he has only played once at an evening party, for ten louis-d'or, and for this he had to thank Herr Paer. He gave four soirées at Erard's house; but these, also, do not seem to have answered his expectations as regards money. Finally he gave a concert in the room of the Conservatoire, at which I was not present, as we had already left for London. True, I have spoken about it with different parties, but of the result I must say nothing, as I have too high an opinion of Hummel; I believe you will be satisfied if I tell you that H. could never find his account with his works which he has already so often sold at such enormous prices to publishers. People who attended his soirée found his improvisation dry. Two great connoisseurs told me Hummel was something between an elegant pianist and an organist; he has something of both, but of neither does he possess all. We expected more from him.

Moscheles appeared during that time, and many of the papers troubled themselves a great deal to give to him the first place of all the talents, but to no purpose; Herr Moscheles, like Hummel, had to take refuge in the assistance of the best artistes, give his concerts in one of the smaller concert-rooms, and be satisfied with small

* Since these lines were written Mr. Potter, as our readers are aware, has died.

proceeds. These gentlemen each thought he possessed great superiority to the other, and was able to realise a larger amount of money; but both did not take, and nobody thinks of them now.

Mademoiselle Belleville was also here during the winter, and, like all the rest, did not do well. We gave our concert at the theatre, which is always at our disposal, and a second in the room in Erard's house. Hummel was not present—very likely because he did not like to see that another could have a larger audience than he. However, we took no notice of it, and immediately at the following soirée which Hummel gave, I placed my boy at his side to turn over for him.

But we went, for the second time, to England, and were, although many influential families were absent on account of the coronation at Rheims, just as satisfied as the year before, notwithstanding that the greater part of the artistes worked against us. If I come again to Vienna we shall want several days to talk about this matter; in the meantime I will abstain from further details, but I must tell you of one single soirée in London, which took place in a distinguished house, and where the first artistes were assembled. Amongst others was Mr. Nicholson, flute-player (the English Drouet), who played a fantasia and variations of his, with obligato accompaniment of the piano. When his turn came, unfortunately the piano was tuned half a tone lower than his flute, on account of Velluti singing on this occasion, and whenever he sings he has the instrument tuned half a tone lower to suit his voice. Mr. Potter, one of the four directors of the Philharmonic Society, who presided at the piano to accompany the singers, said to Nicholson, "Your flute is too high." "Well," the other answered, "you must transpose the piece, as I cannot lower the pitch of my flute." "What—the piece is in C and I shall play it in C sharp! I cannot dare to do that, it is not to be done." These gentlemen disputed for a long time, and everybody's attention was called to it, the intermezzo lasting far too long, and always coming back to "I cannot risk it." My boy stood by and heard these confessions of weakness. At last Mr. Potter asked Franzi, "Can you also transpose a little?" "Yes, a little," Franzi answered, "and I do not think the risk would be too great to transpose this." "Well, then, try it; because I do not care to risk it before so large an audience," answered Mr. Potter. Franzi quickly went to the piano, and transposed the piece better than if he had composed it. I need not describe to you the enthusiasm and the astonishment about Franzi which this trifle created, both amongst the artistes present and the distinguished audience.

Schulz, from Vienna, has just been to London, with his two sons, but his *Philharmonica* has made little impression, and, so far as I could see, he will only take few treasures from there with him. At first he carried it with too high a hand, without knowing how to go about it in England to keep such an elevated position. It would have been better for him if he had learned to improve his manners before he came.

We left England and went to Boulogne-sur-Mer, where we took daily sea-baths and washed off our English soil; we amused ourselves very well, took our walks on the shores of the sea early and late, collected shells, admired the coming and going ships, and the fishing. The evenings we spent at a charming café, built close to the sea, where always a numerous company of distinguished bathing visitors was to be found, and where we were always well entertained, there being a pianoforte in the saloon. Giving way to the often expressed wishes of the company we held a soirée, which covered all our expenses during our stay, and left still a gain of 600 francs. By-the-by you must know that the living at Boulogne is much more expensive than at Paris, and that we had to pay for a small room in the court daily five francs, and for breakfast and dinner sixteen francs. But as we came from England, where everything is expensive to the highest degree, it did not strike us so very much at the time.

We came to Paris, and intended to remain fourteen days incognito, to arrange everything and to visit our friends by-and-by; but our plan was already disturbed on the fifth day, by receiving a letter from the Ministerio des Arts, stating that the opera *Don Sanche, ou le Château d'Amour*, by Franzi, was to be performed before a jury within eight days. Now imagine to yourself our dilemma. Nothing was arranged, not a single singer instructed. I demanded a delay of fourteen days, but only a few days were granted. The jury or judges (consisting of Cherubini, Berton, Boieldieu, Lesueur, Catel), met, and the opera was heard and received with the greatest applause. My dear friend, now I regret that you are not a father, for here there would be a field to speak of the happy feelings of parents, when everything else is forgotten. The opera is accepted, and will, taking into account the zeal which the administration of the theatre shows, at the latest be performed during the first days of October.*

Curiosity has reached the highest pitch, and envy is in great expectation; till now it has had no chance, and I hope that later it may burn its wings altogether.

Franzi has written two nice concertos, which he intends to bring at Vienna to a hearing. Know that we count upon coming to Vienna next March. We intend to go in November to Holland, the Netherlands, Berlin, and Leipzig, and from there to Vienna, and hope in the autumn to see our dear Paris again. I repeat to you that there is only one Paris for art, and it is not likely that we should visit Vienna if pressing circumstances did not call us there.

Franzi has grown very much, so that he is nearly as tall as I; it astonishes everybody. He knows no other passion but composition; only music gives him joy and pleasure. His concertos are too strict, and the difficulties for the performers enormous. I always took Hummel's concertos to be difficult, but they are easy in comparison. You will be delighted with his left-hand playing. He practises still every day for two hours, and reads for one hour; the remainder of the time, if we are at home, is devoted to composition. We often visit the theatre, or rather we never miss a day going there, having free entry in several of the first theatres.

Spontini is in Paris with his father-in-law, M. Erard. We often dine together, and could do so every day if we had the time. Whether Spontini is going to bring out a new work here I do not know, but it is supposed that he will do so. Spontini has offered himself to be of use to Franzi in every respect, and was much surprised to hear him extemporise, without knowing him. In this direction Franzi has accomplished much, and I shall be pleased to hear your opinion about it when we come to Vienna.

Of new artistes, who are always arriving here in large numbers, I cannot tell you anything, not one having attained any degree of importance, although the French are very indulgent. Among the new compositions there is nothing of import. The opera by Carafa does not take. The coronation opera (*Pharamon*) is written by three authors; very imposing, but you know "many cooks——"

Kiss your dear parents many times for us, as we heartily embrace and kiss you, and always with high esteem and reverence consider you our dearest friend.

* The opera was performed for the first time on the 17th of October, 1825, at the Académie Royale de Musique, and repeated three times.

Our compliments to Messrs. Steiner and Haslinger. If you have something new, please let me know in your next letter.

Good-bye, dearest and esteemed friend. It is two o'clock in the night. LISZT.

Address:

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Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *February*, 1872.

IF we were to present our readers with a record of all the musical events which have taken place since we last wrote, a mere copy of the concert programmes would considerably exceed the space allotted to us in this paper. If, on the other hand, we only take events of importance into consideration, the result is in proportion very small. We have heard an immense deal, mostly good compositions, nearly always most perfectly rendered, but anything particularly distinguished or remarkable we have not to record to-day. Let us then speak of two persons—one of whom in all probability is well known to our readers, whilst the other may very shortly become known to them. Since these two artists, both new to us, appear to us to be more interesting than the few new compositions produced during the last four weeks, we will first speak of the persons, and later of the works.

Apollo and the Muses may forgive us, but of all concert solo instruments, the classical instrument of former ages, the harp, notwithstanding all pedal perfections of the present time, has always appeared to us to be the poorest. Almost entirely unable to sustain a melody, and quite incapable of polyphony, the harp can only be effective through the charm of its tone. These imperfections, which cannot be remedied, have always prevented composers from turning their creative activity to this instrument, and only in most recent times a place, still modest enough, has been given to the harp in the orchestra.

After the above remarks our readers will doubtless believe us that it was not with particular love that we went to the thirteenth Gewandhaus Concert to listen to the harp performance of Mr. Aptommas, from London, who was then a total stranger to us. But the effect this artist produced on us was an extraordinary one. As a matter of course we cannot say that Mr. Aptommas managed to change the above-mentioned imperfections into perfection. Nor is it possible for him to impart to his melody a breath of feeling, such as, before all, the human voice, and next to it all melodic instruments like violin, violoncello, oboe, and clarinet can easily produce; and neither can he interest us through combinations in full harmony as the organ or pianoforte enables every player to do. But we do not hesitate for a moment to declare that, whatever the nature of the instrument allowed to be conjured up, what is done by Mr. Aptommas is done in the highest perfection of virtuosity, and with never-failing certainty, playful ease, finest feeling, and blameless elegance. Tone effects of magic charm, the gratification of conquering immense technical difficulties, surprises, partly through quite new passages hitherto not heard on the harp, all combined to help us over the monotony of the tedious and, as may well be conceived, only shallow compositions by Parish Alvars, and Mr. Aptommas. Finally we must name the fact that Mr. Aptommas, by the apparently never-ending applause of the audience, was induced to add to two very long pieces a third.

The second artist mentioned by us above appeared in the sixteenth Gewandhaus Concert. It is a young Italian, Signor Alfonso Rendano, from Naples, who plays really wonderfully. Although in the performance of three solo compositions for the piano—prelude and fugue (E flat minor) from the "Wohltemperirte Clavier," by Bach; nocturne (D flat), by Chopin; and capriccio (F sharp minor, Op. 5), by Mendelssohn-Bartholdy—but little room appeared to be given for the development of his distinguished excellence, the youth of scarcely seventeen years proved in every note the highly-accomplished master and musician. Signor Rendano understands, as only a very few, truly beautiful playing, and employs his fingers, perfected in an almost incredible way, in the noblest manner. This unlimited praise is all the more weighty, since we heard only a short time before, in the fourteenth Gewandhaus Concert, Herr Oskar Beringer, a very excellent pianist from London, and on the 23rd of January Herr von Bülow in his own concert. Herr von Bülow astonished us again by his wonderful memory, which enables him to play in one evening about twenty-five piano compositions by Mendelssohn by heart. We have again admired his great skill and execution and his intelligent performance, and for all that, we cannot say that his playing created any warm feeling or interested us with it. We honour in him an excellent musician and master of his instrument, but we cannot feel for his playing any warm sympathies.

For completeness' sake we mention still that Fräulein Erika Lie, whom we have already mentioned in former letters, played at a chamber music soirée at the Gewandhaus, together with Capellmeister Reinecke, Mozart's D major sonata for two pianofortes in a very excellent way.

If we turn now to the new compositions which have been produced, we have altogether only to mention three—namely, an overture and a morning hymn for male chorus, with orchestra by Albert Dietrich, and "Frithjof auf seines Vaters Grabhügel" (Frithjof at the tomb of his father), concert scene for baritone solo, female chorus, and orchestra by Max Bruch. The piece by Bruch shows itself as a worthy epilogue of his best work (his scenes from the Frithjofsage), and has all the good features of Bruch's muse, but cannot quite conceal its shortcomings. Noble passages, characteristic instrumentation, artistic comprehension of the material, uniform tone, and keeping strictly from all that is common, are doubtless proofs of endowments worthy of the highest acknowledgments, and yet even in this latest work of Bruch's a really enlivening melodic element is wanting, to which, however—as we will not fail to notice—the words offer comparatively little inspiration.

The reviewing of Dietrich's compositions places us in a curious situation. We come through these creations to be embarrassed. From an academical point of view we have nothing to say against them. They are skilfully and well made, all rules of the art are well considered, they show feeling for euphony and symmetry of architecture, certain command of the purely technical composition, they never leave the path of what is proper, even finely felt and well chosen, and yet these works are wanting—even if we will altogether abstain from looking at the peculiarity of the invention—in pleasing, telling effects, which are often to be found in works of less high importance, but which have been created to satisfy an inner impulse. Dietrich produced three years ago a symphony (D minor) of his composition at the Gewandhaus, which being much more important and more interesting than

the novelties spoken of, justified expectations which we hope the author will fulfil in later works.

We can give to the rendering of orchestral works (symphonies and overtures) of classical masters which we heard at the last Gewandhaus concerts our warmest and fullest praise. Particularly does this refer to the performance of Mendelssohn's symphony in A minor. The only larger choral work which was given to us was the finale, the third and finest part of the music to *Faust*, by Rob. Schumann.

We have already on former occasions drawn the attention in these papers to the high importance of this composition of Schumann, and abstain to-day from entering into details of a work which outside of Germany seems to be totally unknown. The dry pleasure of becoming acquainted with musical masterpieces through critics can have but little charm for our readers. But we may mention a convincingly important occurrence to prove the wealth, the depth, the excellence of this third part of the scene from *Faust*, if it be only the cause of encouraging to a closer study of this work. We heard the third part of the music to *Faust* when the first performance took place in the year 1849. At that time the work made such a great impression on the Leipzig audience that the performance had to be repeated after eight days. Since then we have heard Schumann's *Faust* either complete or in part, we have studied it, made ourselves more closely intimate with the score, and at every new performance the work appeared to us to gain in exalted glory, has always impressed and excited us more powerfully, and always encouraged us to renewed and delightful studies. May the English public soon get to know Rob. Schumann's *Paradise and the Peri*, his *Manfred*, and *Faust!* In them certainly the most poetical treasures of German music since the Beethoven period would be disclosed.

At Dresden Capellmeister Rietz prepares for performance on Palm Sunday Lachner's *Requiem*, a work which we noticed with just admiration and esteem to our readers some months ago. In the other principal towns of North Germany they do not seem to hurry themselves particularly about the introduction of musical novelties during the winter season. We at least have heard of no event worthy to be named, of nothing which we felt bound to relate to our readers.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

VIENNA, 15*th Feb.*, 1872.

TWENTY-ONE different operas have filled the programme of the Opera since my last report (15th January). That richness in variety is the best proof of the activity of the present direction. Moreover, three operas (*Entführung aus dem Serail, Nachtwandlerin, Lustigen Weiber von Windsor*) have been represented for the first time in the new opera-house. I give you first the list of the operas in the order in which they followed one upon another:—Three times—*Entführung aus dem Serail;* twice—*Lucia, Rigoletto, Robert, Faust;* once—*Romeo und Julie, Tannhäuser, Martha, Jüdin, Lohengrin, Dinorah, Freischütz, Zauberflöte, Hans Heiling, Prefet, Mignon, Nachtwandlerin, Tell, Maskenball, Lucrezia.* The opera *Romeo* was enriched in the fourth act by a new air, composed by Gounod, for Mlle. Ehnn. In *Mignon*, Mlle. Rabatinsky resumed her place as Philine. A careful representation was the Tannhäuser, as also Lohengrin by Herr Labatt; the latter he performed for the first time in Vienna. As Amina, Mlle. Murska took leave of Vienna, much applauded for her fine fioritura-singing. She sang all in all fifteen times in seven rôles since September, namely, Lucia, Lady Harriet, Gilda, Dinorah, Astrafiamante, Isabella, and Amina. In the *Nachtwandlerin* a young pupil of the Conservatoire sang as Therese for the first time on the stage. The little début was not especially announced, and few took notice of the small rôle. But a few days after the same pupil sang Maffio Orsini, and so well, that the house was astonished. The third rôle will be Fides, a striking example that we go also in the musical department with seven-league boots. The lovers of Mozart were pleased by the representation of the *Entführung*. Notwithstanding that Frau Wilt felt an antipathy to her part (Constanze), she sang very well, and was much applauded. Herr Rokitansky was an excellent Osmin, and also Belmonte, Pedrillo, and Blondchen were well given by Walter, Pirk, and Mlle. Hauck. Herr Walter introduced an air from "Cosi fan tutte," and between the second and third act the well-known *marche alla turca*, from a sonata by Mozart, skilfully instrumented by Herbeck, the conductor of the opera, was performed, and warmly received. I hope that the success of that representation will encourage at last to give also *Idomeneo*, quite a new opera to the greater part of the Viennese. In the last days of the carnival, Nicolai's *Merry Wives of Windsor* was performed. Sir John Falstaff is one of the best rôles of our bass, Dr. Schmid. Fluth and Reich, both, husbands and wives, were likewise well given by Mayerhofer and Dustmann, Hablawetz and Gindele, as also the sentimental Fenton by Herr Müller. The first and second act was very animated, whereas the last act, which is *per se* weaker, was not at all improved by an "Elfentanz," the music by Offenbach, taken from his opera *Rheinnixen*. The recitatives and a ballad, sung by Frau Reich, were composed by Proch. It will be remembered that Dittersdorf has written an opera with the same title (*Lustige Weiber von Windsor*) in the year 1796; what has become of it? The opera, with others of the same period, was offered to the public in the *Allg. Musik. Zeitung Intelligenzblatt*, 1798, pp. 18, 19. Some months after the composer died, and the whole collection was forgotten.

The Carl-, the Wiedner-, and even the little Strampfer-Theatre are occupied at the same time with Offenbach, who is himself in Vienna, his favourite city. There is first the Carl Theatre, which has performed for the first time in Vienna the burlesque operetta *Schneeball* (*Boule de neige*); also the performer of Olga, Milla Roeder, from Berlin, was new. Fame announced her as a beauty, and this time the rumour was not false; but she was welcomed also as singer and as actor. The music offers little new; it is often a mere repetition of the former operas of Offenbach; the action is nonsense in the extreme, but the comic acting of so very good actors as this theatre possesses in the Herren Blasel, Matras, and Knaak, makes the whole enjoyable. The Theater an der Wien is preparing another new opera, *Fantasio*, which, like the preceding, will be conducted by the composer himself. In the same theatre was performed for a charitable object Lortzing's *Waffenschmied*, by members of the Hofoper. The whole opera (last performed in the year 1866) was well represented with Rokitansky, Müller, and Mlle. Hauck, and will certainly be transferred to the new opera-house. The Strampfer Theatre offered as a remembrance of the old time the comic operetta, *Der Dorfbarbier*, music by Joh. Schenk. That operetta in the form of a Singspiel in one act was first performed in the year 1796 (30th Oct.) in Vienna, in the old Kärnthnerthor Theatre. Herr Weinmüller, afterwards a much-esteemed singer, performed for the first time in that operetta, which became a favourite of the public, and was repeated a hundred times. It was

known before as a Lusttpiel, and set to music also by J. A. Hiller, by Neefe, and by L. Seidel (1817).

There was another Philharmonic concert (the fifth) with the performance of Esser's Suite No. 2, A minor; aria from *Iphigenie auf Tauris*, sung by Herr Walter; three "Deutsche Tänze" by Bargiel, and Mozart's Symphony in E flat. The whole production was worthy of the members of the Imperial orchestra and its conductor, Otto Dessoff. Bargiel's "Tanze" (first time) show a fine *factura*, but the themes are of too little invention to make a particular impression. The Helmesberger quartett finished with the fifth evening, and soon after the Florentiner quartett (Jean Becker) began a cyclus of six concerts. They were welcomed, and their execution (quartettos by Rubinstein, C minor; Schumann, F major; and Beethoven, Op. 130) showed the well-known pre-eminence of that famous quartetto, which began in the year 1861 with the Signori Giovachini, Bremi, Laschi, Stolei; since 1863 Papini, Biechierai, Chiostri, and Tandelli; in 1865 the first violin replaced by Jean Becker, and the violoncello by Hilpert. The third and last Beethoven evening by Hans von Bulow was distinguished by a gigantic programme and masterly execution: Beethoven's sonatas, Op. 101, 109, and 110; the fugue from Op. 106, and the thirty-three variations Op. 120. The Gesellschaft der Musikfreunde celebrated the remembrance of its honorary member, the defunct great poet, Grillparzer, by the execution of Mozart's *Requiem*. The great concert-room of the Musikverein was nevertheless not large enough to receive all the visitors on that occasion. The choir (the whole Singverein) was excellent; the soli sung by Frau Wilt and Bettelheim, Herren Walter and Rokitansky. The conductor, Anton Rubinstein, took some parts evidently too slow; likewise the pause between the different parts after the "Dies iræ" were too long, and disturbed therefore the coherence. The fourth concert of the Musikverein opened with Gade's overture to *Hamlet*, a fine work, but too plain for such a deep object. The music to Meyerbeer's *Struensee* has lost a good deal of its former interest. The third orchestral composition, *Sadko*—Musikalisches Bild, as it is entitled—was an unfortunate imitation of Wagner; the name of the composer, Kimsky-Korsakow, will certainly be remembered as a sad example of bad taste. The precise opposite were the vocal compositions in that concert. "Regenlied," chorus *a capella*, is a very fine composition by Goldmark, the words ("Regen, Regen riesele") taken from Klaus Groth. A work of infinite value is the "Schicksalslied" for choir and orchestra, by Joh. Brahms, the words by Hölderlin. The first performance in Vienna made a deep impression. The introduction, of a highly noble character, leads to the words "Du wanderst droben im Licht," quiet and solemn. That part is followed by the much-agitated lines "Doch uns ist gegeben, auf keiner Stätte zu ruh'n;" the restlessness, the uncertainty, of the lot of men is musically painted with much genius; the words "wie Wasser von Klippe zu Klippe geworfen" could not be better reproduced in notes. The poem not resuming the tranquility of the beginning, the orchestra undertakes it, and the whole finishes, as it began, like a prayer. There is no doubt that "Schicksalslied" will make the round from choir to choir, and be estimated everywhere as one of the noblest compositions of our time. The first of two announced productions of the pupils of the Conservatoire took place. There were performed the overture *Ossian*, by Gade; an air from the *Creation* and one from *Titus*, a violin concerto by Vieuxtemps, performed by A. Wies, a blind pupil of Hellmesberger; a piano concerto by Liszt, and Polypheme's air, sung by Joseph Staudigl. The ensemble-playing and the soli merited much praise. The most interest was raised by the young Staudigl, who sang for the first time in public. It gives me much pleasure to say that the young man is worthy of the name of his famous father. His voice is sympathetic, full, and very flexible, the *colorature* already astonishing. The voice, as it is, inclines more to a baritone than a bass. Herr Rokitansky, professor in our Conservatoire, is the master of the pupil, who has also a favourable figure for the stage, which, it is to be hoped, will make for the second time a good acquisition by the name of Staudigl.

Bulow favoured us in January with three concerts, the first of which was the occasion of a perfect ovation. Both Rubinstein and Liszt were present, and the old abbé is said to have been perfectly enchanted with the performances of his former pupil. As usual, Beethoven's compositions constituted the programmes upon all three occasions, and certainly no better exponent of that great master can well be found than Dr. von Bulow. Were it not for the unrivalled execution and taste displayed by this talented pianiste, we may be sure that an audience—however cultivated it might be—could not find their attention absorbed during the whole evening by the works of one composer. Here it is generally the impression that Von Bulow is the best interpreter of Beethoven to be found in Europe, and this opinion has been confirmed by the wonderful success which has attended his

Reviews.

Nine Quartetts. By FRANZ SCHUBERT. Score. Leipzig: C. F. Peters.

We greatly doubt whether, among the valuable series of cheap works recently issued by the eminent firm of Peters, any volume has been published of more interest to musicians, and especially to the numerous admirers of Schubert's genius, than the one now before us. According to Kreisale von Hellborn, nineteen quartetts by Schubert are in existence—he says twenty, but this is a manifest error, as he includes in the list the great quintet in C, Op. 163. Of these nineteen but very few are known in this country, even to connoisseurs; and we presume that the present collection includes all that are at present accessible—the remainder being mostly in the possession of Herr Spina, the Viennese publisher. Only three quartetts have, we believe, been previously published in score—the A minor, the D minor, and the G major. It would, we think, have been more interesting had those contained in this edition been arranged in chronological order, that the gradual development of the composer's genius in this style of composition might have been more easily traced. As this has not been done, we will, for the benefit of our readers, so arrange them as far as practicable, saying a word or two on each piece.

The only quartett with respect to the date of which any doubt exists is the one in D major (No. 8 of the present collection). This may be either the first, fourth, eighth, or ninth of the nineteen mentioned by Schubert's biographer. No clue is given by the publisher as to its date; but in any case it must have been composed between 1811 and 1814, as there is no quartett in this key of a later date than the last named. The internal evidence of the work, too, is conclusive as to its early origin, as there are but few indications in it of the composer's matured style. Still we find, as in all our author's earlier works, attempts to strike out a new path—here chiefly taking the form of experiments in novelty of rhythm; the *andante*, which is graceful and elegant, being constructed on a phrase of five, and the finale on one of six bars. This quartett has, we believe, not been previously published. Next in order comes the quartett in B flat, Op. 168 (No. 6 in this edition), composed in 1814. Though this again is an early work, the style is more pronounced than in the quartett in D, which inclines us to consider the latter as one of Schubert's earliest efforts. The first movement of the B flat quartett is charming throughout, the second subject with its syncopated accompaniment being especially pleasing. The *andante* is most excellent, and the minuet and finale both good, though less original than some of their author's other works. The quartett in G minor (No. 7) was the next composed, being written (in the space of five days!) in 1815. Here again we can distinguish an advance in originality, though (as in the earlier symphonies) traces of the influence of Mozart and Haydn are still perceptible. In the first and last movements we find the genuine Schubert "cropping up" from time to time; while the *andante*, both in melody and form, reminds one of Haydn, and the *scherzo* recalls the corresponding movement in Mozart's G minor symphony. It is in the next piece in order—the fragmentary *allegro* in C minor, composed in 1820 (the last in this volume), that we first meet Schubert at his best. Here all the peculiarities of his genius are as nearly to be found as in his great piano sonata—to one of which, by the way, the sonata in A minor, Op. 164, this movement has some points of resemblance. In charm of melody, beauty of harmony, and boldness of modulation, this *torso* will compare with the best of its author's works.

The quartett in A minor, Op. 29 (composed in 1824), is so well known in this country, through frequent performances, that it is needless to say much about it. The subject of the slow movement seems to have been a favourite with the author, since he used it again in his *Divertissement* music, and (in a somewhat altered form) for one of his pianoforte impromptus. The *scherzo* and finale (the latter on a five-bar rhythm) of this quartett may be pointed out as among Schubert's

most original creations. Curiously enough, the two quartetts next composed (those in E flat and E major, Op. 125, Nos. 1 and 2), and which date from 1825, show a retrograde movement on the part of the composer. They are both full of charm—that in E flat being simply delightful both to play and to hear—but we miss the distinctive Schubert characteristics, or rather we are presented with a totally different and less original phase of his genius than that exemplified in the quartett in A minor, and which will be found again, and even more strikingly, in his later works. The great quartett in D minor, the most famous of the set, was written in 1826, a time when Schubert's genius had reached its fullest growth. Here we meet in its highest development that exuberant, exhaustless fertility of invention—sometimes, it must be admitted, leading to diffuseness—which more than any other quality distinguishes our author's greater works. Melody follows melody in one continual stream, till the hearer becomes almost bewildered by the constant strain on his attention. After listening to such a work as this quartett, or the great symphony in C, one feels, as it were, drenched and saturated with music. In this work, and in no other of the quartetts, we meet with what was a favourite procedure with Schubert in his later years, the use of the melodies of his own songs in his instrumental works. The slow movement consists of a series of variations on his song, "The Young Girl and Death," and the second subject of the finale is taken from the "Erl King." The last, the longest, and we think on the whole the finest of these quartetts—that in G major, Op. 161—was composed in 1826, in the almost miraculously short space of ten days, June 20th to 30th. The remarks we have made about the D minor quartett will apply equally and with almost more force to this work. In both we find the same spirit, the same richness and flow of melody, and the same excessive length of development. To many both will undoubtedly appear too long, especially at first; but on repeated hearing we grow accustomed to the form, and perceive that the apparent length of the movements is the result of their being cast altogether in a larger mould than is customary. These two quartetts are also more orchestral in style than the rest. The edition is neatly and clearly engraved, though the type is somewhat small; and the price is so low as to place the collection within the reach of every one. We predict for the volume an extensive sale.

Don Quixote. Musikalisches Characterbild. Humoreske für Orchester. Componirt von ANTON RUBINSTEIN. Op. 87. (Don Quixote. Musical Character-picture. Humoreske for the Orchestra. Composed by ANTON RUBINSTEIN. Op. 87.) Full Score. Leipzig: Bartholf Senff.

OF all the extraordinary and eccentric compositions which have ever come under our notice, this is certainly one of the most remarkable. We never met with any music like it before, and we may add, we rather hope we never shall again. It may be described as programme-music carried to the verge of lunacy. At the same time there is no denying its exceeding cleverness; and we take the same sort of interest in hearing and reading it that we should in seeing a very curious problem worked out. We almost despair of giving our readers any idea on paper of what *Don Quixote* is like. A programme of the composition is happily prefixed to it, by the help of which we have been able, with close attention, to follow Herr Rubinstein's vagaries; without such aid we candidly confess that we should not have had the faintest notion of what he intended. The fantasia, or "Humoreske," as the composer more appropriately calls it, opens with a broad unison subject of a martial character for strings, intended to represent, if we understand it correctly, the emotions excited in the Don's mind by the perusal of the old romances of chivalry. To this introductory *allegro non troppo* in C major succeeds an *allegro assai* in C minor, showing how the poor old Don's brain was turned by dwelling too much on this subject. In depicting madness Herr Rubinstein has been eminently successful; for anything more wild and incoherent than this movement we never met with. And yet there is method in the madness too, for we find certain phrases evidently intended, from their subsequent recurrence in the course of the work, as leading themes and expressions of something definite, though we are unable to guess what. So far the music has been confined to the expression of emotion—its perfectly legitimate sphere; but in the next movement Don Quixote sets forth on his travels, and from this point attempts are made to express by music what is quite beyond its province. The measured step of the old horse, "Rosinante;" the feeding of the sheep in the meadows, and the Don's onslaught and dispersion of them; the meeting with three damsels, who laugh at him; his rescuing of the prisoners from their escort, and their subsequent return and the cudgelling which they administer to their deliverer; all these are attempted to be depicted. There is a considerable amount of thematic treatment; but it is the exaggeration, or perhaps we should rather say the perversion, of the idea used by Weber (as in the part of Samiel in the *Freischütz*), and amplified by Wagner, of making a certain fixed musical phrase express a definite character or emotion. Besides this, the phrases themselves are mostly either uninteresting or positively ugly. Melody, in the ordinary acceptation of the term, is hardly to be found from one end of the score to the other; and no amount of mere cleverness or skill in instrumentation will make amends for the absence of the divine fire of genius. The orchestration, it must be said, is masterly; but we cannot help regarding the work as a failure—a most interesting failure, it is true, because it is the work of a really talented man; but none the less unsuccessful, because in search of novelty he has gone on what we may most appropriately call a Quixotic adventure, and attempted the impossible. Herr Rubinstein is not a Beethoven; but even had Beethoven tried to treat such a subject, he must, from its very nature, have failed.

Athalia, Theodora, Belshazzar. Oratorios by G. F. HANDEL. Vocal Scores. Leipzig: J. Rieter-Biedermann.

OF Handel's nineteen oratorios, only ten, including of course the best-known and most popular, have as yet been issued in a cheap form and in octavo size in this country. Such works as the *Messiah, Israel in Egypt, Samson*, and *Judas Maccabæus* may be said to be universally known here, while *Saul, Solomon, Deborah*, and two or three others have also made their way among musicians. But who, except collectors or Handel enthusiasts, know anything about the rest of the series? Most of them have been accessible only in Dr. Arnold's old edition in score, which, as it contained no piano arrangement, was practically useless to amateurs, and probably to some professors also. It is true that the new edition of Handel's works now being published by the German Handel Society has an accompaniment; but this edition is little known in England, very few copies being subscribed for here; and, besides, its high price would prevent its having a large sale. We therefore gladly welcome this cheap and convenient octavo edition, issued at an extremely moderate price by one of the best German firms, as a real boon to musicians. The series includes several other oratorios, &c.; but such works as *Samson, Judas, Israel*, and the *Dettingen Te Deum* are so familiar to the English musical public as to render it needless to say anything about them. The three oratorios that we have selected for notice are, on the contrary, almost entirely neglected; nor does there seem much probability of any of our English publishers supplying the want. The pianoforte accompaniments are reprinted, by permission, from the new edition of the German Handel Society, and are exceedingly well arranged. *Athalia*, besides containing some most charming and too much neglected songs, is one of the finest specimens of Handel's power in choral writing. The splendid "Tyrants would in impious throngs," "O Judah, boast his matchless law," and "Allelujah" in the first part, "The mighty power" and "The clouded scene" in the second, and "Around let acclamations ring" in the third, are in the old master's best style. *Theodora* is, if possible, less known than *Athalia*. We may safely say that "Angels ever bright and fair" is the only piece in the oratorio that is familiar to the general public; and though undoubtedly a most beautiful song, there are several others in the same work that are fully equal to it. We may especially name the two mezzo-soprano airs, "As with rosy steps the morn," and "Lord, to thee each night and day," while among the finest choruses are "All power in heaven," the delicious "Venus laughing from the skies," the finale to the second act, "He saw the lovely youth," which the composer is said to have preferred to the "Hallelujah" from the *Messiah*, and the masterly chorus in the third part, "Blessed be the hand." The edition of *Belshazzar* is particularly interesting from its containing the setting of the last chorus in the second part, and also the finale to the whole work, which had not been published in any edition previous to that of the German Handel Society, to which we have already referred. Space forbids us to specify the many beauties of this work; but we must call attention to two of its choruses—the one being the wonderful "By slow degrees," a piece which even Handel has nowhere surpassed in grandeur; and the other, the characteristic drinking-chorus of the courtiers in the second part, "Ye tutelar gods!" This piece is in two movements, the first in G major on a ground bass, the second in E minor; and it is very curious that this second movement, though in a minor key, is much the more jovial of the two. All lovers of Handel should procure these beautifully engraved editions of the three oratorios.

The Pianoforte Works of F. MENDELSSOHN-BARTHOLDY. Vol. 4. *The Lieder ohne Worte.* Edited by E. PAUER. London: Augener & Co.

MENDELSSOHN'S songs without words are so well known that it is superfluous to say one word in recommendation of them. All that it is needful to remark about the present edition is that it is beauti-

fully engraved, and carefully edited by Herr Pauer, in the neat and convenient octavo form adopted by the publishers for their series of the classics, to which it forms a valuable and welcome addition.

Le Lac Nyanza, Impromptu pour Piano; *The Heslewood Review March*, for Piano; by HENRI HARTOG (Hull: Gough & Davy), are two pieces that we are glad to be able to honestly recommend as not only very pleasing, but thoroughly well written. But why should a piece be called "Le Lac Nyanza?" We cannot see the connection between the title and the music. If Mr. Hartog wants striking titles we would recommend him to consult the map of Wales. Such a name as "Rhosllanerchrugog," for instance, though hardly as euphonious, would be quite as appropriate for the name of a piece.

Souvenir de la Chasse, Quatrième Morceau de Salon, pour Violon, avec Accompagnement de Piano, par HENRI HARTOG (Amsterdam: Th. J. Rootbaan), is a very spirited, though not very easy, piece for the violin. In the hands of a good player it would be popular.

Zwei Klavier Stücke (No. 1, Impromptu; No. 2, Lied ohne Worte), by W. A. KNAPPE (London: Augener & Co), though not bad, are in no way remarkable.

The Firefly, Morceaux (*sic!*) brillaat, by F. V. KORNATZKI (London: Morley), is a very good teaching-piece. To judge from the title, we should say that the composer's acquaintance with French was somewhat limited.

L'Esprit du Soir, Galop pour Piano, par W. J. AGATE (London: W. J. Agate), is a very fair example of the ordinary style of galop.

Victorine, Mazurka de Salon; *Der Kobold*, Polka brillante; *The Water Lily*, Valse brillante; *Tarentelle*, for small hands; *Terzetto*, Bolero for the Piano; by SCOTSON CLARK (London: Augener & Co.), are all useful teaching-pieces, written in their composer's usual flowing and agreeable, if not very original manner.

Transcriptions for the Pianoforte, by F. LISZT. Nos. 1 to 3; *Galop Chromatique*, by F. LISZT. Edited by E. PAUER. (London: Augener & Co.) Liszt's transcriptions are well known to musicians as being among the most masterly that have been published for the piano. The three numbers now before us are Schumann's "Frühlingsnacht," Mendelssohn's "Gondola Song," and the same composer's "Hunter's Farewell." All are highly interesting; though it need hardly be added that they require an advanced player to do them justice. The "Chromatic Galop" is deservedly one of its author's most popular solos.

The Victory, Schottische, by J. W. LORD (London: W. Morley), is a good dance-tune.

Rose Buds, Mazurka for Piano, by W. F. TAYLOR (London: W. Morley), is, like most of its composer's pieces, pretty, though somewhat commonplace.

La Charité, Song for Soprano, Violin, Piano, and Harmonium, par HENRI HARTOG (Amsterdam: Th. J. Rootbaan), is a very interesting and pleasing song, most effectively accompanied by the three instruments.

Song of the Day Spirits, Song, by GEORGE LINLEY (London: W. Morley), is simple and melodious, and will, we think, please.

This Rose, Song; *Are other Eyes*, Song; *Perdita's Song;* by CHARLES SALAMAN (London: Cramer, Wood, & Co.), show the hand of the elegant musician throughout, and are fully worthy of the long-established reputation of their composer.

Days of Childhood, Song, by F. PENNA (London: Duncan, Davison, & Co.), is very pretty, and *not* commonplace.

Partings, Song, by S. H. WILLIAMS (London: Metzler & Co.), shows true musical feeling; but the accent is in some places very bad—such as "familiar" (p. 3), and "reluctant?" (pp. 5 and 7).

Rock me to Sleep, Part-Song, by FRANCESCO BERGER (London: Lamborn, Cocks, & Co.), is very charming, and most gracefully harmonised. We recommend it to choral societies in search of novelties.

Tunes to Hymns in the "Rivulet," composed by the late Rev. T. T. LYNCH (Strahan & Co.), have very little that is distinctive about them.

MUSIC RECEIVED FOR REVIEW.

Allison, H. C. "Lovely Flowers." Song. (London: Weekes & Co.)

Monk, J. J. "The Office of the Holy Communion." (London: Metzler & Co.)

Nicholson, A. W. "Two Loves." Vocal Duet. (London: Hopwood & Crew).

Tolhurst, G. "Intreat me not to leave thee." Song from *Ruth*. (London: Duncan Davison).

Vaughan, B. "Emma." Ballad. (London: Busby & Co.)

Concerts, &c.

CRYSTAL PALACE.

THE 27th of January being Mozart's birthday, the first part of the Saturday Concert on that day was devoted to a selection from his works, consisting of the overture to *Idomeneo*, the song "Il mio tesoro" from *Don Giovanni*, sung by Mr. Bentham, the symphony in G minor, and the song "Non so più cosa," from *Figaro*, sung by Madame Bentham-Fernandez. A finer and more finished performance of the glorious symphony we never had the pleasure of hearing. The minuet and trio were redemanded, and (we think unwisely) repeated. Deprecating entirely, as we do, the encore system, we think it specially objectionable in instrumental music, as interfering with the unity of effect of the composition. A special feature of this concert was the first performance at Sydenham of Liszt's first concerto (in E flat) for the piano. The work is of great interest, though hardly satisfactory as a whole. There is a want of unity about it, though the composer has specially striven to attain this by the re-introduction in the later movements of the chromatic subject with which the first *allegro* opens. But there is great mastery shown in the instrumentation, some of the combinations employed being not only very effective, but perfectly novel. The solo part, which is of enormous difficulty, was played from memory by Mr. Dannreuther, in such a truly remarkable manner, as fully to entitle him to a place in the very first rank of pianists. However opinions as to the value of the music may differ, the thanks of his hearers were due to the player for an opportunity of hearing a work which, if we mistake not, had only once previously been heard in this country—on the occasion of its performance by Mr. Walter Bache at his annual concert last season. Another novelty of the concert now under notice was Reinecke's nocturne for horn and orchestra—a not particularly striking piece, but which was admirably played by Mr. Woodland, the first horn in the Crystal Palace Band. Beethoven's great (third) overture to *Leonora* concluded the concert, the remainder of which was made up of well-known operatic music.

The concert of February 3rd commenced with Mendelssohn's overture to *St. Paul*, one of his finest orchestral works, though but seldom heard detached from the oratorio. The finished performance of the work, especially in the elaborate semiquaver passages for the strings which are used as counterpoints for the well-known choral on which the overture is based, was worthy of all praise, and we were especially glad to hear (for the first time in our recollection) the organ introduced, as indicated in the score. Two songs from the same oratorio, "O Lord have mercy" and "Jerusalem," were well sung by Mr. Whitney and Miss Katherine Poyntz respectively. The psalm "Hear my prayer" (the solo by Madame Cora de Wilhorst) was less satisfactory than many choral works we have heard recently at the Palace, the chorus being too coarse throughout. After the well-known symphony in C minor of Beethoven, any remarks on which are quite superfluous, Madame Cora de Wilhorst sang the hacknied "Casta Diva" from *Norma*. A Turkish dance and chorus from Mr. C. Deffell's opera, *The Corsair*, suffered from being placed in close juxtaposition to Beethoven's marvellous Turkish music in the *Ruins of Athens*, which followed. Sir J. Benedict's clever and finely-scored overture to *Der Prinz von Homburg* brought this interesting concert to a close.

On February 10th Dr. Ferdinand Hiller, who, it may be remembered, was heard last year at these concerts, appeared again, and by his most artistic and finished performance of Mozart's lovely pianoforte concerto in A (No. 2 of the Paris edition) once more showed himself a player of the very first order. Not only was the mechanical accuracy perfect, but the reading was everything that could be wished—full of taste and feeling, while totally free from exaggeration. The extempore cadenza introduced in the first movement should also be mentioned, as being in admirable keeping with the composition. Of Dr. Hiller's 'Symphonische Fantasie,' Op. 127, performed on this occasion for the first time in England, and conducted by the composer, it is difficult to speak decidedly after a single hearing. That both the construction and the instrumentation showed the hand of an accomplished master, need scarcely be said; there seemed to us, however, to be a certain dryness about the themes, and the piece as a whole failed to make much impression on us. The overtures were Cherubini's *Anacreon* and Beethoven's *Egmont*, both splendidly played; the performance of the first-named being exceptionally fine, even for the Crystal Palace Band. Two elegant piano solos by Dr. Hiller, and vocal music by Madame Lemmens and Signor Agnesi, made up the remainder of the concert.

The only overture in the programme on the 17th was Rossini's sparkling prelude to the *Siege of Corinth*, one of the most genial and melodious of the always pleasing overtures of the composer. Spohr's symphony in D minor (No. 2), composed in 1820 for the Philhar-

monie Society of London, was played for the first time at Sydenham. There is a certain mannerism about all Spohr's music, which, among other causes, prevents his rising to the first rank of composers; but there is also such thoroughly artistic treatment, such skill in handling his material, and such beauty in his always well-balanced orchestration, that his works are always pleasant to listen to. The symphony in D minor is one of his best, the scherzo and finale being particularly pleasing. Madame Schumann, who has returned to England in the full enjoyment of her powers, gave a truly superb rendering of Beethoven's great concerto in G major, and was deservedly recalled at the close. She also played two short solos, the first of her late husband's "Novelletten," and a gavotte by Gluck. The vocalists were Mdlle. Carola and Mr. Edward Lloyd; and the concert concluded with Rubinstein's new orchestral work, *Don Quixote*. As we have spoken of the music in detail in another column, it will be sufficient here to mention that it was very finely played by the orchestra, and but coldly received by those of the audience who stayed to hear it.

MONDAY POPULAR CONCERTS.

On Monday, February 5th, Madame Schumann made her first appearance at these concerts during the present season. She chose for her solo performance Beethoven's great sonata in A major, Op. 101, one of those works which is written in what is commonly known as his "third style." Madame Schumann's playing was characterised by all the mechanical finish and depth of feeling which have been so often commented on. The other piece in which she took part was Schumann's magnificent pianoforte quintett in E flat, Op. 44, a finer performance of which has probably never been heard, and which, it is no wonder, excited the greatest enthusiasm. The lady was ably seconded by Messrs. Straus and Piatti, replaced Madame Norman-Néruda, absent from indisposition), Ries, Zerbini, and Piatti. The quartetts were Haydn in G minor, Op. 74, No. 3, and the andante and scherzo from the posthumous fragments by Mendelssohn, known as Op. 81. The vocalist was Mr. Maybrick.

On the following Monday, the quartetts were Beethoven in F, Op. 59, No. 1—the first of the "Rasumouffsky" set—and Haydn in G, Op. 76, No. 1, a fine example of the master's later style. Both were played to perfection by the same performers who were heard the previous week. Madame Schumann was again the pianist, and performed Beethoven's sonata in D, Op. 28 (called by publishers the "Pastorale"), and with Signor Piatti, Mendelssohn's too rarely heard sonata in B flat, Op. 45. The vocalist was Mr. Edward Lloyd, who deserves a special word of praise for introducing Schubert's lovely song, "The Mock Suns." We hope that, as occasion offers, he will bring forward others from the same exhaustless repertoire; for of nearly 400 songs by Schubert, we doubt if more than twenty are ever heard in our concert-rooms.

The announcement of Herr Joachim's first appearance this season was sufficient, as will be readily understood, to crowd St. James's Hall to the doors on the 19th. The great violinist's playing has been so often spoken of, that it is almost as difficult to say anything new about it as it would be to over-praise it. We will merely remark that it is just as perfect as ever. The concert opened with Beethoven's great quartett in C major, Op. 59, No 3, very finely rendered by Herr Joachim, Messrs. Ries, Strauss, and Piatti. The other piece for the strings was also by Beethoven—the trio in C minor, Op. 9, No. 3, which, though quite an early work, is no less representative of its composer than the quartett just named. The pianist was Miss Agnes Zimmermann, whom we always hear with pleasure. She played Mendelssohn's capriccio in A minor, No. 1 of Op. 33, and joined Herr Joachim in Mozart's great sonata in A for piano and violin, in both of which her playing was fully worthy of her reputation and of the music. The vocalist was Miss Enriquez.

MONTHLY POPULAR CONCERTS, BRIXTON.

Mr. Prentice's fifth concert took place on the 13th ult. It opened with Hummel's fine sonata in A flat, Op. 92, for two performers on the piano. This very brilliant and showy piece was exceedingly well played by Mr. T. Fox and Mr. Ridley Prentice. The latter also gave a capital reading of Beethoven's sonata in D, Op. 10, No. 3. A speciality of this concert was the co-operation of our great clarinettist, Mr. Lazarus, who gave (with piano accompaniment) the adagio and rondo from Mozart's clarinet concerto, and also joined Mr. Prentice in Weber's sonata in E flat for piano and clarinet. The vocalists were Miss A. Newton and Mr. Stedman.

MR. W. H. MONK'S CONCERTS.

The first series of these concerts has now been brought to a successful close; and we are glad to find that Mr. Monk announces a second series in the autumn. Such performances of high-class works deserve encouragement; and we trust that in the interests of music they may become permanent institutions in our suburbs.

At the third concert, on January 23rd (the notice of which was omitted in our last number), the instrumental performers were Herr Louer, Mr. Henry Holmes, and Signor Pezze. The principal works performed were Mendelssohn's sonata in E flat for piano and violoncello, and Beethoven's piano trio in C minor, Op. 1, No. 3. Mr. Holmes contributed two solos—a barcarole by Spohr, and a bourrée by Bach; and Herr Pauer played Schubert's graceful impromptu in B flat, Op. 142, No. 3, and Weber's Rondo brillant, Op. 62. The vocalists were Miss Marion Severn and Mr. Percy Rivers.

The fourth and last concert, on the 13th ult., was also one of the most attractive. It commenced with Weber's sonata in E flat for piano and clarinet (which, by the way, was played on the same night at Brixton), finely performed by Miss Kate Roberts and Mr. G. Tyler. The programme also included the variations on "God preserve the Emperor," from Haydn's quartett in C, played by Messrs. Henry Holmes, Amor, R. Blagrove, and Pezze; Stephen Heller's "Studies from the Freischütz" (Miss Kate Roberts), Beethoven's romance in G (Mr. H. Holmes), and vocal music by Miss Dalmaine and Mr. J. W. Turner; and the concert concluded with a very good performance of Mozart's clarinet quintett, by Messrs. Tyler, H. Holmes, Amor, R. Blagrove, and Pezze. We hope that the second series of these concerts may be even better attended than the first has been.

MR. H. HOLMES'S MUSICAL EVENINGS.

A sixth series of these most enjoyable entertainments commenced at the Hanover Square Rooms on the 21st ult. The quartett of string players, Messrs. Holmes, Folkes, Burnett, and Pezze, is the same who have so long played together, and the perfection of whose rendering of concerted chamber music we have frequently had occasion to notice. The quartetts selected for the first evening were Beethoven in D, Op. 18, No. 3, and Haydn in B flat, No. 78. As usual, the programme also included one piece of music with piano, the work chosen on this occasion being Schumann's well-known quintett, Op. 44, in which the players already named were joined by that excellent pianist Mr. Walter Macfarren. This gentleman also performed Paradies' quaint but charming sonata in F. The vocalist was Miss Marion Severn.

HERR PAUER'S LECTURES.

A course of six lectures to ladies is being delivered in the lecture theatre of the South Kensington Museum, by Herr Pauer. Up to the time of our going to press three of these have been given. The subject of the course is "The Clavecin and the Pianoforte in connection with the General History of Music." Our space will not allow of more than a very brief account of these highly interesting lectures.

The first lecture, on February 5th, was devoted to an account of the earlier writers for the clavecin in Italy, France, and Germany. Short biographical notices were given, with critical remarks on their music, specimens of which were played by the lecturer. The composers of whose works samples were given were Domenico Scarlatti, Couperin, Rameau, Kuhnau, and Mattheson.

The whole of the second lecture (on the 12th) was given to Handel and Sebastian Bach. Herr Pauer's remarks on Handel's music showed great discrimination, though on one point we should be disposed to join issue with him. He spoke of Handel's oratorios as *opics*. This is no doubt true of the *Messiah* and *Israel*, but the others are unquestionably dramatic in form. Four selections from Handel's suites were given—the fantasia in C major, and the gigue in G minor, being at once the most popular and the most characteristic of the composer. Sebastian Bach was well represented by the lovely Partita in B flat, the Chromatic Fantasia and Fugue, and the Italian Concerto. Herr Pauer's playing was masterly throughout. As an exponent of the music of the old writers for the harpsichord he has few equals.

The third lecture, on the 19th, was not less interesting than its predecessors. The lecturer showed how the piano superseded the harpsichord, and how the whole essence of instrumental composition was changed in consequence. Specimens were given of the works of Friedemann Bach, Carl Philipp Emanuel Bach (whose sonata in A, which Herr Pauer selected, is quite a foreshadowing of the modern sonata form), Domenico Paradies, and Haydn.

We shall give a report of the remaining lectures in our next Number.

BRIXTON AMATEUR MUSICAL SOCIETY.

THE fourth concert, for the present season, of this society took place on the 21st ult. The programme was a somewhat ambitious one, including Mendelssohn's A minor symphony, and the overtures to *Ruy Blas* and *Oberon*, besides an operatic selection from *Lucia di Lammermoor*. It is gratifying to find that the highest class of classical music is cultivated by such societies. Of course, it was not to be expected that the performance should be marked by such finish as we are accustomed to hear, for instance, at the Crystal Palace; still, the music was very creditably rendered. The orchestral pieces were varied by the introduction of two songs by Miss Emily Hutard, part songs by the London Orpheonic Union, and instrumental solos by Miss and Master Tourneaur. For the next concert, among other pieces, Haydn's Symphony No. 8, and the overtures to *Semiramide* and *La Sirène*, are announced.

MR. KUHE'S MUSICAL FESTIVAL.

THE town of Brighton is under great obligations to Mr. Kuhe for the splendid musical treat provided by him at the Pavilion during the past month. A festival extending over nearly a fortnight, and comprising in the programmes the very highest class both of vocal and instrumental music, deserves a far more detailed notice than can possibly be allotted to it in a monthly journal. We must confine ourselves to a brief summary of the principal works performed.

The opening concert of the Festival was given on Tuesday evening, February 6th. The orchestral works performed were Mozart's symphony in E flat, the overtures to the *Midsummer Night's Dream* and *Tännhäuser*, and a selection from the *Huguenots*, with solos for the chief instrumentalists. Mr. Kuhe gave a capital reading of Weber's "Concert-stück," and Mr. Carrodus performed the first movement of Beethoven's violin concerto in a masterly manner. The vocalists were Miss Blanche Cole and Mdlles. C. and A. Badia.

At the second concert, on the 7th, the symphony was Beethoven's No. 5, in C minor, the other orchestral pieces being the overture to *Masaniello*, the march from the *Prophète*, and a selection from *Faust*. The instrumental solos were well varied in character. Mr. Kuhe played Mendelssohn's concerto in G minor, Mr. R. Taylor gave a prelude and fugue by Bach on the organ, Mr. A. Lockwood (one of our best players) a harp solo, and Gounod's Meditation on Bach's prelude was played as arranged for violin (Mr. Carrodus), harp (Mr. Lockwood), and organ (Mr. Taylor). The vocal music was entrusted to Miss Sinclair and Mons. Jules Lefort.

The third concert was distinguished by the appearance of Madame Schumann, who played Beethoven's concerto in G in her own unsurpassable manner. The symphony was Mozart in G minor, among other orchestral works being the overtures to *Oberon* and *Zanetta*, the scherzo and notturno from the *Midsummer Night's Dream*, and the march from Mr. Cusins's *Gideon*, conducted by the composer. We must not omit to mention a very fine performance by Mr. Carrodus of Bach's chaconne for violin solo.

The first part of the programme of the fourth concert (Feb. 9th) was devoted to a selection from the works of Gounod, conducted by the composer. It comprised the overture to *Mireille*, the "O salutaris," the Saltarello for orchestra, a new and beautiful song "O happy home," written expressly for the festival, and sung by Mrs Weldon, and the "Messe Solennelle," in which the chorus of the Brighton Sacred Harmonic Society was heard to great advantage. The second part of the concert consisted of Rossini's *Stabat Mater*.

At the fifth concert (on the 10th), Sir J. Benedict's *St. Peter* was performed, under the direction of the composer. The choruses were excellently given, considering the necessarily limited opportunities for rehearsal, and the solo parts received full justice from Madame Cora de Wilhorst, Miss Alice Fairman, Mr. Vernon Rigby, Mr. J. H. Pearson, and Herr Stockhausen.

The sixth concert (Feb. 12th) brought forward Mendelssohn's Italian Symphony, the overture to *Guillaume Tell*, Meyerbeer's "Marche aux Flambeaux," and a selection from *La Favorita*. Mr. Kuhe played the last two movements of Beethoven's concerto in E flat, and solos for violoncello and cornet were given by Messrs. E. Howell, and Howard Reynolds. Mr. F. H. Cowen's entrance from the *Maid of Orleans* was the special novelty of this concert. The only vocalist was Madame Liebhart; Mr. Lefort, who was also announced, being too unwell to appear.

At the seventh concert (Feb. 13th), Beethoven's symphony in C (No. 1) was played. The chief novelties on this evening were Gounod's new ballet-airs, conducted by the composer, and Mr. F. H. Cowen's march from the *Maid of Orleans*. The programme also included Nicolai's overture to the *Merry Wives of Windsor*, Moscheles' piano concerto in G minor (Mr. Kuhe), and solos for flute (Mr. Radcliff), and ophicleide (Mr. Hughes).

The eighth concert (Feb. 15th) offered a programme of even more than average interest. It included Schubert's unfinished symphony in B minor, Sullivan's incidental music to the Masque in the *Merchant of Venice* (conducted by the composer), the overtures to *Ruy Blas* and *Fra Diavolo*, two movements from Weber's first clarinet concerto (Mr. Maycock), the andante and rondo from Molique's concerto in A (Mr. Carrodus), and Moscheles' "Hommage à Handel" for two pianos, capitally played by Herr W. Ganz and Mr. Kuhe. The vocalists were Mrs. Weldon, Miss Rebecca Jewell, and Mr. J. H. Pearson.

The ninth concert (Feb. 16th) consisted of Mozart's *Twelfth Mass* (which, by the way, as most musicians know, is not really Mozart's), Gounod's *Gallia*, and Mendelssohn's *Hymn of Praise*; and the tenth, and last concert of the series was occupied by a performance of the *Messiah*, the vocalists being Madame Lemmens-Sherrington, Mdlle. Drasdil, Mr. Vernon Rigby, and Mr. Lewis Thomas.

A supplemental concert (Mr. Kuhe's Benefit) was given on the 19th, the works performed being a "Hymn of Praise" for the recovery of the Prince of Wales, and two parts of Haydn's *Creation*. The vocalists were Mdlle. Carola, and Messrs. Vernon Rigby and Lewis Thomas.

We must in conclusion congratulate Mr. Kuhe on the success of his arduous undertaking, no small part of which is due to his personal exertions. With his name should be coupled those of Mr. F. Kingsbury, who shared the onerous duties of conductor with him, and Mr. R. Taylor, the chorus-master of the Brighton Sacred Harmonic Society.

THE annual "Reid Concert" in connection with the chair of music at Edinburgh, took place on the 13th ult. Mr. Charles Hallé and his band were engaged, and the programme comprised Beethoven's symphony in F, No. 8, Mendelssohn's concerto in G minor (played by Mr. Hallé), the overtures to *Der Freischütz*, *In Hochland*, by Gade, and *Tannhäuser*. Madame Norman Neruda played the adagio from Spohr's ninth concerto. The vocalists were Madame Louise Kapp, Mdlle. Sophie Loewe, and Herr Stockhausen.

An open rehearsal of the Birmingham Amateur Harmonic Association, conducted by Mr. A. J. Sutton, was given on the 2nd ult. The works performed were Handel's *Occasional* overture, Mendelssohn's 114th Psalm, and *Acis and Galatea*.

THE Potteries Tonic Sol-fa Choristers, under the direction of Mr. Powell, gave a very successful performance of the *Creation* at Burslem, on the 9th February. Madame Liebhart, Mr. E. Lloyd, and Mr. Lander, were the principal vocalists.

THE Leek Amateur Musical Society gave their fifteenth concert on the 12th February. Mr. W. H. Birch's operetta, "Evelcen, the Rose of the Vale," forming the first part; second part, miscellaneous. Mr. Powell conducted. The concert was a decided success.

Musical Notes.

OUR readers will be glad to learn that one of the most distinguished singers in Germany, Madame Peschka-Leutner, whose name will be familiar from its mention in the letters of our Leipzig correspondent, is shortly expected in England, at the invitation of the Philharmonic Society. Madame Peschka-Leutner has long been a favourite at the Gewandhaus Concerts in Leipzig, and is especially famed as an exponent of the highest school of classical music. She lately had the honour of singing before the Emperor of Germany, and also, by special invitation, before the Duke of Saxe-Coburg. She is already engaged to sing at the Philharmonic Concert of the 20th inst., the Crystal Palace Concert of the 23rd, and the Monday Popular Concerts, and will also be heard at Liverpool and Manchester.

THE College of Musicians gave their monthly Soirée at Shaftesbury Hall on the 7th ult., when a paper was read by Mr. Filby, and a very good programme of vocal and instrumental music was gone through.

MR. HORTON C. ALLISON has in the press nineteen new "Melodious and Characteristic Studies" for the piano, specially designed to assist students of that instrument in giving the correct expression to pianoforte music of various styles.

MR. GEORGE TOLHURST's oratorio *Ruth* has reached the honour of a second edition.

A VERY interesting exposition of the Tonic Sol-Fa system has just been published by Mr. J. S. Curwen, under the title of "Tonic Sol-Fa Plans." It originally appeared in the columns of the *Choir*, and we

cordially commend it to those of our readers who wish to know more of the method.

We understand that a performance of Bach's *Passion according to John* will shortly be given at the Hanover Square Rooms, under the direction of Mr. Barnby. Though not equal to the better known *Passion according to Matthew*, the work is well worthy of a hearing, and the performance will doubtless be full of interest.

MR. H. F. CHORLEY, for many years the musical critic of the *Athenæum*, died on the 16th ult. Besides his contributions to the columns of that paper, Mr. Chorley was the author of several works, the best known, perhaps, of which are "Modern German Music," and "Thirty Years' Musical Recollections."

The will of Mr. Henry Fothergill Chorley, late of 13, Eaton-place, was proved in London, on the 2nd inst., under £45,000 personalty. Among the bequests igned his are the following:—£600 to build a lifeboat, to be , on being named the John Rutter Chorley; an annuity of £200 r. Arthur to Mary, eldest daughter of Charles Dickens; to his friend Charles Dickens, of Gad's-hill-place, £50 for a ring, in memory of one greatly helped by him; to Michael Costa, £50 for a ring.

C. LUNN (EDGBASTON.)—We were not aware that any attack upon you was intended in the newspaper you referred to. Your letter is too long for us to reprint, and we fear we should do you injustice by an abstract. Your address to your class was unfortunately mislaid, or it would have been referred to in our "Musical Notes."

MUSICIAN.—Mendelssohn himself gave no names to his songs without words, and strongly disapproved of their being given. We therefore advise you not to trouble yourself about them.

M. M.—1. Only in cases of exceptional talent. 2. There is no single book which would fully answer the purpose: Lobe's Composition (4 vols. in German) is one of the best. 3. We cannot say; you had better consult a publisher.

W. H. S.—Three Marches Op. 55. "Zur Guitarre," and the "Rhythmische Studien," are among the best.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers.

The Monthly Musical Record.

APRIL 1, 1872.

THE MEANING OF INSTRUMENTAL MUSIC.

THE question has often been asked, What is the true meaning of music, and how far can the impressions it produces, or the emotions it excites, be reproduced in words? Are the feelings experienced by the great masters when composing, or aroused by their works when performed, capable of being translated into ordinary human language? It has doubtless sometimes occurred to our readers in listening to a piece of music to ask themselves, What is this intended to represent? We refer, of course, to instrumental music; for in vocal works the words supply, or at least, if the composition is worthy of the subject, ought to supply the necessary key. But in music without words the case is different; and we believe that the attempt to attach definite and distinct ideas to sounds, which from their very nature are incapable of such interpretation, is the cause of much nonsense being both talked and written.

A pianist was once playing one of Beethoven's finest sonatas to a lady, who was an intelligent and enthusiastic amateur. When the piece was ended she asked him, "What do you think Beethoven meant by that sonata?" His answer was, "I cannot tell you *in words;* if you want to know what I think it means, my only way of showing you is to play it *as I feel it.*" Now, as one of Beethoven's sonatas would probably not be felt or played in precisely the same way by any two good performers, it is clear that the impression produced by it upon the hearers would also vary in every instance. Beethoven himself has said, "Music may not, and cannot, everywhere give a definite direction to the feelings." And just because of its indefiniteness, it will excite different emotions in the minds of different listeners. Just as the same ray of light will appear of various colours according to the nature of the refracting medium through which it passes, so the same musical phrase may produce effects on a mixed audience widely differing according to their mental capacity for receiving it, and the greater or less degree in which it touches their sympathies. Thus a street Arab, if taken into a concert-room, would, from want of education, be as incapable of appreciating Beethoven's Choral Symphony as he would of understanding Carlyle's "Sartor Resartus." And, from difference of temperament, even a well-educated Italian, who had been all his life fed upon the musical sweetmeats of Donizetti and Bellini, would probably find little to enjoy in Bach's *Passion according to Matthew.* Something similar can be readily observed at the first production of new music. The totally different judgments passed, by perhaps equally competent men, on the same work, after hearing it under the same conditions, prove that, just as no men will think exactly alike, so neither will they be precisely identical in feeling. That which touches one man deeply, may probably leave another wholly unmoved; and if it were possible to describe the exact effect produced upon each hearer, it is all but certain that no two descriptions would entirely agree.

Richard Wagner, who, as our readers will probably be aware, is not only a distinguished musician, but a profound thinker and a brilliant writer, has some excellent remarks on this subject in one of his earlier works, which are well worth quoting. He says, "It is unfortunate that so many people insist on giving the needless trouble of confusing with each other musical and poetical language, and by means of the one, of completing and supplying what, to their limited views, seems wanting in the other. It remains true once for all: where human speech ends, music begins. Nothing is more intolerable than the tasteless pictures and stories fitted to those instrumental works. But what poverty of intellect and feeling does it betray, when the listener to a performance of one of Beethoven's symphonies is only able to feel a lively interest in it if, in the stream of musical ideas, he imagines the plot of some romance to be represented! These people often find themselves induced to grumble at the great master if, through some unexpected stroke, they are disturbed in the well-arranged progression of their underlying story; they accuse the composer of obscurity and fragmentariness, and complain of want of coherence. O you ninnies!"

As an illustration of the ridiculous lengths to which this love of arranging a programme may be carried, Wagner refers to an article in a German musical paper in which it was stated that Beethoven, in his great symphony in A, intended to depict a peasant's wedding; that the first movement represented the arrival of the guests, and the wedding feast; then followed the procession to church, and the nuptial ceremony; afterwards the dance; and lastly, the departure of the happy couple, &c. Surely this is the *reductio ad absurdum* of programme constructing!

We do not forget that there are cases in which the composer himself has given the clue to his intentions. Beethoven's Pastoral Symphony is an example which will instantly occur to our readers; but here it will be noticed that it is chiefly emotion that is depicted. Thus, in the first movement, it is not the smiling landscape, with its yellow corn-fields and richly-wooded hills, that he paints; he expressly describes his intention by the heading, "Cheerful feelings excited on arriving in the country." No doubt we have actually imitative music in the same work, as for instance in the "Thunderstorm;" but the question of imitative music is not that with which we are now dealing. Our point is that there are cases in which the composer's intention is clear, and of course then no objection can be made to the hearer supplying a programme. As another example, may be named Beethoven's sonata called the "Adieu, Absence, and Return." Many modern instrumental works have also titles affixed to them which explain their purport, such as Schumann's Phantasie-Stücke, and many others; but the fact that certain pieces of music are capable of a definite interpretation by no means proves that the same process may be applied successfully to others. The impression produced by some music is, though unmistakable, so incapable of translation into human speech, that one might as well attempt to attach distinct ideas to the wailing of the wind, or the monotonous breaking of the waves upon the sea-shore. Nay, the very strength of the impression is often in inverse proportion to its distinctness; for where the emotion is too definite (as sometimes in imitative music) the effect is liable to become ludicrous. An example of this may be seen in Haydn's "Seasons," in the second part of which, in a symphony representing the break of day, the crowing of a cock is attempted to be represented by an oboe solo, in a manner that cannot be heard without exciting a smile.

The truth seems to be that music is an altogether untranslatable language. It appeals directly to the emotions, and he probably feels it the most deeply and truly who is the least capable of analysing or describing his feelings.

SCHUMANN'S SYMPHONIES.

BY EBENEZER PROUT, B.A.

(*Continued from page 33*).

II.—THE SYMPHONY IN D MINOR, OP. 120.

ALTHOUGH the symphony in D minor is entitled "No. 4" on the score published by Breitkopf and Härtel, and was not fully instrumented till the year 1851, it will be more appropriate to treat it in these papers as the second of the series; as we know, both from a note prefixed to the score, and from the composer's biography, that it was fully sketched in the year 1841, shortly after the completion of the first symphony, in B flat. Wasielewski, in the Life of Schumann (p. 241), says that the alterations made in the year 1851 were exclusively confined to the wind parts; that the string quartett remained exactly as originally composed; and that a part for the guitar, which in the first sketch was found in the Romance, was cut out, as the composer doubted its effectiveness in combination with the other instruments.

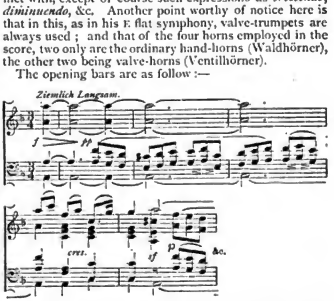
Another reason for considering this symphony as the second and not the fourth is to be found in the work itself. While decidedly more original in style than the symphony in B flat, it is less individual than its successors in C and E flat—that is, as regards its themes. In form and construction, on the other hand, as will be seen in our analysis, it is one of the most curious experiments in the symphonic form that have ever been tried.

Enthusiastic "Schumannites" will probably be inclined to disagree with me, if not to accuse me of want of appreciation, when I express a decided opinion that, in spite of many isolated beauties, the symphony in D minor is on the whole the weakest and least attractive of the series. This arises partly from the nature of the subjects treated, and partly from the method of treatment. One is almost tempted in places to fancy that Schumann was trying how much could be done with an uninteresting theme.

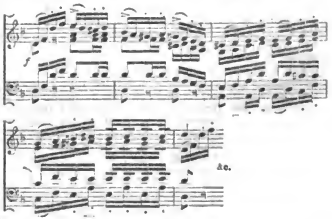
It has already been mentioned that this work is specially remarkable for its novelty of form. This novelty is seen, in the first place, in the fact that all the movements follow one another continuously. Beethoven had already given a precedent for this in his C minor symphony, in which, as our readers will remember, the scherzo leads at once into the finale; and Mendelssohn in his Scotch symphony (which was composed in 1842—the year after this work was sketched) has done something analogous, by directing that the movements shall follow one another without the customary pauses; but Schumann does much more than this. His title bears the words "Introduction, Allegro, Romanze, Scherzo, und Finale, *in einem Satze*"—*i.e.*, "in one movement;" and in addition to this, we find the subject of the introduction used again in the slow movement, while the principal theme of the finale is that of an episode which plays an important part in the first allegro.

The introduction is in D minor, 3-4 time—*ziemlich langsam*. And here it may be noticed in passing that in this symphony, as in that in E flat, the whole of the indications of time, expression, &c., are in German, and not in Italian. This preference of Schumann for his mother-tongue is characteristic of him. In comparatively few of his compositions are any other than German words to be met with, except of course such expressions as *crescendo*, *diminuendo*, &c. Another point worthy of notice here is that in this, as in his F flat symphony, valve-trumpets are always used; and that of the four horns employed in the score, two only are the ordinary hand-horns (Waldhörner), the other two being valve-horns (Ventilhörner).

The opening bars are as follow:—

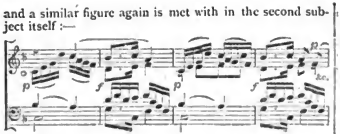


It is very curious that in only one of Schumann's four symphonies does he begin with the common chord. The displaced accent of the commencement just quoted is an instance of a characteristic of the composer, to which reference was made in our last article. The theme of the introduction is not developed at any great length; towards its close a semiquaver figure is introduced in the first violins, which is to play a leading part in the subsequent allegro. Four bars before we reach this movement the time is changed to 2-4, and gradually quickened till we reach the first movement proper of the symphony, entitled "Lebhaft." The principal theme of this movement is, it must be confessed, not a very attractive one:—

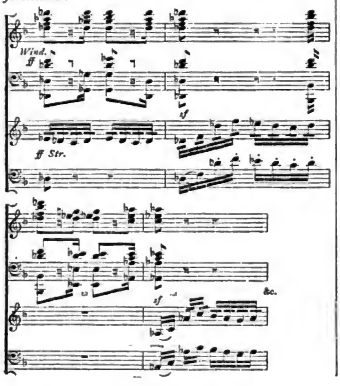


The first bar of this extract may be considered, so to speak, the key-stone of this movement. Trite and uninteresting as it is, it follows us relentlessly—now in the bass, now in the middle, now in the upper parts, now in passages of imitation; till when we reach the end of the movement we hardly know whether to feel aggravated at its pertinacity, or astonished at the effect produced by such an unpromising subject. After a perfect cadence for full orchestra at the fourteenth bar, the customary passages of transition to the key of F, the relative major in which, according to rule, the second subject should enter, are introduced. These are founded on imitative passages, on a figure nearly resembling the first subject;

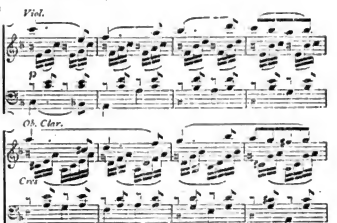
and a similar figure again is met with in the second subject itself :—



The continuation of this subject, which is too long to quote, is very charming, and from this point till we reach the close of the first part of the movement, the interest goes on increasing. A vigorous *forte* for the whole orchestra brings us to the usual repeat of the first portion; and then comes the most curious part of this allegro. From this point to the end of the movement we find nothing but what is commonly called the "free fantasia." It would be very interesting to find out how many of the hearers of this symphony have ever noticed that neither the first nor the second subject ever recurs in the latter part. The music is almost entirely constructed of new material, to which the opening bar of the first theme mostly serves as accompaniment; and such unity of character is given to the whole by this means, that it is doubtful if one hearer in a hundred has detected the irregularity of the form. Before quoting the two chief episodes on which this second part is built, a curious orchestral "dodge" (if the colloquialism may be pardoned) deserves mention. Schumann wants an arpeggio in the bass of two octaves, in semiquaver triplets, beginning from the lower E natural. Such a passage would be impracticable for the ponderous double-basses; and the low B is not in the compass of the violoncellos; so he makes the former instruments touch the first note lightly, and then joins the violoncellos on at the D sharp. A similar passage is repeated in various keys, and at last we are brought to D flat, in which tonality, so remote from that of the movement, the first principal episode is introduced *fortissimo* :—

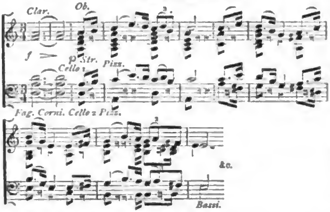


We shall find this theme later, as the subject of the finale. After a half-cadence in B flat minor, the whole passage is repeated with some changes in the modulations, and entirely different orchestration—the bold, almost rugged subject being now given to the strings, and the answering semiquavers to the wood instruments. A pause on the chord of C, the dominant of F minor, leads to the second principal episode, in F major, of a character as strongly contrasted with what has preceded as can well be imagined :—



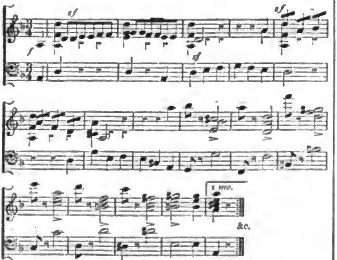
The harsh dissonance in the bass at the third bar of this quotation is very characteristic of our author. We seem here to have got rid of the semiquaver phrase so often referred to; but in the very next bar it turns up again, as irrepressible as ever. From this point to the end of the movement, about forty pages of the score, we meet with these two episodes presented in various forms; and near the close the second of them appears in quite a new dress, given out in D major with imposing power by the full orchestra. On the whole, this first movement can hardly be considered very successful. There is a certain rough grandiose power about it, but the principal theme is totally wanting in breadth and dignity; it might be almost said to be of a "fidgety" character, and the experiments in novelty of form are hardly justified by the result. No innovations on the symphonic form invented by Haydn, and perfected by Mozart and Beethoven, have as yet been made which, from an artistic point of view, can be regarded as improvements.

The succeeding Romanze (*ziemlich langsam*), A minor, 3-4, is the gem of the whole work. The connection with the preceding movement is made by one chord. The first allegro closes in D major, and the Romanze begins with the chord of D minor, sustained by the wind instruments. This chord is not the tonic but the sub-dominant of the new key—another instance of our composer's habit of beginning a movement out of the key, which was noticed in the scherzo of the B flat symphony. The hearer expects a piece in D minor, and the B natural at the end of the second bar undeceives him. It is easy enough, in the *pizzicato* chords for the strings, to trace the original employment of the subsequently discarded guitar already referred to. The chief subject of the Romanze is simplicity itself:—

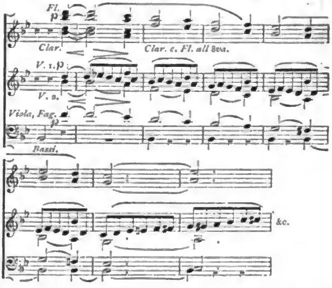


The reader can mentally complete the score by bearing in mind that the clarinets and bassoons play *staccato* chords in unison with the strings. At the close of our extract a short phrase is given by the violas against the holding E, as a sort of echo, and then follows a passage of ten bars taken from the opening introduction—a device of Schumann's for giving unity to the entire composition; after which the first phrase of the Romanze, given as before to the oboe and violoncello in octaves, leads to the middle portion of the movement. The music suddenly modulates into D major; an entirely new and most elegant subject is introduced, given principally to the strings in six parts, the violoncellos being divided, and separated from the double-basses, while a solo violin plays a graceful variation in triplet semiquavers on the principal melody. Unfortunately the parts so cross and interlace with one another, that without printing the passage in full score it would be hopeless to attempt to give an adequate idea of it; I therefore reluctantly refrain from quoting it, and must be content to refer my readers to the score. The passage will be found on pages 74 to 79. After this beautiful episode, the first subject is resumed; but it is now a fourth higher than before, beginning in D minor and ending in A. Three quiet chords of A major conclude this lovely movement, the only fault of which is that it is too short.

The scherzo (D minor, "Lebhaft," 3-4) opens with a somewhat heavy subject for the full orchestra without trombones, which instruments are silent throughout the movement :—



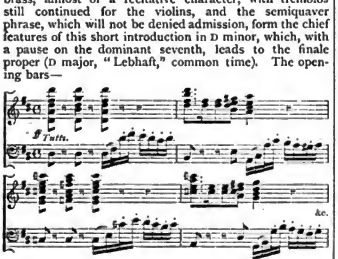
The strong accents, almost *jerks* on the second beat of the bar in the last half of the subject produce a harsh heavy effect, quite incompatible with the lightness which is generally associated with our idea of a scherzo. The second part is more flowing, and contains interesting passages of imitation; and after the customary resumption of the first theme, we find another innovation of Schumann's in the form. The usual plan would have been to bring the scherzo to a full close in its proper key of D minor; instead of this our author for the *first* time repeats the whole of the opening sixteen bars quoted above, leading back to the second part from the half-close in A major; and it is only for the *second* time that we find the cadence in D minor which we expected to meet at first. The quiet trio in B flat which follows is in strong contrast to the robust and energetic character of what has preceded, and is most characteristic of the composer. Space will only allow the quotation of the opening bars :—



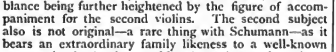
The modulations in the second part of this trio are highly effective, especially one unexpected transition to the key of G flat. At the close Schumann repeats the experiment he had just tried with the scherzo, of using the half-close for the first time, and reserving the full cadence till the second time. The scherzo is then resumed, after which we meet with still another novelty of form. The trio begins once more, and one naturally expects that we shall hear it all again, after which a second repetition of the scherzo will conclude the movement. This form had been already employed by Beethoven in his symphonies in B flat and A. But Schumann does nothing of the kind. Half-way through the trio, the orchestra seems to waver. A sudden indecision seizes them; they go on with the subject, but in a faltering manner, and interrupted by short rests. The music gradually dies away; and Schumann with his charming German (so much fuller of meaning than a mere *diminuendo*) writes "immer schwächer und schwächer" (ever weaker and weaker) over the parts. Everything seems coming to a standstill, when a fresh burst of melody from the wind instruments leads almost immediately into the *finale*. This last movement is preceded by a short introduction, in the very first bar of which, whom should we meet with but our old acquaintance—

accompanied by a *tremolo* of the strings, and holding notes for the wind. A series of short phrases for the

brass, almost of a recitative character, with tremolos still continued for the violins, and the semiquaver phrase, which will not be denied admission, form the chief features of this short introduction in D minor, which, with a pause on the dominant seventh, leads to the finale proper (D major, "Lebhaft," common time). The opening bars—

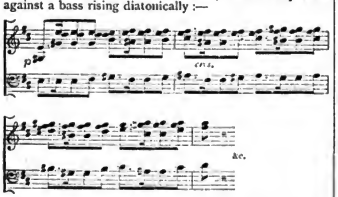


will be recognised as almost identical with the first of the two episodes met with in the second part of the first movement. Immediately after the full cadence on D, a new subject is introduced, of which considerable use is made subsequently. Curiously enough, this theme, of one bar merely, is not at all original, being found in the "Dona nobis" of Haydn's Coronation Mass, the resemblance being further heightened by the figure of accompaniment for the second violins. The second subject also is not original—a rare thing with Schumann—as it bears an extraordinary family likeness to a well-known passage in the larghetto of Beethoven's symphony in D. Schumann's melody is—



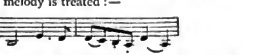
Compare this with Beethoven's—

and the resemblance will be seen at once. Another hint from the first movement of the same composer's symphony in A occurs near the close of the first part—a series of dissonances of the second, resolved upwards against a bass rising diatonically :—



Such coincidences are probably accidental, or at most are due to the unconscious influence of Beethoven upon Schumann ; and they are mentioned not in disparagement of the younger composer, but simply because they are curious enough to be worth noting.

The first part of this finale is repeated, like the ordinary first movement of a symphony, which in its general form it resembles ; and the free fantasia which follows is singularly dry and laboured, and one of the least interesting parts of the work. Oddly enough, at the end of this portion it is the *second* subject, and not the *first*, which we meet with ; the first subject in fact never recurs at all. Did Schumann feel that he had given enough of it in the earlier part of the symphony, or was it merely a freak on his part? After the full repetition of the second subject we reach a somewhat long *coda*, in which a new melody is treated :—



This, however, is soon abandoned ; the time becomes quicker, and after a pause on the chord of the diminished seventh on G sharp, a short *presto*, with much bustle for the strings, closes the symphony somewhat abruptly.

Though more original, the symphony in D minor must be considered on the whole less satisfactory, because less artistically finished, than its predecessor in B flat. Still it is a work of real interest to the musician, for in it we see the composer ever striving after originality, and venturing on new paths. Its defects consist partly in want of clearness of form, and partly also, I think, in the comparatively uninteresting nature of some of the subjects selected for treatment.

RICHARD WAGNER: HIS TENDENCIES AND THEORIES.

BY EDWARD DANNREUTHER.

[Dans un cas quelconque, soit privé, soit public, l'état d'examen ne saurait être évidemment que provisoire, comme indiquant la situation d'esprit qui précède et prepare une décision finale, vers laquelle tend sans cesse notre intelligence, lors même qu'elle renonce à d'anciens principes pour s'en former de nouveaux.—*A. Comte*, "*Philosophie Positive*," *4ème leçon.*]

EVER since the first performance of *Tannhäuser* at Dresden in 1845, Richard Wagner has been the "best-abused" man in Europe. Competent and incompetent critics, fighting under every manner of flag, have assaulted the "musician of the future" or broken a lance in his honour. The *Almanach des Deutschen Musikvereins* for 1869 gives a list of books, pamphlets, and articles occupying fifteen pages, put forth by Germans on the defensive side alone. As far as *Das Vaterland* is concerned, where every one can procure and read the master's own expositions of his views, it would seem absurd that so much ink and paper should be wasted ; but in England, where a genuine curiosity has only of late arisen, concerning the æsthetic problems mooted by Wagner and his disciples, it may be well to make an attempt at elucidating them.

Since 1870, when *Der fliegende Holländer* was produced at Drury Lane, under Mr. Wood's management, there have been many indications of a reaction in favour of the initiator of the new movement. Nevertheless, it would seem that as yet we have not quite got rid of the old stereotype cries—here charlatan, there genius—which have so long embittered party strife. Of the two appellatives, neither is much to my taste ; yet if one must take a side—and the questions involved are too important for any artiste to remain neutral—I unhesitatingly choose the latter.

I would limit the designation "genius" to that artistic power which withdraws from the tutorship of existing institutions and reigning dogmas ; refuses to support crumbling and falling artistic forms ; strikes out new paths for itself, and breathes new life into them. As Walt Whitman has it (Preface to "Leaves of Grass"), "The clearest

expression is that which finds no sphere worthy of itself, and makes one."

It appears excessively superficial to judge that we have fathomed any special artistic power if we call it genius, and it is absurd to suppose that Nature throws the precious gift about *a pleasere*, so that it often reaches the wrong man. That which distinguishes an artistic temperament is in the first instance little beyond an inborn readiness and aptitude to receive and retain impressions. An *inartistic* person, a *Philistine* of any land or time, can be described as one who meets all impressions from without with an inward reserve, that helps him to see his surroundings only in relation to himself, and himself never in relation to these surroundings; one who, in Mr. Arnold's phrase, is ready to believe that the donkey was invented so that he might have ass's milk for breakfast, and who, in course of development, attains the sublime height of being able to calculate the exact number of sixpences, and the exact amount of admiration from brother *Philistines*, which his reserve is sure to bring. On the other hand, an artistic character will be found to possess at all events one unmistakable quality: he surrenders himself entirely and without reserve to all impressions which touch him sympathetically. Such impressions will be more or less intense according to the strength of his receptive power, and he will feel compelled to communicate them to others, as soon as he has received more than he can contain. In two directions an overcharge of this sort can flow forth, just as it happens to be the result of impressions from past and contemporary art alone, or of impressions from *life* superadded to these. In the first, a direction which Wagner calls "the feminine," we find most artistes of our decenium, poets, painters, and especially sculptors, and musicians; artistic impressions absorb their receptive power so completely, that impressions *from life*, coming later, find its capacity exhausted. These artistes live in their art-world entirely separated from life, a world in which art plays with itself, sensitively withdrawing from all contact with actuality, not only from the present state of things, but from all real life in general—in which art looks upon life as an enemy and antagonist, and holds any attempt to embody it to be unbecoming and fruitless. Need I add modern instances to these "wise saws?"

In the other direction, "the male, the creative direction," as Wagner calls it, the power of receiving impressions from life is not by any means weakened, but rather, and in the highest sense too, strengthened by the previously developed artistic power. Life itself is taken up in accordance with artistic impressions, and that power which, from this over-abundance of impressions of both life and art combined, compels its possessor to communicate what he has conceived to others, that power surely is the truly poetic. It does not separate itself from actuality; it tries rather to embody life from an artistic point of view. Goethe and his works illustrate this latter case perfectly.

To Wagner at his birth the gods gave two gifts—a capacity to receive and to retain the most various and the most intense impressions, and, as he phrases it, "*der nie zufriedene Geist der stets auf neues sinnt*" (the ever unsatisfied spirit that ever seeks new things). Perhaps, by virtue of these two gifts, he also may be labelled "genius."

There is a good deal of empty talk current about the impossibility of one individual's combining the two extremes of poetic creator and dissecting critic, and it has been frequently used as the basis of attacks on Wagner. As though an artiste of any brains could in our day help being a critic! No man can escape the bewildering influence of the numberless, conflicting, theoretical and critical notions and no-notions afloat. There is too much which he is bound to examine and reject ere he can hope to stand on his own legs. He is perforce compelled to clear the air before he can see an inch ahead, with whatever eyes the Fates have blessed him, and to do this effectually he wants criticism—critical insight of the keenest sort. Of course, a weakling may have his brains trained and criticised out of him; but the highest culture and most elaborate training is apt to chasten and strengthen rather than to mar the originality of a man of genuine powers. Careless and *naïve* production is, in modern times, only possible when an artiste lives in the atmosphere of a *school*. As long as he has no desire to soar above this atmosphere, he knows exactly what is required of him. He receives his artistic form ready-made, and he says well-known things in well-known ways, as well or better than his predecessors or contemporaries. But in our day where is there a school of dramatists or musicians, of painters or poets, that has enough vitality to satisfy a man of high and intense aspirations? Wagner, as I have lately said elsewhere, is a poet first and foremost, who became, and again ceased to be, a critic. In early youth he produced musical and poetic works for the concert-room and the stage, some of which were performed successfully. As he grew riper his perceptions of possible artistic perfection so developed themselves, that he felt the operatic theatre as it existed, and still exists, to be utterly insufficient. The conflict between his strong artistic desires and the only existing means of realising them tormented and paralysed him. He was then for the first time in his career compelled to give himself a distinct account of his position as an artiste, and so, *nolens volens*, he was driven to criticism.

But this critical tendency is not one peculiar to Wagner alone, though with no musician has it borne such fruit. Our whole age feels it. In all directions men go back to scrutinise the actual instincts and forces which rule our life, to get behind them, and to see them as they really are, to connect them with other instincts and forces, and thus to enlarge our whole view and rule of life. Philosophy generally, and philosophy of art particularly, is more than ever needed; and it is, in short, a strong philosophical power, coupled with abnormally pronounced capabilities of receiving and retaining impressions from actual life, that form the indispensable characteristics of every great modern artiste, from Goethe and Schiller to Victor Hugo and Wagner.

Most deviations of opinion on art matters, like nearly all conflicting assertions concerning human life and things, depend upon those fundamental philosophic conceptions which men have adopted, either with or without previous examination. Wagner, who is inclined to look upon the idea of God as the shadow of the soul of man, and finds the kernel of all religions to be man pure and simple, sees in art the ultimate outcome and final flower of terrene things; and he looks upon what he calls "*Das Drama*," in which man contemplates his own nature in all its dignity, as the highest and, properly speaking, the only adequate artistic expression of harmoniously developed humanity. The conditions, in many respects new, under which he conceives it possible to realise "a drama" that shall expand together with ever-growing humanity, form the main contents of his theoretical writings. It can be hardly necessary to state here, by way of parenthesis, that "music of the future," understood in the sense of music that is ugly to us, but may possibly sound all right to our grandchildren, is a bugbear invented by an ingenuous critic—Herr Bischoff or some such worthy, of Cologne I believe—and which does not in any sense represent the *punctum saliens* of the wished-for reformation of dramatic art. In Wagner's pamphlets, "Kunst und Revolution" and especially in "Das Kunstwerk der

Zukunft," his gyrations round this centre of drama are of enormous width, and flavour not a little of social and artistic Utopias; but in his largest work, "Oper und Drama," in the "Brief an einem Französischen Freund," and in "Deutsche Kunst und Politik," the circles contract into more manageable limits, and he aims at comparatively direct and practical ends. The trouble with these most interesting books of his, which for the most part must be looked upon as running comments upon his efforts at original artistic creation is, as with most of the best German things, that they can hardly bear condensation so as to come within the limits of a small number of notices. They want elucidation, illustration, and translation into a more popular phraseology rather than further compression.

In our time art, be it poetry, painting, music, or what not, has little or no connection with, or influence upon, national life. It is with us a sort of hot-house plant, flourishing, it is true, with exuberant vitality here and there, yet belonging exclusively to professional artistes, and to those few cultivated amateurs whose faculties have been specially trained to appreciate it. The case seems to have been very different in ancient Greece, where the inner and outer life of the whole nation was shadowed forth in the great union of all the arts upon their tragic stage, and where again the exquisite sense for beauty and proportion, for high and noble thought and action, and for perfect expression of these, seems to have reacted upon both the form and the spirit of national and individual existence. Wagner connects the rapid decay of the Greek drama, which occurred as we all know directly after its wondrous successes in the hands of Æschylus, Sophocles, and others, and the subsequent scattering of the great dramatic unity of arts into various branches—*i.e.*, rhetoric, sculpture, painting, music, &c.—with the diminution of political and individual liberty, and the gradual decline of the Greek states. He lays great stress upon the fact that the different arts in separate and isolated cultivation, however much their powers of expression may have been increased and developed by men of brilliant genius since the *renaissance*, could never, without degenerating into unnaturalness and downright faultiness, aim in any way at replacing that all-powerful work of art, the production of which had only been possible by their combined efforts. Aided by the works of eminent artcritics—for instance, Lessing's deep researches concerning the limits of painting and poetry—Wagner arrives at the result that each separate branch of art, having developed itself to the full extent of its capabilities, cannot overstep these limits without incurring the risk of appearing incomprehensible and fantastical; and he points to the aberrations in which we find modern music under the hands of Berlioz for instance, where it tries to accomplish what poetry alone can do, or when in the latest French operas *à la Meyerbeer* it tries to construct a drama out of its own means. It appears to him evident that each art as soon as it has reached its utmost limits imperatively demands to be joined to a sister art, and, what is more, it will be ready to forego its pretensions at accomplishing that which lies ostensibly beyond its natural sphere. His sanguine hopes for the artistic future of Europe are based on the one side upon a universal social regeneration, towards which Germany for one has of late made such rapid strides, and on the other upon the extraordinary and altogether unprecedented development music, which as we understand it was entirely unknown to the Greeks, has made in the last three centuries. It is the wonderful and apparently limitless capacities for emotional expression Beethoven has given to it, that have opened to Wagner vistas of dramatic possibilities, such as the ancient world can have had no conception of.

His great problem then, or rather the problem of the art-work of the future as he calls it, somewhat like the social problem of Comte, is this: how can the scattered elements of modern existence generally, and of modern art in particular, be united and interfused in such wise that their rays, issuing from all and every side, shall be concentrated into one luminous focus so as to form an adequate expression of the vast whole—with its eager impulse and enhanced aspirations, its violent convulsions and paroxysms of pain, its love, joy, and humanitarian faith? This in the first instance. And secondly: what hope of a reaction in favour of nobler, richer, and higher forms of social and individual life than our present wretchedly prosaic industrialism would the creation and acceptance of such a work of art hold out? Goethe has for the first time, in his *Faust*, struck with perfect consciousness the fundamental chord of the real poetical element of modern existence; and Wagner, standing upon Beethoven's supreme achievement, is, from the musician's starting-point, trying to do that for the drama which neither Goethe nor Schiller succeeded in, though their ideal tendency certainly culminated in that direction—*i.e.*, to make it independent of all purely intellectual motives and elements, and to construct it so that it shall appeal and speak at once direct to the feelings of all men of poetical perception, without standing in need of an elaborate mental preparation. It need hardly be added that it is only with the aid of music, that is to say music in its full maturity, and with its almost superhuman powers of emotional expression, as Beethoven represents it, that such a thing can be accomplished; and it is this feat of leading the full stream of Beethoven's music into a *dramatic* channel, so that it shall fulfil and complete the poetical intentions of a dramatist, that constitutes the principal act of Wagner's genius.

The incalculable importance of such an artistic form would of course consist in the fact that, being free from the restraint of narrow nationality, it might become universally intelligible. As regards literature, the attainment of this quality is out of the question by reason of the diversity of European languages; but in music, the language understood by all men, we possess the requisite equalising power which, resolving the language of intellectual perception into that of feeling, makes a universal communication of the innermost artistic intuitions possible, more especially if such communication could, by means of the plastic expression of a dramatic performance, be raised to that distinctness which the art of painting has hitherto claimed as its exclusive privilege.

After this it would be superfluous to enlarge upon the fact that Wagner cannot and does not regard his later works, which are certainly conceived and executed from this point of view, "Die Meistersinger von Nürnberg," "Tristan und Isolde," and "Der Ring des Nibelungen;" a trilogy with a preparatory evening, "Das Rheingold," "Die Walküre," "Der junge Siegfried," and "Götterdämmerung," great and sublime though they be, as more than the precursors, or rather the germs, of a new era in art. What he has done is to give an impulse of immense breadth and power, and it remains to be seen how far his Titanic push will be felt. I, for my part, am convinced that its magnitude is too great to be ever ingored, and it is to him more than to any other living poet that I would apply Walt Whitman's prophetic words, "Here the theme is creative, and has vista. Here comes one among the well-beloved stonecutters, and plans with decision and science, and sees the solid and beautiful forms where there are now no solid forms."

Be all this as it may, one thing is certain: Wagner's critical achievements are of paramount interest to all

lovers of the drama and of music: and his main results, which are in some important respects of a negative character, as we shall see in our next number, when we come to speak of the opera, its origin and historical development, have been accepted by all intellectual musicians in Germany, and by the more intelligent portion of the German public to boot.

(To be continued.)

ANALYTICAL REMARKS ON VARIOUS COMPOSITIONS FOR THE PIANO.

(From the Lectures delivered at South Kensington by E. PAUER).

L. VAN BEETHOVEN.—VARIATIONS ON A RUSSIAN DANCE.

THESE beautiful variations were published in 1797, when Beethoven was twenty-seven years old. Contrary to the ordinary usage, three variations out of twelve are written in the minor key. This may be called an innovation, as generally an air with variations in a major key possesses only a single one in the minor key. The theme is agreeable and melodious, but singularly quiet, and does not offer any particular charm in point of rhythm. But if the subject is wanting such charms you will not be slow to find out how amply the beautiful variations make up for this apparent defect. Each of the twelve variations shows a different design. Triplets alternate with quiet semiquavers, staccato passages with ligato; sometimes the theme is entrusted to the care of the left hand; sometimes again to the right hand. After the last variation in the minor comes a delicious finale in 6-8 time, a kind of pastorale, out of which grows a fantasia-like coda. This coda is an excellent example of Beethoven's mastery in using fragments of the principal theme. The modulations of this coda are natural and easy, and the termination of the whole piece is thoroughly satisfactory and complete.

BEETHOVEN'S FANTASIA, OP. 77.

Among the pianoforte works of Beethoven we find only two fantasias. The first is the present one, the second is the celebrated choral fantasia with orchestral accompaniments, Op. 80. The fantasia I have chosen is one of the most interesting and original pieces of the great master. It represents, as it seems, in a kind of review, Beethoven's ideas passed before his critical eye. At first the ideas appear only in a broken, rhapsodical manner. Scarcely has a subject begun before it is interrupted by a scale, which reminds one of the action of a painter who throws a rough sketch on the canvas, looks at it for a moment, but not being satisfied with it, effaces it with a single stroke of the brush. At last, after Beethoven has almost lost his temper at not finding what he actually wanted, comes a modest, unpretending air; it seems quite unconscious of its own beauty, in such a meek and simple manner does it make its appearance. But our experienced master soon perceives that it is "the right subject in the right place," and at once sets to work to show how many beauties are hidden under that simple garb. With a careful hand he adds one adornment after another, till the style becomes grand, almost imposing. The rhapsodic scales begin again; it seems as if the composer wished to get rid of that pleasant subject, but he cannot. He is spellbound by its beauty; resistance is impossible; he takes it up again and bids it farewell in a most affectionate manner. One single scale, like a sudden flash of lightning in a pure sky, finishes the whole. And this very end, which with a second-rate composer would be unsatisfactory and uncalled for, is in Beethoven's instance the surest sign of genius. The abrupt way in which he finishes his fantasia, shows to us what he thought himself of a smaller composition of this kind. He actually did not think it of sufficient consequence or importance to finish it in an elaborate or careful manner. He merely considered it as a kind of passing whim.

MOZART'S RONDO IN A MINOR.

This delicious rondo was written three years and a half before the illustrious composer's death. In many of his later instrumental works we observe a feature till his time unknown, namely, intellectuality shining through the material substance. This expression may sound a little vague and somewhat far-fetched, but to any one who is acquainted with the technical part of composition it will convey a tolerably definite meaning. The structure, as well as the more detailed working out of the rondo, offers a proof how by great exercise and practice, based upon genius and instinctive taste, the more mechanical and prosaic part of composition may be mastered and conquered to such a degree that the result is an essence of intellectual music, founded on the most legitimate principles of the art, and at the same time surrounded and adorned by every charm which grace, taste, and sincerity of feeling can offer. It cannot be denied that a sensitive nature like Mozart's must have felt at times a presentiment of early dissolution. In such feelings there is a mingled sadness striving with an undefined consolation in the prospect of that state where the weary are at rest. The sadness arises from natural regret at leaving the scene of many a triumph; the consolation and satisfaction from the comforting prospect of release from a world of turmoil and trouble. A nature like Mozart's feels such presentiments far more vividly and deeply than a mind of more philosophic balance could do, and therefore such productions as the present rondo are to be accepted and understood as the utterance of a spirit conscious of things divine, and already struggling to wing its way towards the higher light. I do not think it possible to find in the whole wide range of the plentiful literature of pianoforte music another example which could unite in a higher and more complete degree all that science, art, taste, and feeling are able to offer. Such works speak for themselves; all farther analysis, recommendation, or praise, is not only superfluous, but becomes actually distasteful. Music is the language of the soul; therefore it is the universal language which is understood wherever a feeling heart beats; and in listening to this rondo you experience again the truth of the time-honoured saying, "What comes *from* the heart, goes *to* the heart."

MOZART'S FANTASIA IN C MINOR.

This movement must not be confounded with the more celebrated "fantasia" which is accidentally connected with a sonata in C minor. The present fantasia is a much earlier work, and was composed in Paris in 1779, when Mozart was twenty-three years old. He sent it to his sister as a birthday present, and writes thus on the occasion: "I have to apologise for coming so late with my congratulations, but I wanted to offer my sister a little 'Preambulum.' The method of playing it I leave to her own discretion. This is not a prelude to go from one key into another, but more a capriccio to try the instrument." This so-called capriccio is, nevertheless, a movement of solid construction, which might represent the first movement of a sonata. It is full of animation, and of a peculiar richness of harmony. With singular ease and felicity Mozart turns to good account all the possible results of counterpoint and the scientific part of the art of composition. In the second part you will observe a gradation of effects which savours almost of dramatic expression, but

which at the same time does not go beyond the legitimate bounds by which in Mozart's time the expression of passion in instrumental music was circumscribed.

SONATA IN D MAJOR, BY MUZIO CLEMENTI, OP. 40, No. 3.

This sonata consists of three movements. The first movement opens with an *adagio molto*, the earnest and solemn chords of which excite the expectation of the audience. In this instance that expectation is not verified; the grand chords soon disappear, and are followed in a somewhat tame fashion by an allegro in D major, which is founded on a subject singularly favourable for imitation, counterpoint, &c. &c. The bass, however, of this first movement shows an extraordinary heaviness and immobility. Such a bass Mozart and Haydn called the "growling" bass, and it actually represents a speciality of Italian composers. You will find it again in Rossini's overtures to *Semiramide*, *Gazza Ladra*, and *Barbiere di Siviglia*. It arises from simple laziness. That Clementi and Rossini could write splendid basses, they amply showed in many of their works. In this instance Clementi probably did not think it worth while to give himself more trouble than was actually indispensable. After the second subject, which is not particularly interesting, you will observe a passage which is, so to speak, annexed or tied on to it. This instance will testify to the correctness of the remark, that Clementi looked at the sonata as a convenient mould in which to cast his decidedly intelligent and original passages. With Mozart and Beethoven the passage grows as it were out of the composition; with Clementi it is like an annexe; it is attached to the composition in the lightest and loosest manner. It might actually be left out without disturbing the equilibrium of the piece; at the same time it must be owned that there is much freshness, brightness, and animation in the whole movement. The *adagio* has a touch of the French chansonette; it is decidedly conceived in that most peculiar French taste which we find for instance in Rameau's beautiful Romanza, "Les tendres plaintes," and in some of Couperin's little pieces. But the fact that it suggests these reminiscences must certainly not be taken as a reproach. To profit by a good example is never a fault, and if Mozart had a right to compose a fantasia in "Handel's style," or Sebastian Bach to write an "Italian concerto," Clementi is certainly justified in setting one of his slow movements in the style of a French chansonette. But here again you may observe the accuracy of the remark made in the last lecture, that the andante is *not* the strong point of the Italians. This slow movement of Clementi's remains merely on the surface, he never dives deeper or tries to win from the charming melody any further gain; he is satisfied with presenting it in its simplest manner, and, to tell the truth, he is right, as the theme is really so charming that we can well hear it twice over without any further variation or elaboration. The last movement is by far the best. Here Clementi is in his element. Now indeed we have bustling life and movement. What sound! what animation! what hurry! He can scarcely persuade himself to settle down for a little rest. His facile finger must almost have delighted in its lightning flight across the keys, and revelled in the consciousness of the brilliant effect. As a contrast to the cheerful life animating the part in the major key, he introduces a "minore" which is nothing less than a beautifully constructed "canon." The great speed of the piece prevents us from recognising the complicated structure of this difficult part of musical workmanship. He plays with his subjects with as much ease as an Indian juggler plays with his balls; up and down, down and up, the subject sometimes in the right hand, and again in the left. To any one who feels a stiffness in the left hand I should recommend a dose of this valuable musical tonic, it will soon remedy such deficiencies, and bring about an even balance between the two hands.

L'INVOCATION.—SONATA BY DUSSEK, OP. 77.

In this sonata I would call your attention to the distinction between its standing as a composition and its merits with regard to beautiful effects of sound. As a composition it is rather deficient; as an effective piece, on the other hand, excellent. Its expression is throughout noble and distinguished, and in the slow movement the feeling raises itself to an uncommon beauty, and to almost ideal purity. In listening to it you will perceive that the slow movement is by far the best, and leaves the other movements a long way behind. In the first allegro moderato you will be struck by a singular want of decision and purpose. Not less than four times Dussek starts from the tonic; it seems as if he were groping for the way to proceed farther; at last he succeeds in gaining the key of A flat, but, before, we have to hear inane and shallow passages, merely serving to fill a vacant space left open by Dussek's inability to connect the different links by a systematic and logical procedure. But if these passages are a weak point in the composition, they conciliate us by the beauty of their effect, and the hearer who is unacquainted with the laws of composition will readily forgive Dussek for this failing; and to speak truly, even the rigorous connoisseur can find in these decidedly elegant and euphonious passages an agreeable excuse for want of strict technical method. The "tempo di menuetto" consists of a canon. A welcome relief to this sober and somewhat pedantic minuetto is offered by the highly interesting beautiful trio, with its syncopated figure. This effect was at Dussek's time entirely new and original, and it is an innovation solely due to the ingenuity of this composer. Of the extraordinary beauty of the andante, from the first to the very last bar, I have already spoken. The finale, a rondo in F minor, is to my mind a mere patchwork. If we compare the firmness with which Mozart keeps his ideas under his command, with the diffuseness and incoherence of this finale, the deficiency of Dussek in this particular will be somewhat painfully evident.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *March*, 1872.

AMONG the music performances that took place during the last four weeks we have to mention no less than three oratorios; they were *L'Allegro il Pensieroso ed il Moderato* and *Messiah*, both well-known works by Handel, and the oratorio *Cain*, by Max Zeuger. The first and last named works were new to Leipzig. *L'Allegro il Pensieroso ed il Moderato* was composed in the beginning of the year 1740. The words of the two first parts consist of two Odes by Milton of the same title. The short words of the last part, which, so to speak, reconcile the contrasts of the former, are written by Handel's friend, Charles Jennens. This oratorio was performed at the Seventh Gewandhaus Concert, as arranged by Robert Franz. The soli parts were in the hands of the ladies Peschka-Leutner, Fräulein Gutschbach, Borrée, and Herren Rebling and Gura. With such performers it is but natural that every single solo was rendered in an excel-

lent manner. And it is just the soli which form the principal part of this work of Handel, whilst the choruses are in proportion sparingly represented. This is, however, only to be taken as regards quantity; because as far as the real musical worth is concerned, we would almost prefer the choruses to the soli, deeply felt and charming as they are. But in the solo parts at times the sameness of the emotions, as given by the text, becomes tiring, and one misses the union of the solo voices in concerted pieces. The choruses throughout are either lovely and charming, or else very grand.

If this work is not to be counted amongst the most important productions of Handel, it is from the first to the last note attractive and charming, and proves in every part the great genius. Of the three parts we would almost give the preferenee to the first. Finally, we have to add that the arrangement by Robert Franz is certainly very excellent, made with fine feeling and knowledge; and that the performance was in every respect a finished one, prepared with love and care.

On the fast-day (March 1st) the Riedel Society brought Handel's *Messiah* to hearing, almost in every part well performed. We feel all the more grateful as the *Messiah* has not been performed during the last ten years at Leipzig. Such a neglect might almost appear strange, especially as there are but few Passion oratorios. But it can be explained through the circumstances of the musical performances here in Leipzig, which permit yearly at the utmost only two performanees of Passion oratorios. The *Matthäus-Passion* of Bach being of such great popularity, this work once for all is put down for performance on Good Friday. Other Passion oratorios, such as Handel's *Empfindungen am Grabe Jesu*,* Haydn's *Seven Last Words*, Graun's *Tod Jesu*, Mendelssohn's *St. Paul*, are for this reason but seldom heard.

The new oratorio, *Cain*, by Max Zeuger, was performed at the eighth concert of the Society "Euterpe," on the 20th of February. This work is at present still in manuscript, but it deserves soon to appear in print. Decided talent, knowledge, and profound learning, as well as a deep religious feeling, are features of the work which will give it an honourable place amongst the most recent productions. The performance, as far as the choruses are concerned, was very good; less satisfaetory were the soli.

Of new instrumental works we mention foremost, with the highest acknowledgment, the new (sixth) suite by Franz Lachner, which was performed for the first time at the concert for the Orchestra Pension Fund, and will already be repeated next Monday. This faet saves us all praising of the work. We will only say that Lachner in this suite has created a master-work complete in all its parts, which found the most general and enthusiastic acknowledgment both from the public and critics.

Less favourably we have to speak of another novelty which was produced on the same evening. It was *Don Quixote*, musical character-picture, humoreske for orchestra, by Anton Rubinstein. This work seems to have set itself the task of illustrating musically scenes from "Don Quixote." As everybody knows, Cervantes brings his foolish hero into a number of ridiculous situations, which evidently are only intended as satires on the great number of overdone novels about knights-errant. Music, as far as we know, is absolutely unable to represent satire, and for this reason it is easily explained that even Rubinstein's talent endeavoured in vain to accomplish a thoroughly unmusical task.

The eighteenth Subscription Concert brought forward a new symphony (the eighth) in B minor, by Gade. The work contains, like all works of Gade produced during the last ten years, much of interest and fine feeling; but the whole, the real power of vitality is wanting. Impulse and fire are not to be found in it; the andante may even be called weak.

Of the appearance of artistes we mention Fräulein Essipoff, from St. Petersburg, a pupil of Leschetitzky, who played at several concerts. This lady, who is still very young, possesses an excellent mechanism on the piano. As regards the intellectual understanding of her task, she has, however, still much to learn.

Two juvenile pupils of the Conservatoire appeared at the nineteenth Gewandhaus Concert, with Mozart's concerto for two pianos. They were Herren Jaeob Kwast, from Dordrecht, and Ludwig Maas, from London. Both gentlemen executed their task very well, and were repeatedly recalled with much applause. We have to mention still that Reinecke has written two exeellent cadences, full of style, to this concerto.

Herr Concertmeister Schradick, from Hamburg, also a pupil of the Music School here, introduced himself at the eighteenth Gewandhaus Concert with Spohr's Seventh concerto (E minor), and the chaconne by Vitali, as a highly respectable violin-player.

Of non-resident lady singers who appeared at our concert with greatest success, we have to mention Fräulein Adèle Assmann, from Barmen. This lady possesses a well-sounding even voice of great compass, and makes use of her means in true artistic style.

Our resident artistes, Herren Kapellmeister Reinecke, Concertmeister David, and amongst the singers our well-known Gura, have in the last orchestral and chamber-music concerts offered again artistic performances of the very highest degree. As the most exeellent ones, we mention Gura's rendering of songs at the concert for the Pension Fund of the members of the orchestra; the last number of the last evening entertainment of chamber-music at the Gewandhaus, Beethoven's trio in D major (Op. 70), performed by Herren Reinecke, David, and Hegar; and the rendering of Mozart's violin concerto (D major), at the nineteenth Subscription Concert, by Concertmeister David.

This nineteenth concert (on the 14th of March) was comprised solely of compositions by Mozart, amongst them some which are but seldom heard, such as the concerto for two pianos mentioned above, the sextett, the finale of the opera *Don Giovanni*, which at the opera performances is always left out. Further, a scene and rondo for soprano with piano obligato, rendered by Fräulein Louise Voss, from Berlin, and Herr Reinecke. In this number we would give the preferenee to the performer on the piano, although we can but bestow praise on Fräulein Voss.

Shortly our readers have to expect the visit of our Carl Reinecke. This artiste, in reality highly gifted, has been invited by several London concert institutes for piano performances, and for the direction of his works. Our readers will therefore have the opportunity to hear, honour, and esteem our two most exeellent artistes of Leipzig, Frau Dr. Peschka-Leutner and Herr Capellmeister Reinecke.

Of interesting appearances in the field of music publications, we draw attention to C. H. Bitter's "Beiträge zur Geschiehte des Oratoriums," a thorough, profound, and exeellent book. It is published by Oppenheim, in Berlin.

Breitkopf and Härtel have published a new edition of the piano score of Bach's *Matthäus-Passion* by S. Jadassohn. It has been arranged after the edition revised by Dr. Julius Rietz, for the Bach Society.

* A German adaptation of the "Funeral Anthem."—TR.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

VIENNA, 15*th March*, 1872.

A VERITABLE inundation of concerts has occupied quite every day of the last four weeks. There can be noticed only those of a larger scale. To begin with the Philharmonic: they performed at the sixth and seventh concerts the *Hebrides* and *Coriolan* overtures; the piano concerto, No. 1, by Beethoven, played in his well-known manner by Alfred Jaell; a delicate and not uninteresting "Fantasiestück," from a larger work by Remy (W. Mayer, from Graz); the torso, "Overture, Scherzo, and Finale," by Schumann; a sinfonia of Robert Fuchs, a former pupil of the Conservatoire; and the Sinfonie Fantastique by Berlioz. The composition of Fuchs shows a well-trained talent of no common order, which has studied with good result the works of the best masters. The sinfonie of Berlioz was a triumph of exquisite performance for the orchestra and its conductor, Otto Dessoff. No other work of Berlioz shows so plainly the ingenuousness of the singularly original gifts of that composer. *Romeo and Juliet* and *Harold* are in many parts more concentrated, and, if possible, of greater orchestral effects; but none shows *naïveté* so unaffectedly and so naturally. We look at it as at a fantastic vision in the region of miracles, and, though not agreeing with its principles, we are vanquished by its originality and power. Sometimes, but not often, it is good to take notice of such works, written with the heart-blood of its producer. The first of the three extra "Gesellschafts-concerte," under the direction of Rubinstein, opened with the overture and entr'actes to a Russian drama, *Fürst Cholmsky*—the music by Glinka, who is known as one of the best composers of the Russian Empire. This time the performed music was certainly of a better kind, but not ingenious enough to produce more than an ephemeral interest. Rubinstein played like a hero the piano concerto, No. 4, by Beethoven. With uncommon attention was heard the performance of a violin concerto (fragment in one movement) by Beethoven, the original MS. score being in the archives of the Musikverein. It is completed in all the instruments to the last note; but breaks off so suddenly as to make one suppose that the rest has been lost. Considering its Mozart-like form, it seems to be written at the end of the last century. The character is clear and fresh, in a few points showing the Beethoven of the later period. Concertmeister Hellmesberger has finished the fragment with a happy hand, and performed it as a true artist. The Jupiter Symphony closed that first concert, which will be followed by two others, with the performance of the oratorio *Das verlorne Paradies*, by Rubinstein; and *Faust*, by Schumann. The Orchesterverein performed the overture to *Acis and Galatea*, by Handel; Mozart's symphony in G minor; the andante from the Tragic Symphony by Schubert; and the piano concerto in D minor by Mendelssohn, executed with much applause by W. Schenner, professor of the Conservatoire. In the concert of the Singakademie the choir excelled in Palestrina's "Tenebræ factæ sunt," and "Ave Maria," by Arcadelt. The second part was filled up with "Lieder" and "Gesänge" to Goethe's *Wilhelm Meister*, the music by Schumann, and his "Requiem" for Mignon. The whole performance, conducted by R. Weinwurm, made a very good impression. The Akademische Gesangverein had invited the veteran Franz Lachner to conduct his new Requiem. The performance was in the great Imperial Redoutensaal, the witness of so many triumphs in the musical department. Also this time the result was another triumph. As your esteemed correspondent from Leipzig has already spoken of this excellent work, I need only to add that this masterpiece, written throughout in a conformable unity of style, had also in Vienna a distinguished reception. The performance was excellent, and the composer, long ago a favourite of the Viennese, was called again and again. Lachner began his musical career in Vienna as organist in the Lutheran "Bethaus" (the denomination of "Kirche" was at that time not allowed for that congregation). In the years 1827 to 1833, Lachner was Capellmeister on the Imperial Opera; his symphonies were produced in the following years in the concerts of the Musikverein in the same Redoutensaal; and his opera, *Catharina Cornaro*, in the year 1842. The concert for the benefit of the Pensionsfond of the professors in the Conservatoire filled the large concert-room to the last seat. A selection of Gluck's *Orpheus* was most interesting from the execution of the Singverein; as also the excellent singing of Frau Bettelheim, and the masterly performance of Rubinstein's concerto No. 4 by the composer himself. The two named artistes joined in Schubert's "Erlkönig;" and some solos for piano, played by Rubinstein, made up the programme. The Florentiner-Quartett were again well received, and performed on five evenings quartetts of the following composers:—Rubinstein (C minor), Schumann (F major), Beethoven (B flat, Op. 130, and C sharp minor, Op. 131), Mozart (D and B flat major), Veit (E flat, first time), Schubert (G major, Op. 161, twice), Raff (D minor, first time), Gotthard (Andante Ongarese, variations and scherzo, first time), Haydn (D major), Mendelssohn (E flat, Op. 12), Goldmark (B flat, first time), and Rufinatscha (G major, first time). The artistes excelled most in the quartetts by Beethoven and Schubert. Anton Rubinstein gave another concert, this time for a benevolent purpose; the programme went through the literature of piano music from Scarlatti to Chopin, the whole performed by Rubinstein himself. The result was a sum of about four thousand florins, divided into three parts—for a stipendium to the Conservatoire, for the Pensionsfond of the Opera, and for the poor of Vienna.

Among the representations of the Opera in the last four weeks may be mentioned *Lohengrin*, with Frl. Ehnn as Elsa for the first time; she performed it tolerably well; *Dinorah*, with Frl. Rabatinsky in the *title-rôle*, also for the first time, and well replacing Frl. Murska. After a long interval the *Meistersinger* was again produced, with Herr Beck as Hans Sachs, which *rôle* he had refused so energetically after having performed it about eleven times. The whole representation was animated, and the orchestra particularly excellent. Though much can be said against the two first acts, the third, with its introduction, first scene, quintetto, and lively popular scenes, must be called ingenious. Wagner is now represented in his operas oftener than any other composer. Within four weeks were heard his *Fliegende Holländer*, *Rienzi*, *Tannhäuser*, *Meistersinger*, and *Lohengrin*. Only two operas (*Lucrezia* and *Schwarze Domino*) were performed twice in the said four weeks, all the others only once (twenty-one operas in twenty-three evenings). As formerly, I give you here the list from the 15th February to the 15th March:—*Lucrezia*, *Lustige Weiber von Windsor*, *Schwarze Domino*, *Fliegende Holländer*, *Entführung aus dem Serail*, *Lohengrin*, *Fidelio*, *Afrikanerin*, *Romeo und Julie*, *Euryanthe*, *Rienzi*, *Rigoletto*, *Armida*, *Don Juan*, *Tannhäuser*, *Faust*, *Freischütz*, *Hochzeit des Figaro*, *Dinorah*, *Meistersinger*, *Hugenotten*. I must still mention the Festival representation of the *Freischütz* on the seventh of this month, the day on which Weber fifty years ago himself conducted his opera in Vienna. The *rôles*, even the smaller ones, were performed this time by the best singers; for instance, the three

bridesmaids by the Frls. Ehnn, Gindele, and Rabatinsky. The evening commenced with a hymn, written by Weber in the year 1813, and produced in Vienna in the year 1835 by the Musikverein. It is the chorus with soli and orchestra, "In seiner Ordnung schafft der Herr," a composition of a fresh and vigorous character. In the Theater an der Wien we shall have a short Italian season of twelve representations. Madame Adeline Patti, Signor Arditi, and the tenor Nicolini have already arrived, and the first opera produced (on the 19th) will be *Lucia*, followed by *Rigoletto*, *Linda*, *Barbiere*, *Don Pasquale*, *Sonnambula*. There are two subscriptions, each six representations. The prices are "first rate"—boxes, 300 florins; pit, 60 florins.

A few words are to be said of the publication of two very interesting small books, edited by Schelle and Nottebohm. The one is entitled "Die päbstliche Sängerschule in Rom, genannt die Sixtinische Capelle. Ein musikhistorisches Bild, von Eduard Schelle," published by T. P. Gotthard, in Vienna. Though the editor in his preface calls it only a fragment, it gives enough to follow the celebrated school from its origin to Giovanni Pierluigi Sante, commonly called Palestrina. An interesting part gives the list of the Capellmeisters of the Papal Chapel and the singers, which close with Girolamo Rossini da Perugio (1601–1644), the first castrato in the chapel. As Schelle lived some years in Rome, he had opportunity to collect the materials at their source. The second book, "Beethoveniana; Aufsätze und Mittheilungen, von G. Nottebohm" (published by Rieter-Biedermann), gives critical remarks on different parts of Beethoven's compositions, originally published in various musical and other newspapers and weekly gazettes. There are twenty-nine articles of great interest, among which are treated the septett, Op. 20; variations, Op. 44 and 120; piano concerto No. 4; the symphonies Nos. 5, 7, and 8; and the sonatas, Op. 54, 96, 102 (No. 2), and 109; the overtures, Op. 115 and 138, &c. Nottebohm has long been esteemed as one of our most learned musical men, and it can be said that his conscientiousness has become proverbial. Once more, the two mentioned works may be recommended to every true lover of the history of sacred music, and of the great composer Beethoven.

Correspondence.

MUSIC FOR TEACHING.

(To the Editor of the MONTHLY MUSICAL RECORD.)

SIR,—I think it will be very generally admitted by all teachers of the pianoforte, that good music by English composers is now very rarely met with. There are tons and tons of what I would venture to call by the title of "finger-musie;" but this has neither beauty nor science in it; and it is far better to give one's pupils the excellent studies of Cramer, Czerny, Moscheles, Chopin, Stephen Heller, &c., as pieces (most of which give much greater pleasure to the mind and ear), than the fantasies of the modern school. We must hope that with the cultivation of a refined taste, will also come the demand for music by English composers which is original, thoughtful, elegant, and beautiful. That such composers are to be found, there cannot be a shadow of a doubt. All that is needed is, that they should be recognised and encouraged by music publishers, and their works made generally known by advertisements in the public newspapers, &c. We should then see that the so-called "composers" of the modern English style—I will not call it a school—have had their day, and that men of talent, but of unpretentious merit, have taken their place. With this letter I forward you three pieces for the pianoforte; two of them by a gentlemen who is well and favourably known in the profession, the other by a "composer" who will rush into print, and who, together with the publishers of "the work," deserves to be put to flight by those same heavy pieces of artillery which, according to the descriptive account in the "composition," dispersed the rebels of Delhi.—I am, Sir, your most obedient Servant, CROTCHET.

P.S.—I think it well to add that the composers are entire strangers to me.

TO CORRESPONDENTS.

A NEW SUBSCRIBER, F. M.—We really cannot undertake to recommend a teacher for the violin. But if you have, as you say, been taking lessons for three years without a wreck, and cannot yet learn the time, we should advise you to give up the attempt as hopeless.

Reviews.

Requiem for Solo Voices, Chorus, and Orchestra. Composed by FRANZ LACHNER. Op. 146. Full Score. Leipzig: Robert Seitz.

In the letter of our Leipzig correspondent which appeared in our number for January last, mention was made of the first performance of this important composition of a musician who, in this country at least, is comparatively little known. Our readers will perhaps remember that the work was spoken of in truly enthusiastic terms; the writer even going so far as to say that "since Mendelssohn and Schumann, nothing has been created for church and concert music which could be placed at the side of this elevated creation of Lachner." After such praise as this, it has been with considerable curiosity that we have examined the score of the work; and after repeated and careful perusal of it, we feel bound fully to indorse our correspondent's eulogium, and to say that for nobility of ideas, sustained elevation of style, and dignity and appropriateness of treatment, we have met with no work recently produced that in our opinion approaches this Requiem. Did our space allow, we would analyse the work in detail; as it is, we must confine ourselves to a notice of some of its principal features.

The opening chorus, in F minor, after a short preludial phrase for the voices in unison, with an accompaniment above for a few wind instruments, introduces a melodious subject with moving quavers for the strings *con sordini*, which is developed at some length. The general character of the music is solemn and funereal, as befits the words; and a fine effect is obtained near the close, at the words "et lux perpetua luceat eis," by the entry of the trombones for the first time, and the sudden removal of the mutes from the strings. After a half-close *pp*, we reach the "Kyrie," an admirably treated double fugue in the strict style, the instruments being mostly in unison with the voices. Great mastery of contrapuntal resources is seen in this movement, in which, moreover, the parts flow so naturally that with all the elements of the imitation no effect of stiffness is anywhere produced. The "Dies iræ" is in four movements. It commences with a bold chorus in F minor, the opening portion of which is distinguished by the breadth and massiveness of the voice parts no less than by the vigour of the instrumentation. At the "Mors stupebit" a new orchestral subject is given to the wind instruments, of which effective use is made subsequently by its repetition in various forms and in different keys. Especially is this noticeable at the phrase for tenor solo to the words "Quid sum miser tunc dicturus," to which the passage just referred to forms an admirable accompaniment. Very fine, too, is the close of the movement. After a full burst on the "Rex tremendæ," the concluding words "Salva me, fons pietatis" are given by the voices alone, and *piano*, to a melody of great beauty, most tastefully harmonised. The following "Recordare," an air for an alto voice, is, we think, one of the finest parts of the work. The melody is of exquisite tenderness and feeling, and the accompaniments most appropriate in harmony, and delicate in their orchestral effects. The violins are silent throughout this movement, and the four-part harmony for strings is obtained by dividing both the violas and the violoncellos. The succeeding chorus, "Confutatis," is less happy than most of the work, though it contains some particularly fine and unusual modulations; but the "Lacrymosa" which follows, with its beautiful viola *obligato*, is fully worthy of what has preceded it. The offertorium opens with a bold chorus in A flat, "Domine Jesu Christe;" the words "Quam olim Abrahæ" being, as usual, treated fugally. The double fugue to which these words are set is at first only hinted at, so to speak, and not developed at any length. We then come to the "Hostias," a most charming quartett, in which the solo voices are mostly unaccompanied, the soft orchestra being introduced chiefly to connect the vocal phrases. The fugue "Quam olim" is then resumed, and treated with much greater elaboration than at first. Herr Lachner's command of

scientific writing appears here to quite as much advantage as in the "Kyrie." The first movement of the "Sanctus," in F major, for an eight-part chorus, is very good, and remarkable for dignity and elevation; but the "Pleni" and "Osanna" are by no means equal to it, and fail to sustain the character of the opening. The "Benedictus" is a quartett in canon for solo voices, very clearly and fluently written, but with more learning than inspiration in it. Though excellent music, we miss in it the charm which seems so peculiarly associated with this portion of the mass. It is worth noting that the choral, "Osanna," with which this movement ends is different from that which was met with at the end of the "Sanctus." In the "Agnus," following the example of Mozart, Herr Lachner has reintroduced a considerable part of his opening movement; but in his finale, the "Lux æterna," an important innovation is met with—one that its effect fully justifies. This final chorus is in the key of *F major*. The last thoughts of the mourners are not of the dark grave to which the beloved one has been consigned, but of the "eternal light" beyond. It is therefore with great appropriateness, and true artistic feeling, that the major key is introduced. The music is still solemn, as funeral music should be; but with the mourning there is also consolation. Very beautiful are the closing bars; and especially happy is the effect of the frequent employment of the flattened sixth of the scale in the major key.

It is no small credit to the composer of this fine work, that in the whole of it we meet with no reminiscences. There is distinct originality of style about it; and, moreover, from the first bar to the last it is all "of a piece." Were we to compare it with the music of any other composer, we should be inclined to say that in spirit it reminds us most of Cherubini; and a better model for sacred music could not be named. The whole Requiem, as will be seen from our remarks upon it, is a composition of high interest, and one that would be well worthy of the attention of our choral societies.

The Creation; Oratorio. By JOSEPH HAYDN. Full Score. Leipzig: Peters.

OUR readers will of course not expect any criticism from us of a work so well known as the *Creation*. Our present object is merely to call their attention to the fact that a beautifully printed full score of the entire work is now obtainable for a few shillings! Those students who have often heard the oratorio, and been charmed with its graceful and effective instrumentation, will doubtless gladly take advantage of the opportunity of examining for themselves the means by which these effects are produced. Though the science of orchestration has been much developed since Haydn's time, his works may still be profitably studied, to learn how to judiciously use and combine the various instruments; and of all his scores, that of the *Creation* is perhaps the most instructive and the most perfect.

Cantata for Orchestra, Organ, and Chorus, in honour of the recovery of H.R.H. the Prince of Wales. By C. MANDEL. London: Boosey & Co.

THIS work is one of the most extraordinary specimens of musical composition that has ever come under our notice. The composer has shown by the publication of the elaborate and excellent "System of Music," reviewed some little time since in these columns, that he is an accomplished musician; and yet in this curious cantata, side by side with passages displaying real ability, and by no means deficient in inventive power, are to be found platitudes in abundance, and pages in which hardly the ghost of a new idea is to be met with. Perhaps the author of the words is in some degree answerable for this; for there is no more inspiration in the ode than there is in the multiplication table. The cantata is in five movements. The opening *allegro maestoso* shows some variety of treatment, and gives also an example of a curious indifference to the accent of the words, of which other instances are to be met with in the course of the work. The first words of this chorus are "Millions of hearts throbbed, welded into one," and they are set "Millions *of* hearts"—with the word "*of*" on the accented part of the bar. In the fourth movement, again, we meet with the words "He's saved," sometimes set as "He *is* saved;" and in the same chorus, "We *have* gained the boon." Do these peculiarities arise from the fact of Herr Mandel being a foreigner? We are not inclined to speak harshly of this cantata, as such *pièces de circonstance* are seldom of much artistic value; but we do not think this will add much to its composer's reputation.

The Celebrated Clarinet Quintett, composed by MOZART. Arranged for Piano and Violin by F. X. GLEICHAUF. Offenbach: J. André.

MOZART'S lovely quintett for clarinet and strings has been so often performed at the Monday Popular Concerts, that there are but few, if any, of his works that are more familiar to musicians. In the present shape it will be welcome, for the arrangement is capitally done. The string parts are given to the piano throughout, and the clarinet part to the violin. This latter, of course, requires some modification, as the compass of the clarinet is six semitones lower than that of the violin, and Mozart has drawn great effects from the lowest notes of the instrument; but the changes have been made as judiciously as possible, and the author's intentions are everywhere respected, as far as is practicable. It should be added that this arrangement is not excessively difficult, and that moderately advanced amateurs may essay it with a prospect of success.

Four Transcriptions for Violin and Pianoforte. By A. BLUMENSTENGEL. Op. 13 (1. Lortzing, "Zarenlied;" 2. Schubert, "Ungedult;" 3. Mendelssohn, "Auf Flügeln des Gesanges;" 4. Rossini, "Cujus animam"). Offenbach: J. André.

THESE four transcriptions are rather difficult to characterise. It is unfair to say that they are bad; and, on the other hand, it is impossible to be wholly satisfied with them. They are effectively written for both instruments, without being too exacting in their demands upon the performers, and some of the variations are ingenious. But there is a want of coherence about them. For example, the introduction to No. 3 seems to us out of keeping with the melody of Mendelssohn which follows it. And why in the world is the "Cujus animam" transposed to the key of F? On the whole, we cannot see in these arrangements any great merit.

The Office of the Holy Communion, in G major, by JAMES J. MONK (London: Metzler & Co.), is simple and melodious, with an effective organ part. It will be found useful for amateur choirs.

Intreat me not to leave thee, Song from *Ruth*, by GEORGE TOLHURST (London: Duncan Davison), has certainly the merit of originality; but it is no more possible to pronounce an opinion on an oratorio from one song, than it would be to judge of a house from one brick.

Lovely Flowers, Song, by HORTON C. ALLISON (London: Weekes & Co.), is well written, and shows the hand of the practised musician.

Emma, Ballad, by BENEDICT VAUGHAN (London: Busby & Co.), is a sentimental love-song, in the ordinary style.

Love's Lures, Duet, sung in the Burlesque, *The Very Last Days of Pompeii*, composed by ARTHUR W. NICHOLSON (London: Hopwood & Crew), if not very new, is decidedly pleasing, and likely, we think, to become a favourite.

NEW PIANO MUSIC.

WE have before us such an accumulation of new pieces for the piano, that it is quite impossible to review them in any detail. We must therefore confine ourselves to the briefest possible notice.

Les Diavolo, Fantasia, and *Schlummerlied, aus Die Stummen von Portici*, Transcription by FRITZ SPINDLER (Offenbach: J. André), are both showy, and in their way good, and are excellent for teaching. A *Valse* and an *Impromptu* by ALBERT JUNGMANN (same publishers) are not very striking; but the same author's *Air, composé par le Roi Louis XIII.*, is quaint and pleasing. *Grande Polonaise héroique*, and *Noce Polonaise, Maurkes de Concert*, by A. PIECZONKA (London: Augener & Co.), are among the very best specimens of their class. The mazurka especially has the true ring about it. The composer appears to have caught something of the spirit of Chopin. *Passing Thoughts*, by JAREZ STREETER (London: Augener & Co.), make us wish in places that he had let them pass. *Danse Gracieuse, La Belle Tyrolienne*, and *Nocturno expressivo*, three pieces by FRANZ GRETSCHER (Offenbach: André), are not very original, nor very remarkable. *Twilight*, Reverie for Piano, by W. BORROW (London: Augener & Co.), is a kind of cross-breed between Rosellen's Reverie in G and "La Prière d'une Vierge." *Hans und Liesel, Lang, lang ist's her* (Long, long ago), and *Wiegenlied aus Oberon*, by DIEDRICH KRUG (Offenbach: André), are three good and rather easy teaching-pieces. *Musette*, by GLUCK, transcribed for the piano by E. PAUER (London: Augener & Co.), is an arrangement of the same piece, the transcription of which by Brahms has been played with such success by Mdme. Schumann. The present very effective version, being more within the reach of average players, will doubtless become popular.

MUSIC RECEIVED FOR REVIEW.

Allen, A. B. "She whispered soft, 'I will.'" Song. (London: Novello, Ewer, & Co.)

Allison, H. C. Melodious and Characteristic Piano Studies. Two Books. (London: Weekes & Co.)

Allison, H. C. Sea Song. Melody for Piano. (London: Weekes & Co.)

D'Alquen, F. "The Sailor Boy's Dream." Song. (London: Wood & Co.)

Limpus, R. "Our Queen." Patriotic Song. (London: W. Morley.)

McKorkell, Ch. 138 Chants. (London: Novello, Ewer, & Co.)

Noyer, A. "Coquette." Polka de Salon. (London: Stead & Co.)

Penna, Fr. "The Rover." Song. (London: Novello, Ewer, & Co.)

Richardson, G. "Gone." Song. (London: A. B. Emanuel.)

Taylor, W. F. "The Bridge that spans the Brook." Song. (London: W. Morley.)

Wichler, E. "Chant du Soir." Rêverie. (London: Stead & Co.)

Wyndham-Quin, R. C. "Heart of Christ," and "O Sacred Head." Two Sacred Songs. (Windsor: Dyson.)

Concerts, &c.

CRYSTAL PALACE.

THE Saturday Concerts given since our last issue have been of even more than the average interest. That of February 24th was noticeable for the production of a symphony by our clever countryman, Mr. Henry Holmes. The work produced (in A, Op. 32) is stated in the programme to be the first of three by the same composer. It is a work displaying much talent, and great command of the orchestra. The slow movement, in F major, is very good; and the finale in our opinion the best movement of the four. The same concert also included the overtures to *Coriolan* and *Tannhäuser*, as well as Berlioz's clever arrangement for orchestra of Weber's "Invitation à la Valse," which, however, we prefer in its original shape as a solo for the piano. The vocalists were Madame Lemmens and Madame Patey.

The concert of March 2nd, besides the overture to *Euryanthe* and Beethoven's symphony in B flat, brought forward as its specialty Schubert's operetta, "The Conspirators" (*Die Verschworenen*), which was performed for the first time in England. It need hardly be said that music intended for the stage must necessarily lose much when merely recited in the concert-room, as was the case on this occasion; yet, in spite of this, a sufficiently accurate impression of the whole could be obtained to enable us to form an opinion as to its merits. It is a somewhat early composition of its author's, having been written in the year 1819. The plot is by no means new, the leading idea being, in fact, nearly identical with that of the *Lysistrata* of Aristophanes. The wives of certain knights who have gone to the Crusades, in order to compel their husbands to remain at home in future, agree on their return to meet them with coldness; but their plan being betrayed to their spouses, the latter resolve to meet craft by craft, and, on their arrival at the castle in which the action takes place, neglect the ladies entirely, and go off to a banquet together. The plan succeeds, and by further stratagems, which we cannot here detail, the fair conspirators are vanquished. The music of this lively little piece is in eleven numbers, and is distinguished by all Schubert's abundance of melody and tastefulness of instrumentation. It nowhere rises to grandeur—this, indeed, the subject would not admit; but it is elegant and pleasing throughout. Among the best pieces are the song (No. 2) "In doubt and fear" (most expressively sung by Miss Edith Wynne); the march and chorus of the knights (No. 5), in E minor; and the somewhat extended finale. The principal parts were sustained by Miss Edith Wynne, Miss Katharine Poynte, Miss Dalmaine, and Messrs. W. H. Cummings, Henry Guy, and Patey; and the choruses were very efficiently sung by the Crystal Palace Choir.

On March the 9th Spohr's charming overture to the *Alchemist* (given for the first time at these concerts) was the opening piece. When we say that it is very little, if at all, inferior to the same composer's better-known overture to *Jessonda*, it is hardly necessary to add that it is in its author's very best manner. The symphony was Haydn in D (No. 7 of the "Twelve Grand"), one of his finest, in which the old gentleman's wonderful mastery of counterpoint is especially distinguishable. The scientific writing is so concealed by the constant flow of melody, especially in the last movement, that it probably escapes the notice of many hearers altogether; and it is only by a close examination of the score that it is fully to be appreciated. The chief novelty of this concert, however, was the first performance in England of Brahms's pianoforte concerto in D minor, Op. 15. So little of Brahms's music has been heard in this country, that considerable curiosity was aroused among musicians by the announcement of this work. It is a composition of such novelty, both of form and treatment, as to render it somewhat difficult to speak of it decidedly after a single hearing. The impression produced on ourselves was that it is a work in places diffuse and laboured, yet on the whole of great power and originality. The first movement struck us as the least successful; both the *adagio* and rondo are charming. The pianist was Miss Baglehole, a pupil of the Royal Academy of Music. This young lady possesses great and undeniable talent; but we think she was ill-advised in selecting this piece, for the solo part is of such enormous difficulty that very few pianists, especially lady pianists, possess even the physical power to grapple with it successfully. It requires not merely great endurance, but the most perfect command of the modern style of *bravura* playing; and we intend no disparagement to Miss Baglehole in saying that we consider it was beyond her strength. We shall hope to hear it again on a future occasion. The vocalists were Miss Sophie Löwe, Miss Catherine Penna, and Herr Stockhausen. The gentleman sang two of Schubert's songs, "Geheimes" and "Grisengesang," most exquisitely instrumented by Brahms. The concert concluded with the overture to *Masaniello*.

The announcement of Herr Joachim's name for the 16th of March had, of course, the effect of crowding the concert-room to the doors. The great violinist brought forward his own "Concerto in the Hungrian Style," for the first time at these concerts. The piece was announced for performance at one of the concerts last year, but not given, owing to the non-arrival of the necessary orchestral parts. It is a work of great originality, and of much beauty. The Hungarian character is imparted to it by the peculiar use of the augmented second in the minor scale, as well as by certain rhythms not frequently employed. The solo part, which is so extremely difficult that we doubt if any one but the composer could do it justice, was played in Herr Joachim's finest manner; and the impression produced by the work was instant and unmistakable. Bach's great suite for orchestra in D major took the place usually allotted in these concerts to a symphony. This glorious work was produced here for the first time; we have no hesitation in prophesying, not for the last. The suite consists of five movements, an overture (introduction and fugue) an air (for stringed instruments alone), and three dance tunes—a gavotte, bourrée, and gigue. The constant flow of time through the whole work, especially in the last three movements, is a practical refutation of the ignorant statement, sometimes made even by musicians who ought to know better, that "Bach was deficient in melody;" and the enthusiastic reception given to the work will, we hope, encourage the directors to put forward other compositions from the same source. Several of Bach's concertos, &c., both for the piano and for other instruments, would be quite as worthy of performance, and we believe quite as heartily appreciated, as the suite in question. We must not omit to add that the important violin solos in the first two movements were played to perfection by Herr Joachim. The overtures were *Figaro* and *William Tell*; and the vocalists, Mdlle. Anna Regan and Mr. Edward Lloyd.

The concert of the 23rd was notable for the production of a new symphony in B flat, by a young Englishman, Mr. T. Wingham, a pupil of Sir W. S. Bennett's; and we are very glad to be able to speak favourably of the work. It is unpretending in style, but throughout pleasing, and tolerably well written. The *scherzo* pleased so much as to obtain an encore, and the composer was called forward at the conclusion of the work. The overtures were Beethoven's *Leonora* (No. 1), and Mendelssohn's *Ruy Blas*. Mdme. Goddard gave a most admirable rendering of Bennett's second concerto in E flat, a work which, however, we think inferior to some of his other compositions. Mdme. Peschka-Leutner more than confirmed the favourable impression she had produced on the previous Wednesday at the Philharmonic Concert. She possesses not merely a magnificent voice, but true artistic feeling. Her rendering of Eglantine's great *scena* from *Euryanthe* (a special favourite of ours, which we do not remember to have heard in a concert-room before) was really superb. The other vocalist was Mdlle. Drasdil, whose fine voice was heard to advantage in pieces by Rossini and Pinsuti.

MONDAY POPULAR CONCERTS.

THE concert of February the 26th included in its programme Beethoven's great quintett in C, Op. 29, splendidly led by Herr Joachim, who was ably supported by Messrs. L. Ries, Straus, Zerbini, and Piatti; and Haydn's quartett in B flat, Op. 76, No. 4. The pianist was Mdme. Schumann, who chose as her solo Mendelssohn's seldom-heard variations in E flat, Op. 82, and also took the piano part of Brahms's very original and interesting, though, like much of his music, somewhat diffuse quartett in A, Op. 26.

The special features of the concert of the following week were

Mdme. Schumann's magnificent rendering of Beethoven's great F minor sonata, Op. 57 (commonly called the "Appasionnata") and Schumann's piano quartett in E flat—a work which, though in many respects interesting, and very characteristic of its composer, is by no means equal to the better-known quintett in the same key. The string quartetts (led, as before, by Herr Joachim) were Mendelssohn's first, in E flat, and Haydn, in E.

A great treat was given to connoisseurs on March the 11th, by the performance of two works, neither of which can frequently be heard in public. These were Spohr's double quartett in E minor, Op. 87, and Bach's concerto in D minor for two violins, with quartett accompaniment. The solo violins in the concerto were in the hands of Herr Joachim and Mons. Sainton (who is heard far too seldom at these concerts), and it is needless to say that an admirable performance was the result. Bach's music only needs to be more frequently heard, to become as popular as it deserves. The pianist was Mr. Charles Hallé, who played in his own finished manner Beethoven's sonata in E flat, Op. 31, No. 3, and joined Herr Joachim in the same composer's piano and violin sonata, Op. 12, No. 3.

The concert on the 18th was for the benefit of Mdme. Arabella Goddard, who once more earned the gratitude of musicians by bringing forward as her solo piece an entirely neglected masterwork—Dussek's great sonata in E flat, Op. 75. Though far less known than the same composer's "Retour à Paris" and "L'Invocation," it is, to our thinking, superior to both. It abounds in those graceful melodies and elegant passages in the invention of which Dussek is so rich; and, being played in Mdme. Goddard's best manner, it could not fail to charm the audience. The fair pianist also played the "Kreutzer" Sonata with Herr Joachim, and Mendelssohn's variations in D, Op. 17, with Signor Piatti; the remaining instrumental work being Mozart's string quartett in G major.

SACRED HARMONIC SOCIETY.

A FINE performance of Handel's *Solomon* was given by this society on the 15th of March. This oratorio, which is less often heard than some other works of its class, must, by reason of its grand double choruses, be ranked among the old master's finest works. Besides such well-known pieces as the so-called "Nightingale Chorus," "May no rash intruder," the "From the censer," and the grand chain of movements descriptive of the power of music in the third part, such choruses as the opening, "Your harps and cymbals sound," "With pious heart," and "Praise the Lord," which are all in Handel's grandest style, make the whole work one of great interest. Some of the solo music, too, is of especial excellence, particularly the scene with the two mothers in the second part. The principal vocalists were Miss Edith Wynne, Miss Vinta, Mdme. Patey, and Messrs. Vernon Rigby and Patey. Sir Michael Costa conducted as usual, and his additional accompaniments were used on this occasion.

PHILHARMONIC SOCIETY.

THE first concert of the present season took place at St. James's Hall on the 20th ult. The programme included Cipriani Potter's second symphony in D, a work of talent, but not of genius, showing great skill in its treatment, and excellently scored. The other symphony was Mendelssohn, in A minor (the "Scotch"). The overtures were Beethoven's *Leonora* (No. 1) and *Der Freischütz*. A new violinist, Herr Bargheer, made his first appearance in Spohr's duo concertante for two violins, in B minor, his colleague being Herr Joachim. Herr Bargheer's tone is pure, and his style good. Another "first appearance" was that of Mdme. Peschka-Leutner, from the celebrated Gewandhaus Concerts at Leipzig. This lady enjoys a great reputation on the Continent, and, we may add, she fully deserves it. She chose for her *début* Spohr's concert-aria "Tu m'abbandoni," and by her fine voice and intelligent singing obtained great applause. The other vocalist was Mdme. Patey, one of our best contraltos, who sang Gluck's "Che faro" and Gounod's "There is a green hill." Mr. Cusins conducted with his usual skill.

BACH'S "PASSION ACCORDING TO JOHN."

THE recent performances by Mr. Barnby's Choir of Bach's celebrated *Passion according to Matthew* have awakened so much interest in the old cantor's sacred music, that no little curiosity was aroused by the promise of the production of the same composer's *Passion according to John*. The great pressure on our space this month prevents our giving more than a very brief notice of this event, which took place at Hanover Square Rooms on Friday the 22nd ult. Though constructed on a less grand scale than the *Matthew Passion*, the companion work is fully equal to it in dramatic force and in devotional feeling. A very interesting comparison might be made between the settings of the same text by Bach in this work and Handel in his *Passion of Christ*. On this, however, we cannot enter now. The performance on the present occasion was by no means perfect as regards the choruses, owing, doubtless, to the want of familiarity on the part of the singers with the often extremely difficult music. The solo parts were well sung by Miss Banks, Miss Dones, Mr. Arthur Wade, Mr. Thurley Beale, Rev. Charles Harvey, and Mr. Charles Wade. Herr Stockhausen was originally announced, but did not sing, owing, we believe, to an unfortunate misunderstanding with the conductor. Mention should also be made of the fine performance by Mr. W. Pettit, on a genuine violin-da-gamba, of the important obligato part to the song "It is finished." Mr. Barnby conducted with great care, and Mr. W. S. Hoyte presided at the organ, his accompaniment of the recitatives being especially judicious.

MR. WALTER BACHE'S CONCERT.

THIS most interesting concert, which took place at Hanover Square Rooms on the 21st ult., deserves a far more extended notice than our space will admit of. The concert-giver is a pupil (and we suppose we should add, a disciple) of Liszt; and at his annual concerts he takes care to give the public an opportunity of hearing and judging for themselves the music of the new German school. Last year he brought forward Liszt's symphonic poem, "Les Préludes," for the first time; and the work excited so much interest that it was repeated on the present occasion. In addition to this, another work of the same series, "Fest-Klange," was produced at this concert. Both these pieces possess much originality of idea, and have features even of great beauty; but the mould in which they are cast is so totally different from that to which the greatest symphony writers have accustomed us, that to our mind at least there is an entire want of coherence about the works. There seems, too, to be a constant straining after effect, and the ideas appear as if they had to be hunted for instead of flowing of themselves. But whatever we cannot on the whole accept these symphonies as great master-pieces, we are none the less thankful to Mr. Bache for bringing them to a hearing. The performance of both works by the orchestra was excellent. The remainder of the programme included Liszt's arrangement for piano and orchestra of Weber's polacca in E, and two solos for piano (also by Liszt), all of which were admirably played by Mr. Bache. The vocalist was Miss Whinery (a *débutante*, we believe), who produced a good impression in Mendelssohn's "Infelice," and a canzonetta by Jomelli.

MR. HENRY LESLIE'S CONCERTS.

THE concert of the excellent choir that Mr. Leslie has directed for so many years, which took place at St. James's Hall on the 13th ult., was noticeable for the first performance in this country of Carissimi's oratorio, *Jonah*. The old Italian composer was born in 1582, and the work in question therefore dates, probably, from the early part of the seventeenth century. *Jonah* is rather a sacred cantata than an oratorio in the modern use of that word. It consists of about twenty pieces—mostly rather short—and is chiefly remarkable for some very fine double choruses. The opening chorus, "And there was a mighty tempest," in its style is a foreshadowing of Handel, who indeed borrowed freely from Carissimi, as he did from every one else. The finale "Lord, we have sinned," also for double choir, is most effective. The recitatives, too, show true dramatic feeling, and the one air in the work, "Just art Thou, O Lord" (capitally sung by Mr. Maas), is full of beauty, and remarkably free from any traces of antiquity.

The second part of the concert was miscellaneous, and included, among other things, Bach's glorious old motett for a double choir, "The Spirit also helpeth us," and Schubert's 23rd Psalm, for female voices.

MR. HENRY HOLMES' MUSICAL EVENINGS.

THE second concert of the sixth series took place on the 28th of February, and commenced with Schumann's fine quartett in A major, Op. 41, No. 3—in our opinion the best of the three works of this class which this composer produced. Mr. Henry Holmes' clever and well-written string quintett in G minor was the concluding piece, and the work with piano introduced on this occasion was Mendelssohn's trio in D minor, the pianoforte part admirably played by Mr. W. H. Holmes.

The third concert (March the 13th) brought forward Haydn's quartett in G minor, Op. 74, No. 3; Spohr's quintett in G, Op. 33; and Mendelssohn's great sonata in D, Op. 58, for piano and violoncello, played by Mr. W. Crowther Alwyn and Signor Pezze. The former gentleman performed the difficult pianoforte part not merely

with great finish, but with true artistic feeling. We must not omit to mention that Mr. Holmes played two solos on the violin—Schumann's well-known "Abendlied" and Bach's fugue in G minor.

MONTHLY POPULAR CONCERTS, BRIXTON.

THE last of this excellent series of concerts for the present season took place at the Angell Town Institution, on the 19th ult., and was fully equal, both in its admirable programme and its finished performance, to any of its predecessors. It commenced with Beethoven's trio for strings in G, Op. 9, No. 1, charmingly played by Messrs. Henry Holmes, Burnett, and Pettit; and concluded with Mozart's piano quartett in G minor, in which these gentlemen were joined by the concert-giver, Mr. Ridley Prentice. Mr. Prentice also introduced three piano solos by F. W. Hird, of which a "Berceuse" in F is the most effective. Mr. Henry Holmes played an *andante* and *allegro* by Handel with so much taste and finish as to obtain an undeniable encore. The vocalist, Miss Ellen Horne, was suffering from a cold, but sang very well nevertheless. The most noticeable of her pieces was a cantata by Carissimi, very effectively arranged by Mr. Prentice.

The series of concerts just concluded has been remarkable for its production of works seldom to be heard in public. Such efforts in the cause of good music deserve the warmest recognition, and the heartiest support; and we hope Mr. Prentice may meet with sufficient encouragement to induce him to continue them in future seasons.

BRIXTON AMATEUR MUSICAL SOCIETY.

THE fifth concert of this society took place on Wednesday, the 20th ult. The programme included Haydn's symphony No. 8, the overtures to *Semiramide* and *La Sirène*, an operatic selection from *La Fiçlia del Reggimento*, with solos for euphonium, cornet, and flute (played by Messrs. Stein, Walter Morrow, and Crosbie), Gounod's meditation on a prelude by Bach (violin, Mr. Spiller), and vocal music by Miss Annie Sinclair and Mr. John Wilson. The concert, under the direction of Mr. H. Weist Hill, was very successful.

HERR PAUER'S LECTURES.

IN the fourth of this most instructive course of lectures (which was given on the 26th of February), Herr Pauer proceeded to speak of Mozart. He showed in a very lucid manner the advance of his music upon that of his predecessors, referring especially to his pianoforte works, as compared with those of Haydn. The works performed as examples of his style were the charming rondo in A minor, and the very fine though little-known fantasia in C minor—not the one usually printed with the sonata in the same key. The lecturer next passed to Clementi, and performed his great sonata in D, Op. 40, No. 3. The writings of Dussek next came under consideration, and he was represented by his last sonata, "L'Invocation," in F minor—one of his finest, though hardly one of his most pleasing, nor, we venture to think, with the exception of the rondo, one of his most representative compositions.

The greater part of the fifth lecture (March the 4th) was devoted to Beethoven; and the lecturer very judiciously selected three pieces which admirably represented the "three styles" about which so much has been written. These were the variations on the Russian Dance; the fantasia, Op. 77; and the sonata in E, Op. 109. While it is superfluous to say that all received full justice, special mention must be made of Herr Pauer's very fine rendering of the sonata—a most difficult work, and one which with only second-rate performance would become quite unintelligible. In the able pianist's hands, however, it seemed, judging from the applause at its conclusion, to be fully appreciated. The remaining composers treated of in this lecture were Hummel, J. B. Cramer, Field, and Weber. It is to be regretted that the number of lectures was not increased, or that less space was not devoted to the earlier writers, as Herr Pauer was forced from want of time to omit some of the illustrations announced in the programme.

The sixth and last lecture of the course (March the 11th) dealt with quite enough composers to have furnished ample materials for two lectures at least. When we say that Schubert, Mendelssohn, Chopin, Schumann, Sterndale Bennett, Liszt, and Thalberg were all included in the afternoon's programme, it will be seen at once that it was impossible to do justice to so many in the space of two hours. Among the many interesting illustrations given, the first place of interest should be awarded to Schubert's fantasia in C, which, on account of its great difficulty, is but seldom heard in public, and which is said to have been the only one of his own works that the composer himself declared he was unable to play.

In concluding our notice of these lectures, we must express our opinion that such a course of musical instruction is of the highest value in elevating public taste; and, for the sake of ladies residing in the neighbourhood of the South Kensington Museum, we hope that the directors of that institution will arrange for similar lectures on future occasions.

Musical Notes.

THE operatic season both at Covent Garden and Drury Lane is about to commence as we go to press. At each house a novelty of great interest is announced. Mr. Gye at Covent Garden expresses his intention of producing Wagner's *Lohengrin*, while Mr. Mapleson promises Cherubini's *Deux Journées*. In the interests of music, we trust that both these promises may be fulfilled.

A NEW society, called the "Wagner Society," has just been founded in London, under the auspices of Mr. Dannreuther. Its primary object is to afford English musicians an opportunity of attending the great "Wagner Festival" to be held next year at Bayreuth. In addition to this, it is proposed to give orchestral and choral concerts in London, for the production of the works of Wagner, Liszt, Berlioz, and other composers of the new school. The detailed prospectus is not yet issued; when it appears, we shall call our readers' attention to it.

A CORRESPONDENT at Cambridge has sent us a very interesting account, which only want of space prevents our inserting in full, of a concert given in that town by the Amateur Vocal Guild on the 19th ultimo, at which Bach's cantata "Gottes Zeit ist die allerbeste Zeit" was given, for the first time (we believe) in England. The production of a composition of such importance reflects great credit on the society, and its conductor, Mr. C. V. Stanford.

CLASSICAL chamber-music seems to be flourishing at Bath, through the exertions of Mr. J. D. Harris, Honorary Secretary of the Bath Quartett Society. A series of four concerts has been given, at the last of which, on the 18th ultimo, quartetts by Beethoven, Schubert, and Haydn, as well as two movements of Mendelssohn's violin concerto, were played.

THE fifth Annual Concert of the Edinburgh University Amateur Society took place, under the direction of Professor Oakeley, on the 20th March. The programme was an excellent one, comprising Mozart's symphony in E minor, Handel's overture to *Alexander's Feast*, the overture to *Fra Diavolo*, the march from *Athalie*, Beethoven's sonata in F for piano and violoncello, and a miscellaneous vocal selection.

A THREE days' Musical Festival took place at Dundee, March the 5th to 7th, under the direction of Sir Michael Costa, whose oratorio *Eli*, and serenata *The Dream*, were the principal works produced. The third day's concert included Beethoven's symphony in A.

MR. JOHN GOSS, the retiring organist of St. Paul's Cathedral, has received the honour of knighthood.

ORGAN APPOINTMENT.—Mr. J. S. Liddle, to St. Andrew's Parish Church, Clewer, Windsor.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers.

The Monthly Musical Record.

MAY 1, 1872.

THE LONDON SCHOOL BOARD AND MUSIC.

DURING the period that has elapsed since the passing of the Education Act and the election of the London School Board, considerable interest has naturally been felt in the proceedings of that body, and much curiosity has been awakened as to whether it would do anything for musical education. With the resources at their disposal, and a practically almost unlimited freedom of action in the matter, there would have been such an opportunity as seldom occurs for placing the teaching of music on a sound basis, and gradually assimilating the condition of the middle and lower classes here to that which is found in many parts of Germany, where ignorance of music is the exception rather than the rule. To some extent it is evident that the members of the Board are awake to the importance of the subject, as the receipt of certain grants is made dependent on music being taught in the schools under their control. This, so far, is a step in the right direction; though we think they might judiciously have gone further, and made music as much a regular part of the school course as the teaching of the "three R's."

We therefore much regret to find that, at a recent meeting of the Board, it was decided that the Tonic Sol-fa method of teaching singing should be the only one adopted in the Board schools. We are speaking now without any reference to the comparative excellence of one or another system. The readers of our paper will be perfectly aware that we cannot be accused of hostility to the Tonic Sol-fa method. On the contrary, we have always maintained, and take this opportunity of emphatically repeating, that as an introduction to the study of vocal music it is not only the simplest and easiest, but the best. We will add that for such an amount of music-teaching as is likely to be required in these schools it will probably be quite sufficient. And because we hold these views, and are not prejudiced against the method, we feel all the more at liberty to speak plainly, and to express our conviction that it is a serious mistake on the part of the Board to confine the teaching of music to this one system. In the debate which took place on the subject, Canon Cromwell, in moving an amendment to the effect that the managers of schools should be at liberty to adopt either the Tonic Sol-fa or any other method which might be approved by the Board, made some very sensible remarks. He said he "thought it very undesirable that the Board should give its imprimatur to any one system of teaching music. This was one of those questions about which a good deal might be said on both sides, and it would be as unwise to say that the Tonic Sol-fa method only should be taught, as to say that the metric system should be taught in the schools. There were many teachers of music who could not admit the Tonic Sol-fa to be the best system. It might be good in the early stages, but at later stages it must be abandoned." Dr. Rigg also pointed out that the exclusive adoption of one system was "assuming a point which was at present *sub lite*." If, as we think, the Tonic Sol-fa method is really the best adapted for its purpose, it will as surely in time replace other modes of teaching as our modern steam-presses have superseded the cumbrous invention of Caxton. The system is quite strong enough to rest on its own merits, without adventitious support; and to attempt in this way to force it down the throats of the public will, we fear, excite prejudice against it which it does not really deserve, and do it more harm than good. Every system should stand on the same footing; it is certain that in the long run the best will win.

Almost at the same time at which this unfortunate resolution was come to, an appointment was made by the Government which, had it been specially designed to checkmate the Board, could hardly have been better adapted for its purpose. We refer to the nomination of Mr. John Hullah to the post of Inspector of School Music under the Education Department. Now against Mr. Hullah as a musician we have not a word to say. He has been favourably known in the musical world for many years, has had large experience as a teacher, and in most respects would be admirably adapted for his task. But unfortunately he is well known to be one of the bitterest opponents of the Tonic Sol-fa system, and the promoter of a rival method of teaching singing. We do not for a moment intend to insinuate that he would therefore be wilfully unjust to Tonic Sol-faists; but it is impossible for any man to rid himself at pleasure of the prejudices of years. Apart altogether from the recent action of the School Board restricting the teaching of music to the new system, it is well known that in many schools that system is taught; that it is, especially among the middle and lower classes, contesting the ground inch by inch with other methods, and often coming off victorious; and we think it most unfortunate and unwise to appoint a known partisan of any system, no matter what, to a post of such public importance. We should, for instance, have protested just as strongly, and for the same reason, against the appointment of Mr. Curwen had he been nominated to the post. Surely there were plenty of musicians of sufficient eminence in their profession, and not identified with either cause, from whom a selection might have been made.

Mr. Curwen has written a letter on the subject to the *Times*, a portion of which we quote. After pointing out briefly the fundamental differences which exist between the two systems, he says—

> But cannot the partisan of one method be impartial in his dealing with other methods? I answer, it is very difficult for him to be so, however strongly inclined. Such a man will continually commit little partialities quite unconsciously to himself. Such a man is generally ignorant of the details, if not of the principles, of his opponents' methods, and this is peculiarly the case with Mr. Hullah, as evidenced by his public references to the Tonic Sol-fa system. Such a man will not be credited by the public with impartiality, even if he were able to attain it; and, moreover, Mr. Hullah's mode of treating the system which, when his own had been dead for many years in the schools of England, began to do the work he failed in, gives us no encouragement to hope for impartiality. Instead of meeting us in the open field of competition, and putting his pupils to those tests in sight-singing, and writing sounds from ear, which ours have so often publicly passed, he uses privileged opportunities of attacking us from official positions. The last occasion on which he did this was as official reporter on musical methods in last year's International Exhibition. The author of another method, which he

then attacked, replied, "Unless I see that in the Tichborne case one of the claimants is made the judge, I shall consider the proceedings unjust."

It is true that during the past five years Mr. Hullah has given nearly two-thirds of the certificates, and nine of the ten prizes, at the Society of Arts' Music Examination, to Tonic Sol-fa candidates, and this might appear as a proof of impartiality; but it is no proof either of that or its opposite, for the examination is conducted strictly in the nomenclature and notation of Mr. Hullah's books, and he had no means of knowing to whom he was giving the certificates. I see that Mr. Hullah will have special control of the training colleges for teachers. It is here where, through musical professors rather than educationists, his system has lingered longest; and it is precisely here that it has most signally failed.

The letter concludes—

It is surely not for the public interest that the partisan of a conspicuously unsuccessful method should rule over his successful opponents. By such an appointment the Ministry have given a grievous discouragement to those who for many years have been working hard to promote the common use of music in our country.

The appointment is not without its ludicrous side. We should much like to see the face of the new inspector when he goes to examine one of the Board schools where no music is known except the Sol-fa, which he ignores. What will he do? Will he "get up" the abhorred system thoroughly, so as to be able to examine in it? If not, how in the world is he to discharge the duties of his post? And when his hostility to the Sol-fa method goes to such a length as to lead him to refuse permission to have one of his own compositions printed in that notation for the use of a "Band of Hope," how is it to be expected that he will so far recognise the movement as to devote a considerable portion of his time to the inspection of schools in which it is the sole medium of musical instruction? The position is a curious one, and we await the result with interest.

SCHUMANN'S SYMPHONIES.

BY EBENEZER PROUT, B.A.

(*Continued from page 49.*)

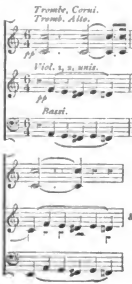
III.—THE SYMPHONY IN C, OP. 61.

THIS symphony, published and generally known as the "Second," is nevertheless (as mentioned in the last of these papers) in reality the third of the series, and was composed in the year 1846. Schumann's biographer, Wasielewski, gives us as usual but very scanty details with respect to this work. He, however, mentions one fact of interest, based moreover on the statement of the composer himself. Schumann said with respect to it, "I sketched it when I was in a physical condition of great suffering; nay, I may say it was, as it were, the resistance of the spirit which has here visibly influenced me, and through which I sought to contend with my bodily state. The first movement is full of this contest, and is in its character very freakish and contumacious."

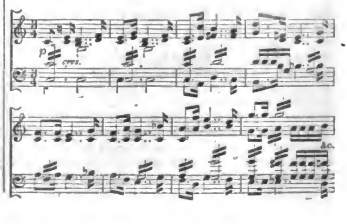
Perhaps I shall not be wrong in calling the symphony in C on the whole the finest, and certainly the most individual and characteristic of the series. While free from the harshness and occasional crudity of the symphony in D minor, and surpassing it also in clearness of form, it is also fuller of that peculiar romantic glow which distinguishes its author's best works. The orchestra is handled with remarkable boldness and novelty of effect; and though in the first and last movements are to be found a somewhat laboured excess of development, the general impression produced by the work is unmistakably one of nobility and power.

This symphony is the only one in the score of which only two horns are found; and these, too, are the ordinary "hand-horns" (as the players call them, to distinguish them from the "valve-horns"), which Mozart and Beethoven employed in their works. Modern German composers, such as Wagner, Liszt, and Rubinstein, almost invariably use the valve-horns, thus obtaining a larger range of notes at the expense of purity and beauty of tone.

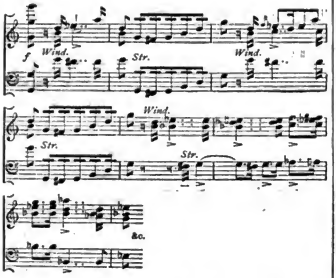
Like its companions in B flat and D minor, the symphony in C commences with a slow introduction (C major, 6-4, *sostenuto assai*). The opening subject, with a somewhat similar procedure to that already noticed in the symphony in D minor, is used subsequently in other parts of the work, to give unity to the whole. The introduction commences thus:—



The theme given to the brass instruments *pianissimo* at once arrests attention, which the continuation of the passage is well calculated to sustain. After a close on the key-note, a new and beautiful phrase for the wood instruments appears, which is abruptly interrupted by the unexpected entry of the brass with the first subject, now with a totally different accompaniment. The time then becomes quicker (*un poco più vivace*), and fragments of the theme of the coming *allegro* are introduced to prepare for what is to follow, in the midst of which the trumpets and horns, with their inexorable rhythm, intone the C and G, always with fresh harmonies, but now *forte* and *marcato;* and a striking pedal passage, which we have no room to quote, leads almost immediately into the *allegro ma non troppo* (C major, 3-4), which begins in the following vigorous manner:—

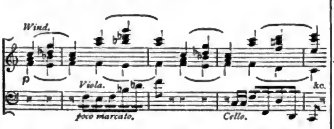


This passage is then repeated an octave higher, and with fuller instrumentation. The second part of the subject is remarkable for a bold modulation into E flat, of such breadth and energy that room must be spared to quote it :—



After a brief stay in the keys of E flat and B flat, the music returns to G, that the second subject may enter, according to rule, into that key. This subject is in marked contrast to the first—less interesting perhaps in itself, but noticeable for several strongly-marked accents on the unaccented parts of the bar, an effect which Beethoven was the first to develop. The second theme is very short, and leads almost immediately to the close of the first part of the movement and its customary repetition. This first portion of the *allegro* is remarkable for its conciseness; almost the only parallel to it is to be found in the first movement of Beethoven's symphony in C minor; though it must be added that in all other respects the two pieces are totally unlike.

The thematic developments of the second part of this movement are, curiously enough, as remarkable for diffuseness as the first part is for brevity. In addition to the material already met with, a new episode is introduced, of which considerable use is made :—

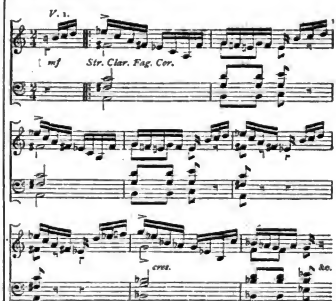


Another striking episode, founded on the second subject, is also treated at considerable length; this, however, I must refrain from quoting. The only fault of this "free fantasia" is that it is out of proportion to the length of the entire movement, being more than twice as long as the first exposition of the subjects. A masterly pedal point, of nearly thirty bars' duration, leads to the return of the first theme, now given out *fortissimo* with great brilliancy by the full orchestra. From this point the music proceeds in the regular form, and the *allegro* finishes with a splendid coda of extreme animation and vigour, towards the close of which the opening subject of the introduction is heard in octaves from the trumpets, *forte e marcato*, in a most effective manner.

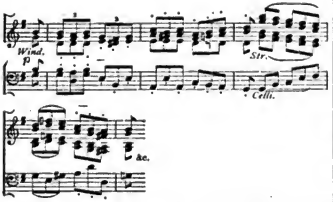
In its general features this *allegro* bears some slight, though indefinable, resemblance to the first movement of the "Eroica" Symphony. There is a somewhat similar rugged and restless energy pervading it; the importance given to episodical subjects, and the frequent effect of the displaced accent of the bar—an expedient so often employed by Schumann—are also points of analogy.

Before passing to the second movement, mention should be made of an interesting point in the orchestration of this fine *allegro*; and this is the remarkable and almost unique moderation in the employment of the trombones. These instruments, so frequently and sadly misused, even abused, by modern writers, are here only very occasionally introduced for a few chords, and the effect is incomparably finer than if they had reinforced the *tuttis* throughout, as in so many scores they are made to do.

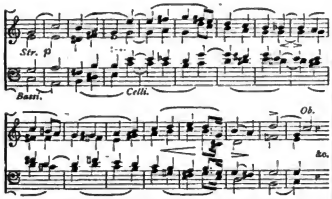
Following the example already occasionally set by Beethoven (for instance, in the great Rasumouffsky quartett in F, and the Choral Symphony), Schumann in the present work makes his *scherzo* precede the slow movement. This *scherzo* (C major, *allegro vivace*, 2-4) is at least as original and characteristic as the first *allegro*. Probably our composer borrowed the idea of writing the movement in 2-4 time from the A minor symphony of his friend Mendelssohn, though in this, as in most other innovations, the first hint had been given by Beethoven in his piano sonatas, Op. 31, No. 3, and Op. 110, as well as in his great quartetts in B flat and C sharp minor. This fact, however, in no way detracts either from the merit or the originality of Schumann's music, which begins with the following interesting and lively subject :—



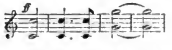
The continuation of this passage leads us to G minor, in which key the first part closes. The developments and modulations of the second part are especially charming. From G minor the music goes to F minor; then to E flat minor; next, by an enharmonic modulation, to B major; returning by one bold leap at once to C, and the recurrence of the first subject. The busy semiquavers for the violins continue, with hardly a bar's intermission, with most sparkling and graceful passages till we reach the first trio, the theme of which is, in happily devised contrast to what has gone before :—



In the second part of this trio is a modulation to the key of B flat, which reminds us somewhat, both in the sudden transition and in the character of the melody, of a passage in the trio of the *scherzo* of Schubert's great symphony in C. Without coming to a full cadence at the end, this trio somewhat unexpectedly leads back to the resumption of the *scherzo*, after which a second trio is introduced, the theme of which is of a somewhat vague and undecided character :—

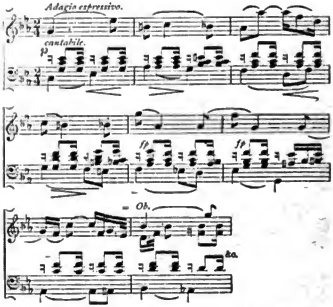


This rather uninteresting subject is then taken up by the wind instruments in the fourth above, commencing on the last note of our extract, and subsequently inverted and treated in imitation; after which the *scherzo* is repeated for the second time, and an exceedingly brilliant coda, founded chiefly on the semiquaver figure with which the movement commences, is subjoined. Towards the close, the subject in octaves for horns and trumpets—

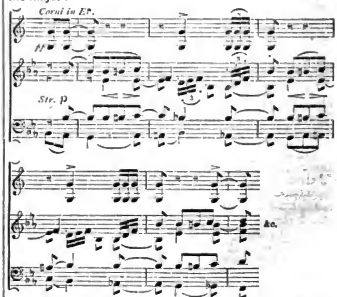


appears once more ; thus forming, so to speak, a connecting link with the preceding portion of the symphony. For ingenuity of invention, never-flagging energy, and felicitous orchestral treatment, this *scherzo* may compare with any of its author's writings.

The *adagio espressivo* (C minor, 2-4) is full of that dreamy and romantic tenderness, at times almost verging on mysticism, which distinguishes so much of Schumann's music. In this regard, though totally different in other respects, it recalls the slow movement of the same composer's symphony in B flat. The present *adagio* is, however, clearer in form, and even deeper in feeling, than its predecessor. The leading theme is first announced by the strings alone, the first and second violins playing in unison, and the middle parts being allotted to the violas with a syncopated accompaniment :—

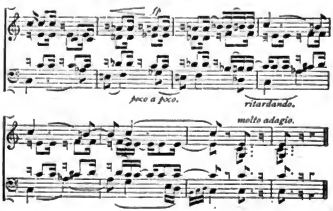


In accordance with a frequent habit of his, Schumann makes the next section of the phrase begin just before the first has concluded, and the continuation of the subject by the oboe in the major ultimately brings us to a full cadence in F flat. A passage of six bars for the wind instruments leads to a new and characteristic subject in the major :—



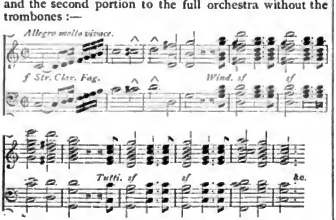
The effect of the soft notes for the horns is further enhanced by the second trumpet playing *pianissimo* in unison with the first horn. A full cadence in B flat succeeds almost immediately ; after which fragments of the first subject are allotted in succession to the solo wind instruments, the strings maintaining the syncopated accompaniment observed at the opening of the movement. A very singular and original passage follows, which is unfortunately too long for quotation, in which passages of scales and arpeggios in demisemiquavers for the wood are accompanied by a chain of shakes in octaves for the violins, the first violin part lying in the topmost notes of its compass. After a fugued passage (chiefly for strings) the first subject recurs with a new semiquaver accompaniment ; a considerable portion of what has preceded is

then repeated in the key of C major, and the *adagio* closes with such original and peculiar harmonies that room must be spared to quote the last bars :—

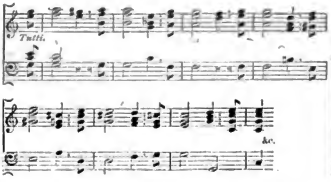


No adequate idea of the beauty and originality of this movement can be obtained from any mere verbal description, and I am quite aware that I have done it most imperfect justice. Those who wish to see Schumann at his best, and in his most characteristic mood, must study the score for themselves.

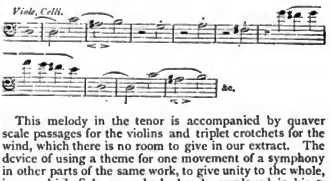
The finale of this symphony (C major, **C**, *allegro molto vivace*) is not only the most amply developed movement of the work, but that in which both the strong and the weak points of its author are most clearly to be seen. After a scale passage for the strings, it opens with a bold subject, the first half of which is given to the wind alone, and the second portion to the full orchestra without the trombones :—



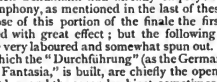
In the continuation of the passage this rhythm is persistently maintained, and just at the close of what may be considered the first subject proper, occurs a passage so representative of the composer in its rough dissonances that it must be quoted :—



Owing to the rapid *tempo* of the movement, these discords produce a far less harsh effect than might be supposed. The passage is repeated in a slightly varied form, and a quaver figure for the first violins, accompanied by triplet crotchets in the rest of the orchestra, leads to the second subject, the theme of which, announced by the violas and violoncellos in unison, is evidently a reminiscence of the slow movement :—



This melody in the tenor is accompanied by quaver scale passages for the violins and triplet crotchets for the wind, which there is no room to give in our extract. The device of using a theme for one movement of a symphony in other parts of the same work, to give unity to the whole, is one which Schumann had already employed in his D minor symphony, as mentioned in the last of these papers. At the close of this portion of the finale the first subject is repeated with great effect ; but the following developments are very laboured and somewhat spun out. The subjects on which the "Durchführung" (as the Germans call it), or "Free Fantasia," is built, are chiefly the opening scale of the first bar, and the second subject, sometimes inverted, and mostly accompanied by triplet crotchets. This middle part of the movement ends at last with three quiet chords, separated by a bar's rest, on the tonic of C minor ; and then the composer, instead of reintroducing his first subject, repeats the experiment he had previously tried in his second symphony, of constructing the rest of the finale on an entirely new theme, which first appears given out modestly in E flat, by a few wind instruments :—



Of this subject great use is made subsequently. After a grand pedal point of thirty-four bars, it is given to the strings in the key of C, and in the middle of the phrase the call for the trumpets with which the symphony commences is heard above *pianissimo* in a most unexpected manner, and with very striking effect. A little further on, another snatch of the introduction to the symphony appears just as suddenly, and with no less happy result, after which the theme last quoted is heard *fortissimo* from the full orchestra. One more curious point very near the end of the movement must be noticed, and that is the frequent change of rhythm from common time to 3-2. As the length of the bar continues unaltered, and the violins are already in the common time playing triplet crotchets, the only effect is the alteration of the accent, which comes of course on every second, instead of every third note ; but a singular indecision is the result.

The symphony in C is a great favourite in Germany, and is often to be met with in concert programmes there ; but in this country, owing to the at present partial acceptance of Schumann's music here, it has been but rarely heard. It has been performed two or three times at the

Crystal Palace, but nowhere else (so far as I am aware) in London. Such a work requires repeated hearings to be properly understood, and it only needs to be more frequently brought forward in order to be appreciated at its true value.

RICHARD WAGNER: HIS TENDENCIES AND THEORIES.

BY EDWARD DANNREUTHER.

(Continued from p. 52.)

"Weh! weh
Du hast sie zerstört,
Die schöne Welt,
Mit mächtiger Faust;
Sie stürzt, sie zerfällt!
Ein Halbgott hat sie zerschlagen!
Wir tragen
Die Trümmer ins Nichts hinüber,
Und klagen
Ueber die verlorne Schöne.
Mächtiger
Prächtiger
Baue sie wieder,
In deinem Busen baue sie auf!
Neuen Lebenslauf
Beginne,
Mit hellem Sinne
Und neue Lieder
Tönen darauf!" *Goethe, "Faust."*

IF I had an unsophisticated friend to whom I wished to prove with an *argumentum ad rem* the faultiness, nay, utter absurdity, of the dramatic grimace known as grand opera, I would take him to a performance of Meyerbeer's *Robert le Diable*, believing as I do that it is easiest to point a moral from extreme cases, and that fundamental mistakes in the construction of this particular form of art will be most glaringly apparent, and consequently best recognised, in a representative work such as *Robert*, wherein all the possibilities of artistic, or rather operatic, good and evil, which may have been latent in the form, are developed to their uttermost limits. Far be it from me to underrate the many divinely beautiful things we owe to those musicians of genius, whose names are inscribed on the copious and glorious roll of operatic composers. I am inclined to value the influence which has been exercised by the dramatic stage upon modern music, and even upon the development of pure instrumental music, where there is apparently no chance for any such influence, more highly than has hitherto been done. But it is just the phenomenon, so astonishing and difficult to account for, of the supremely beautiful bits an opera now and then offers, coupled with the sterile and stupid trivialities of the remaining nine-tenths of it, that has opened Wagner's eyes on the one hand to the incommensurable possibilities of artistic perfection to be attained by a just combination of the dramatic art with our best modern Beethovenian music, and on the other, of the downright detestability of the *genre* called opera.

The real question before us is not one concerning the greater or smaller capacity of this or that composer for the invention of lovely and significant melodies to be sung upon the lyric stage, but rather of the *form* in which it was thought imperatively necessary to embody these melodies. Musicians of talent, directly after or even before the rise of the secular cantata and opera, at the close of the sixteenth century, have written highly expressive music, and they must undoubtedly have found singers able to interpret it with becoming warmth. In the works of every musician who has left any trace of his musical existence we meet with beautiful and expressive phrases. But whilst the symphony, the quartett, and the sonata—sprung from seeds of primitive peoples' dance and song—have been so enriched and enlarged as to make one of Beethoven's great instrumental works appear like a flower-crowned plant which has reached its ultimate perfection, and stands revealed complete in all its beauty, the narrow and puerile forms of *aria* and of dry *recitative*, the main props of our operatic music, are to this day as weak and as barren as they were at the outset. They have imposed their heavy and paralysing fetters upon all and every composer who has approached the stage; and, what is worse, they have shackled and maimed every poet who has attempted to furnish a dramatic poem for music; nay, they have literally crushed him. The situations he was allowed to make use of became typical, the characters lifeless, and the sentiments vapid. Even Goethe, who, as well as Lessing and Schiller, was theoretically inclined to expect most favourable results from the opera, felt constrained to place himself on the level of the *genre*, and deemed it advisable to tune his imagination down to the lowest possible pitch, and turn up puerile and weak trash "for music." "*Ce qui est trop sot pour être dit on le chante*," sneered Voltaire.

Let us glance at the historical development of the opera, as Wagner sketches it in his "Oper und Drama." We have seen that in ancient Greece the drama was a direct fruit of the poetical instincts and beliefs of the people. The Middle Ages, too, possessed a species of dramatic art; and it is easy in the miracle play and its concomitants to point out traces of a natural union of poetry and mimetics with music. But it is not in the miracle play, or in anything else emanating directly from the people, that we must look for the origin of the opera. It was at the luxurious courts of Italy—curiously enough the only highly cultivated European country wherein the drama has not reached a really significant height—it was in Italy that the higher classes first began to encourage professional singers to sing *airs—i.e.*, people's songs *minus* the ineffable naïve charm of real *Volkslieder*—for which verses and a sort of dramatic scaffolding were *bon gré, mal gré* manufactured, so as to string them together and give them an appearance of connection.

The *dramatic cantata*, then, which aimed at all manner of things except genuine drama, is the true mother of our opera; and the further opera was developed from this point, that is to say, the more rapidly the *aria* became exclusively a basis for the display of vocal agility, the more distinctly it came to be the poet's business, whose assistance was retained for this musical *divertissement*, to content himself with concocting the necessary number of verses to be composed and sung. It is the principal claim to consideration of Metastasio in the last century, of Scribe, the late Mr. Chorley, or any other purveyor of "words for music" in this, that they were the humble servants of all musical conventionalities, and that they tortured and twisted whatever little poetical originality they may have possessed on that Procrustean bed of *air*, *scena*, and *finale* whereon we have all been so often stretched and tormented.

For the sake of change in the amusements, a *ballet* was added to the dramatic cantata. Here, again, the dance tune was of course as much an imitation of the peoples' dance as the *aria* was of the peoples' tune; and here again it was an obsequious poet's business to combine these two and exhibit them from his dramatic scaffolding; which, as there was not a shadow of necessity for the combination, must have been an awkward task, to say the least of it. There was but one chance open to him for effecting the desired union, and this was by making use of the musically recited dialogue.

But the *recitative* also, far from being a novel inven-

tion resulting from a genuine effort in the direction of the drama made by opera, had been used for centuries in the church for the more effective rendering of Biblical and ritualistic texts; and, as a matter of course, the ritualistic successions of notes soon became on the stage as much stereotyped and as *banale* as they had been in the church.

Thus the three factors of opera, *recitative*, *aria*, and *ballet* were determined and fixed upon once for all, and have undergone no organic transformation, though one of them, the *aria*, has been turned to account in various ways, and has suffered, as far as its outward appearance and ornaments are concerned, as many changes of fashion as any tailor's lay figure. And, inevitably, the dramatic scaffoldings supplied by an operatic poet were petrified, and remained dry and sterile. Taken as they were for the most part from the world of Greek myths and heroes, as this world was reflected under the wigs of pompous yet sentimental *roccoco* worthies, they were not in the slightest degree calculated to awaken warmth and sympathy in the heart of any listener; but they had the dubious advantage of being fit to be used, like apothecaries' recipes, by an unlimited number of musicians, who happened to have mastered the technicalities of their art; and thus it came to pass that scores of favourite *libretti* were set to music over and over again by different persons.

We have heard much about the dramatic revolution so triumphantly accomplished by Gluck. I have never been able to see that it consisted in anything beyond what Wagner describes it to be, a revolt against the supremacy of dramatic singers, and an attempt to place music in direct *rapport* with the sentiment expressed by the words, with the character of the persons singing, and even with the particular accents and peculiar inflexions of the language used. Gluck turned his singers consciously and on principle into mere spokesmen of his dramatic and musical intentions; and his imperishable and distinctive merit lies in the fact that he grasped these intentions passionately, and gave to them, by the side of the direct artistic expression, as a record of which his French operas are immortal, also an abstract and theoretical enunciation. But as regards *form*—and this, as has already been insisted upon, is in such cases the vital point, much more than the greater or lesser degree of warmth and artistic fire with which a composer has accomplished his task—on this vital point of form he has left things just as he found them. Airs, recitatives, and dance tunes, each enjoy their separate and isolated existence in his works, just as they did with his grandfathers. His operas are like theirs, agglomerates of more or less finished tunes, rather than an organism, of which a distinct dramatic action is the kernel and music the last and the most powerful means of expression. Gluck's poets were more than ever his *très-humbles serviteurs*. They translated the masterpieces of the Louis XIV. tragedy into the current opera jargon.

All that can by any possibility be accomplished in the musical drama from the musician's specific point of view, and without taking the poet into consideration, was accomplished by Gluck's successors, Cherubini, Méhul, and Spontini. They have widened, without destroying, the musical forms to the utmost; they maintained the traditional arrangement of the arias; they rendered the recitative and the connecting links between it and the aria more expressive; and, what is of especial importance, they allotted the execution of the airs to more than one person, according to dramatic necessities, so that the character of monologue hitherto essential to all operas was got rid of. Of course duettos and terzettos had been in use long before their time; but the fact that they rendered these, which had formerly been mere slight modifications of the solo aria, subservient to the higher purpose of *dramatic musical ensemble*, this was the progress which those great men realised; and it would be difficult, remarks Wagner, "to answer them, if they now perchance came amongst us, and asked in what respect we had improved on their mode of musical procedure."

Cherubini and his friends had allowed the poet to develope his art in the exact ratio of their own increase of musical freedom and strength; but with them also he never rose above the position of a subordinate.

It may seem strange that nothing has as yet been said of Mozart, the most gifted and the most musical of all musicians—he whose unlimited powers and inexhaustible fecundity left an indelible mark on the history of his art, and whose greatest efforts towards its development are to be found precisely in his operas. I have chosen this place to introduce Mozart's name, as it is with his glorious works for the stage that Wagner believes he can best illustrate the present thesis. Mozart was further removed from the chance or the temptation to make innovations resulting from critical reflections on his art than any other great musician before or since. Yet it is in the opera, where in point of form he gives us so little that is new, that we meet with his most absolutely original creations—creations which are by far grander than his best pieces of instrumental music—creations in which he unfolds all the powers of the divine art. And this is exactly the point that lays bare the very kernel of the matter under consideration

Mozart, the supreme musician, produces his best music there where the poet has given him a worthy chance, and has risen a little above the ordinary *libretto* groove. Mozart possessed more than any other musician the subtlest and deepest instinctive knowledge of the nature of his art; he knew for certain that it was an art of expression only, of the sublimest and most perfect expression, still of expression, and nothing beyond. To his honour be it said, it was impossible for him to make poetical music if the poetical groundwork was null. He could not write music to *Titus* equal to *Don Juan*, to *Così fan tutte* equal to *Figaro*. Good music he always wrote, but beautiful music only when he was inspired. His inspiration certainly came from within, but it never shone so bright as when it was lighted from without. Wagner expresses his conviction more than once that Mozart would with his supreme instinct have solved the problem of a real musical drama, but as it was he could only give the truest and the most intense expression to the airs, duets, and ensemble pieces which his fabricants of libretti handed to him. He has attested the inexhaustible puissance of music as a means of expression better than Gluck and any of his successors; but in the main he also leaves the traditional operatic forms as he found them.

Weber, the noble, high-spirited, and chevalresque, seems to have made for himself, in the long course of his services as conductor of the Opera at Prague and Dresden, a practical analysis of operatic melody. He perceived almost instinctively that it was in the first instance based upon the people's song, and in his endeavours to revivify it he was tempted to take up the *Volkslied* of Germany and to transplant it bodily into his operas. The predominance of long-drawn, joyous, yet tender and melodious phrases, as distinguished from the short, bold, and eccentric rhythms peculiar to nationalities like the Polish and Hungarian, is the special characteristic of the German *Volkslied*. One cannot fancy German songs without

accompaniment. They are usually sung in at least two parts, and one is involuntarily tempted to complete the harmony by adding the bass and the remaining middle part. Whatever chance of excellence a dramatic poem offered that could by any possibility be resolved into and expressed by this melody was safe in Weber's hands; but we have only to glance at *Euryanthe*, his most ambitious and in some respects his most beautiful work, to see how he tortured himself, and tried in vain to express what could not and would not amalgamate with this melody; and where Weber's genius failed, who shall hope to succeed?

So far we have dealt with the serious aspect of the matter; let us now look at the frivolous side.

With Rossini, and in an increased ratio with his successors, the history of the opera is simply that of operatic melody; as Wagner has it—"naked, absolute, ear-tickling melody, which one sings and whistles, without knowing wherefore; which one exchanges to-day for that of yesterday, and forgets again to-morrow, for no reason whatsoever; which sounds melancholy when we are amused, and joyous when we are disgusted; and which we hum apropos of any and everything." Take Rossini's works all in all, and you have numberless operatic melodies of here and there an immensely effective sort, but comparatively very little beyond. His object has evidently been to pour forth multitudes of pleasing tunes, such as are fit to be whistled and sung by all the world. If he occasionally gives a powerful dramatic effect, one bails it as something unexpected; for, as a rule, an opera of his is like a string of beads, each bead being a glittering and intoxicating tune. Dramatic and poetic truth, and all that makes a stage performance interesting, is sacrificed to tunes. The task of a composer of Italian opera, after Rossini, came to be little beyond that of manufacturing variations on one fixed type of *aria* for this or that particular singer. And together with the advent of Rossini, the operatic public in general—that most equivocal of all publics; "*Combien faut-il de sots pour faire un public?*"—became the sole arbiter of artistic reputation, the ultimate court of appeal in questions of artistic excellence, its taste the sole guide for artistic production, and its favourite purveyor of tunes the autocrat of the whole operatic entertainment.

Properly speaking, then, the opera ends with Rossini. It was virtually at an end as soon as the principle that melody without character, and of the shallowest and most *banale* type, was the very essence of music, and that the loosest connection of one operatic tune with another was musical form, had been practically set up and accepted. Auber, and Meyerbeer in his Parisian productions after him, made melodic experiments. Auber listened intently to the *couplets* and *contredanses* (*i.e.*, the can-can) danced and sung by his compatriots, imported besides melodies from Italy and elsewhere, and served them up intact. The enormous success of his *Muette de Portici*, a work which marks an epoch on the French stage, and wherein he unquestionably takes a flight far higher, as regards intensity of effect and originality of musical treatment, than in his numerous productions for the *Opéra Comique*, tempted Rossini to take a leaf out of the same book. Thenceforth *Guillaume Tell* and *Masaniello* were the centres round which the operatic world gyrated until the coming of the great *Robert le Diable*, who "danced awa'" with them both. Meyerbeer screamed at the top of his voice what Rossini and Auber had been saying, and, turning his artistic attainments and experience, both enormous, to account on purely commercial principles, he managed to outdo them both. Instead of sympathy with the inflexions of any particular tongue, which he did not possess, he had acquired the knack of "setting" every European language—that is to say, of drowning its cadences in the shallow and noisy stream of his music. He studied with the attention that a stock-jobber gives to a new prospectus the scores of Hector Berlioz, that astonishing virtuoso of the orchestra and of orchestration, that greatest of French romanticists, with whom the last mystical works of Beethoven had brought forth such strange fruit; and taking Rossini's melodies as a *point d'appui*, he managed to concoct the most unpalatable musical phenomenon of our day, a glittering kaleidoscope of eccentric sounds and effects—his *grand opéra*. On his banner was inscribed *la caractéristique—i.e.*, "the dodge" of disguising frivolous and empty tunes in a garb that shall appear significant. My unsophisticated friend above mentioned, if he did chance to witness a performance of *Robert le Diable*, would be scared by the queer agglomerate of effects—the most ethereal and the most drastic—the most far-fetched and the most commonplace—refinement and vulgarity, sensuality and religion—a veritable *olla podrida*—"*Wer vieles bringt wird manchem etwas bringen und jeder geht zufrieden aus dem Haus*," as the director puts it in *Faust*. In an eloquent peroration towards the end of the first part of his "Oper und Drama," Wagner, after having spoken of Meyerbeer's specific musical gifts and set them down as comparatively insignificant, speaks in most enthusiastic terms of certain bits of supremely beautiful dramatic effect in Meyerbeer's works—fragments, for instance, of the great love-duet in *Les Huguenots*, and particularly of the wonderfully expressive melody in G flat major towards the close of it. This and similar bits, let us not forget, occur only there where the poet has supplied genuine poetical motives, and thus tend to prop our thesis.

But besides being "characteristic," operatic melody became "historical." Have we not got our chorus dressed in all manner of historical costumes, with decorations to match? Does not the theatrical tailor produce both cut and colour with scrupulous exactitude? What matter if the music be dull, spite of its pretentious peculiarities, as long as its uncouth *tournure* passes for historical? We have consumed the tunes and costumes of all civilised countries, Oriental and Occidental, for the sake of being "characteristically national and historical." Why should we not have red ochre and scalps, and the war-whoop with an accompaniment of tomahawks and rattling wampum, in course of the next operatic decennium?

To resume. Gluck, as we have seen, consciously tried to speak correctly and intelligibly in music; he never disfigured a verse for the sake of musical development, and he rendered whatever emotional elements he found in his texts as completely as possible. Mozart spoke "with the perfect rectitude and *insouciance* of the movements of animals, and the unimpeachableness of the sentiment of trees in the woods and grass by the roadside;" give him dull stuff, and he reproduces dull stuff; give him genuine dramatic feeling, and he returns it to you ennobled and intensified a thousandfold. His music glorifies even the paltriest theatrical conventionalities. The closer you look into the glowing colours of Mozart's operas, the more clearly you will distinguish underneath them the outlines furnished by the poet. Without these outlines, the best part of them is inconceivable. Unhappily this occasional union of musician and poet disappeared entirely in the course of operatic development. Rossini's cry was "Melody, melody;" and Weber's opposition to him was directed more against the shallowness and frivolity of this melody than against the unnatural position which in Italian opera the poet occupied towards the musician. In fact the fire and the fascinating

charm of Weber's melody made a still greater autocrat of the musician, and Weber thought himself justified in dictating to Helmine von Chezy, who wrote the libretto of *Euryanthe* for him, not only details of expression, but even the dramatic movements of the characters and the motives for their actions; and in the failure of his favourite *Euryanthe*, which Weber lived to see, we can convince ourselves, better than with any other of his works, that his twofold aim, "absolute melody"—melody which shall be sufficient in itself, and dramatic expression which shall be true and just throughout, are irreconcilable.

When we talk of the opera now, we talk not of a work of art, but of a thing *à la mode*—a fashion. For my own part, the popular opera of our day strikes me as the last ghastly grin of a galvanised corpse.

We conclude therefore, with Wagner, that one or the other, absolute melody or the drama, must be sacrificed. Rossini threw the drama overboard, and Weber tried to construct it by means of his melody, and failed. Music, which is simply the most powerful means in existence of expressing emotion, ought not and cannot on its own account attempt "characteristic, dramatic, or historical" harlequinades.

And we are constrained to admit the incapacity of music unaided by other arts to construct the drama out of its own means, and to assert for the future that music must forego part of its pretensions, and in case of dramatic necessity, merge its individuality in the great end of all the arts combined—the drama.

(To be continued.)

ANALYTICAL REMARKS ON VARIOUS COMPOSITIONS FOR THE PIANO.

(*From the Lectures delivered at South Kensington by* E. Pauer.)

ANDANTE, OP. 16, NO. 3, BY MENDELSSOHN-BARTHOLDY.

This charming movement has by universal consent been entitled "The Rivulet," and in this case no exception could be taken, even by the most fastidious critic, to a name which is thoroughly appropriate to the character of the music. During Mendelssohn's first visit to England he stayed in Wales in the house of Mr. Taylor, to whose three daughters he presented these pieces which are numbered as Op. 16. Their title is *Trois Fantaisies ou Caprices*. This one is the last of the set, and is highly expressive of that quaint charm Mendelssohn's first compositions possess. A most harmonious figure winds its way along like a streamlet flowing through a quiet, peaceful wood. We seem to hear the sweet and pure voice of a girl carolling beside the streamlet; presently the voice stops; a mysterious whispering seems to ensue: the girl might sing with the poet:—

> "Thou hast with thy soft murmur
> My senses charm'd away.
> What do I call a murmur,
> That cannot murmur be?
> The water-nymphs are singing
> Their rounde-lays for me."

The strain of the water-nymphs is dying away, and the maiden takes up the former song. At last we lose even the sounds of her sweet voice, and listen only to the harmonious rippling and bubbling of the rivulet. The whole piece is surrounded with an undisturbed serenity and purity seldom to be met with in such productions. Although small in form, it is great in artistic beauty. It is a musical picture of still life—executed with perfect harmony, elegance, and finish; and therefore not only pleasing, but also highly instructive as a model of composition and a study for performance.

PRESTO SCHERZANDO, BY MENDELSSOHN.

It has been remarked that Mendelssohn originated the capriccio. It will therefore be not uninteresting to examine somewhat more closely the nature of his scherzos or capriccios; and the "Presto Scherzando" which I have chosen for performance offers an excellent subject for such an investigation. Carl Maria von Weber was the first composer who portrayed the fairy world in our instrumental music; his overture to *Oberon*, and the instrumental parts in the incantation scene in the *Freischütz*, are splendid specimens of a romantic style till then unknown. In the *Freischütz* the darker and more gloomy side of the picture is brought before us; Caspar invokes the aid of Zamiel, the impersonation of the evil principle; and consequently Weber's music is more expressive of the wild, chaotic feeling suggestive of the sombre and mysterious spirit-world. In his *Oberon*, again, it is the charming, radiant fairyland into which we are introduced. Over this music is spread a rose-coloured lustre. They are good fairies with whom we have to do. Mendelssohn succeeded in catching another echo of this supernatural world; it is the humoristic, the jovial and sprightly side he shows to us; and in this department he is unrivalled. His mind possessed all the requisite qualities for such productions—elasticity, quickness of perception, subtlety of method, and airy intelligence. Such productions must be essentially light and graceful; any heaviness in the bass, one single cumbrous modulation, would at once bring us back to the prosaic world, and bring us down from that pleasant height to which his music has wafted our imagination. A complete command over all the technical resources and means is therefore in such scherzos the first and indispensable condition. Another necessity is the judicious selection of the keys, and the necessary material to accompany the chief subject. But the most important of all is perfect ease and lightness in handling the whole piece, which must be rendered in such a way that it seems to the hearer like something unreal, and appears to pass over the ear with the same shadowy lightness with which the picture presented in a magic lantern strikes the eye. The design of the construction must be as lofty as that of the parts that supplement and complete it.

For this effect of lightness, *counterpoint*, the most prosaic part of our musical art, is, strange to say, the most essential. And, thanks to his deep study of Bach's works, Mendelssohn had acquired a perfect command over all the most complicated intricacies of counterpoint. The suggestion of the earnestness of counterpoint naturally brings to our minds the image of a grave and serious professor, with a stout and deeply scientific volume in his hand, slowly and carefully weighing every separate chord. But Mendelssohn's mode of proceeding is very different. He seems to entrust his contrapuntal science to so many light-footed and cheerful elves, who snatch it, toss it about, and make merry with it; one throws a subject to another, back it comes—all is sportive merriment, jest, and humour. And this complete overcoming of all technical difficulties and obstacles, without the slightest appearance of heaviness or effort, is one of the most admirable features of Mendelssohn, and in it he is unrivalled.

The present "Presto Scherzando" involuntarily suggests the picture of a hunt; we seem to hear the sound of the horn, the galloping of the horses, the barking of the dogs; only sometimes a gloom overshadows the delightful picture, like a cloud passing over the lively

scene. A delicious tone of sweet melancholy pervades some of the episodes; but their introduction is another evidence of the admirably refined taste and clear judgment of the author; shade is necessary as a foil to bring out the clearness of the light; against the sombre minor key the brightness of the major key stands out with greatest advantage; in short, wherever we look in this piece the hand of the master is perceptible. This scherzo is one of the brightest ornaments of our pianoforte literature; it will exist for ever, because it is founded on the purest and most legitimate principles of the art, and suffused with an intellectuality of the highest order.

MENDELSSOHN'S VARIATIONS IN E FLAT, OP. 82.

The well-known letters of Mendelssohn afford us in several instances valuable information concerning his own estimate of his various works; from them we gather a clear idea as to what he himself thought of his compositions. Thus he writes to Moscheles about a rondo of his:—

"My own poverty in novel passages for the piano struck me very much in the Rondeau Brillant (Op. 29), which I wish to dedicate to you. This makes me hesitate and torment myself, and I fear you will remark it. In other respects there is a good deal in it I like, and some passages please me exceedingly; but how I am to set about composing a methodical, tranquil piece, I really cannot tell! All I now have in my head for the piano is about as tranquil as Cheapside; and even when I control myself, and begin very soberly to extemporise, I gradually break loose again."

In most of Mendelssohn's pieces the restlessness for which he blames himself is decidedly observable, and decidedly it is a fault. In these variations, however, this feature is not so striking, and it is an interesting fact that all the later compositions of Mendelssohn show evidences of a broader, more tranquil treatment. This improvement is visible in these variations. The subject is a model of symmetry and harmony; it is constructed in the agreeable and fascinating form in which the last phrase is a repetition of the first; and this concluding repetition of the opening sentence creates in the hearer a feeling of satisfaction; it is characteristic of roundness and completeness. Concerning the happy modulation and harmonisation of the theme, I again let Mendelssohn himself speak. In a conversation with Professor Lobe, of Leipzig, Mendelssohn once observed:—

"I like the parts finely worked out. I am fond of polyphonic writing, to which early contrapuntal studies with Zelter, and the study of Bach, may particularly have been instrumental; homophonic writing alone does not satisfy me. And upon this, while I have tried to perfect that which pleases me, and is in accordance with my nature, has my originality, or as much originality as people will accord me, been founded."

My audience has only to apply to the variations the same remarks of the illustrious composer, and everything explains itself quite naturally.

Let me, in addition, only draw your particular attention to the coda of the last variation. This coda is a species of fantasia. Mendelssohn continues the work in a kind of musing, contemplative mood which is highly beautiful. Here we find tranquillity, calmness, and a singular nobility. These are chords and progressions to which Beethoven himself would have gladly listened; in them is a depth of feeling, a sincerity of expression we seldom meet with in other pianoforte pieces of Mendelssohn. Towards the end the chords become fuller and fuller; the piano seems to expand with the swelling tones of an organ, and we are surrounded by a sea of sounds which fascinate and charm us, and which fill us with a kind of solemn earnestness. The conclusion of the whole, full of grace, replete with refinement, is worthy of the nobility and loftiness of the entire work.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *April*, 1872.

OUR Gewandhaus concert season finished on the 21st of March, and now the principal factor of our musical life is silent. The last concert was specially designed to form a grand and imposing event. Three compositions by Beethoven were performed on this evening. Although quite different in character, as regards their contents they can be called of equal grandeur and importance. They were the overture to *Coriolan*, the fantasia for pianoforte, chorus, and orchestra, and the ninth symphony. The two last-named works, a score of years ago scarcely appreciated by a few in their whole worth, belong to-day to the works best known by our German concert public. Thanks to the energy of our concert conductors, we have in every year had at least one performance of the ninth symphony. Looking at the great difficulties, which are chiefly presented by the vocal parts of the work in the finale, we cannot acknowledge these repetitions too gratefully. The result of these persevering endeavours was this time a performance in every way smooth, such as is only possible when chorus and orchestra, through frequent repetitions, are thoroughly acquainted with their task, and can devote themselves to it entirely. This circumstance the frequenters of the Gewandhaus concert have to thank for the rendering of a large number of difficult orchestral works, in a style not surpassed anywhere in Germany. The great number of concerts (twenty-two) given every winter regularly, at which an excellent orchestra, which always works together, joins its famous conductor, Reinecke, and the numerous regular rehearsals of the same works, attain this result. Also the performance of the *Coriolan* overture and the fantasia with chorus were above all praise. In the fantasia, Reinecke had taken the pianoforte part; and we cannot imagine it better rendered, and have never heard it in anything like so perfect a manner. We certainly believe Reinecke to be the most exact and best interpreter of classical piano works of our time. In possession of a most perfect technic, a virtuosity which masters the greatest difficulties with ease, this fine-feeling artist employs his means only in the noblest manner. Our readers will have the opportunity of hearing the Leipzig capellmeister in England, and we are convinced beforehand that they will agree with us. The pure, conscientious, and intelligent style of his performance, the simple grandeur, the true feeling of his rendering, place Herr Reinecke at the side of Joachim and Frau Clara Schumann. Just as little as the above-named heroes does Reinecke care to dazzle through daring tricks; he never goes beyond the really beautiful, never does he make use of a piece he has to perform to show off his never-failing bravura. Invariably we meet in his playing this true artistic devotion, as it is only to be found in the truest and deepest musicians.

On the 18th of March a grand concert for the benefit of the Musiker-Pensions-Fonds took place. It commenced with Lachner's newest (sixth) suite, which we have mentioned in our last report. Then followed Jadassohn's first concert overture, Op. 27 (C minor). Reinecke played Beethoven's concerto in C major. The finale of the evening was the most recent work of Reinecke, "Deutscher Triumphmarsch," for orchestra. All these works were brought to hearing most excellently. The three orchestral works, directed by their authors, met with an enthusiastic reception.

The week before Easter has brought us two important church compositions. They were the *Requiem*, in C minor, of Cherubini, by the chorus of the Thomas Church, under direction of Professor Richter, and Bach's *Matthäus-Passion*, under Reinecke's direction. Both works are incomparable master-works; both have been produced by and are filled with this true, faithful, religious feeling, and yet they are thoroughly different in character. Whilst to us the *Matthäus-Passion* has always appeared as the most deeply felt and most important communication of true German art in the field of the Protestant church music, we may call Cherubini's *Requiem* the greatest musical work of the Italian Catholicism. It is impossible to compare the two works with each other. Produced in different periods of the art, they show in style and expression the greatest difference, and only in one thing they are alike—that both will make the deepest impression on every mind. Both works are treated in the polyphonic style, but how different is the counterpoint! Bach's, in its many harshnesses to express this severe ascetic devotion of the Protestant religion of his time, compared to the soft Italian, always well-sounding, flowing melodies of Cherubini. We have already on several occasions spoken of the elevated beauties of the *Matthäus-Passion* in its choruses and chorals, and most of its airs, and for this reason we will to-day turn our attention for a short time to Cherubini's *Requiem*.

If we first consider the colouring which is given to the *Requiem* by the orchestral accompaniment, the few accompanying instruments give an almost invariable tone of mourning, which is only changed in the "Dies iræ" and in the Sanctus. Bach, on the other hand, makes use, besides the orchestra, of the obligato organ, as well with its soft stops as with its full power, according to secondary purpose or else for mighty effects. The manifold dramatic elements given by the text of Bach's choruses, which is not only to be found in short choruses but also in more extended movements, is missing in Cherubini altogether. Even in the "Dies iræ," the broadest movement of the *Requiem*, it is not to be found, although the words might have offered the idea for it. Through the whole work only the four-part chorus appears as the sole supporter of the whole contents, to which the instruments are almost always entirely subordinate. Nowhere a solo voice or an instrument appears with any particular individuality. At the same time, every movement is built up in broad forms, and gives in large traits the character of the whole. The contrapuntal style in the *Requiem* produces many peculiar effects; for instance, the two-part canonic leading of the voices in the beginning of the "Dies iræ" creates the impression of the deepest fear, the most frightful consternation, whilst the old Italian manner of the appearance of the four voices one after another in every bar, as, for instance, in the first movement at the words "te decet hymnus," "exaudi," "et lux perpetua," produces charming and expressive harmonic changes. Quite wonderful is the variety and the acceleration in expression of the most devotional praying, the prostration full of pain at the words "salva me fons pietatis," and "voca me cum benedictis." The touching expression of the deepest abasement at the words "oro supplex et acclinis" is followed by "lacrymosa dies illa." Still more elevated is the feeling in the touching prayer in the "Pie Jesu," and finally at the last, "Dona eis requiem."

Although the style of the whole work, as above remarked, is throughout polyphonic, the *Requiem* only contains one fugue; but this also is in its way quite unlike the style of Bach's fugue writing. The fugue in the *Requiem* to the words "quam olim Abrahæ promisisti, et semini ejus," is founded on three themes which always fit in the purest consonance. In a very peculiar manner the impression of the fullest confidence in the atonement is produced by the repeated entrance of the parts in consonances. But here, too, the difference to the fugue style of Bach is shown. In the fugue of the *Requiem* are all the entrances of the voices in the consonance on only a few passing notes; still fewer anticipations occur. In Bach, on the other hand, the fugue movements, like strict fugues and mostly the thematic appearance of the different voices have the dissonance of anticipation.

As regards the performance of both works on Palm Sunday and Good Friday, we can only speak well of it. Both compositions were brought to hearing in worthy style. Certain it is that in Cherubini's *Requiem* the use of female voices for the soprano and alto parts would have had a better tone effect; but with the means at his command Professor Richter has accomplished a very excellent performance, for which we feel all the more grateful as the *Requiem* has not been heard in Leipzig for a number of years.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, 15*th April*.

THE Imperial Opera has now a rival in the Italian Opera of Merelli. There is not much to say of the representations in the new Opera-house during the last four weeks. Lortzing's *Waffenschmied*, performed last month in the Theater an der Wien, has been introduced into the programme of our Opera, but will probably see only few repetitions. Fräulein Minka Tremel sang for the first time the rôle of Fides. Having commenced her career a few weeks ago as a mere pupil, it was a risk to undertake such a difficult part. Nevertheless the direction found it good to repeat the hazard, both times with a painful result. Fräulein Dillner, from Prague, formerly in Vienna, began a Gastspiel with very good effect. She has sung up to the present time the rôles of Aennchen, Page Urban, Frau Fluth. Particularly in the last rôle she proved an eminent talent for the comic opera. Her appearance is in her favour; the method excellent. She was much applauded. The list of the operas given since the midst of March is as follows:—*Hugenotten* (2), *Waffenschmied* (2), *Mignon*, *Profet* (2), *Postillon*, *Meistersinger*, *Zauberflote*, *Robert* (2), *Don Juan*, *Faust*, *Lucrezia*, *Lohengrin*, *Judin*, *Fliegende Holländer*, *Freischütz*, *Lustige Weiber*, *Hans Heiling*. The Italian Opera, under guidance of the impressario Merelli, in the Theater an der Wien, has performed till now—*Lucia*, *Rigoletto*, *Traviata*, *Linda*, *Barbiere*. The house was every evening crowded; the applause immense. Madame Adelina Patti is the favourite of every one. Voice, technical cultivation, taste, dramatic representation—what a union of talents! Many Violettas as we have heard since the first representation of *Traviata* in the year 1853, there is none which can have surpassed that of the Patti; and, to make the gift the more marvellous, there was never a better Rosina. The technical difficulties which Signora Patti overcame with ease were astonishing; the audience were enraptured. In the second act she sang the bolero in Verdi's *Vespri Siciliani*, and a Spanish song, "La Calabrese." Almaviva, Figaro, and Bartolo were sufficiently represented by Signore Corsi, Moriani, and Cattani. Much praise must be given to Signor Arditi, the conductor; particularly orchestra and chorus, accustomed for months to Offenbach's trivialities, needed such a firm hand.

As usual on Palm-Sunday, we heard an oratorio, performed by the Haydn-Verein (your Royal Society of

Musicians). This time again it was Haydn and his *Jahreszeiten*, which augmented, often as it had been heard, the capital of the widows and orphans. Haydn was remarkably much heard during the Passion-week and Easter-days. The same day with the *Jahreszeiten* the Philharmonic performed one of the London symphonies. On Good Friday the *Seven Words* were performed in two churches (one with sermons between the parts, as it was originally ordered). On Saturday (celebration of the Resurrection) Haydn's *Te Deum*, and on Sunday three of his great masses were performed in different churches. The concert of the just-mentioned Philharmonic was the last of the season. Haydn's symphony in B flat, "Les Préludes" by Liszt, and the Pastoral Symphony by Beethoven were well executed. Another last concert was the third of the Singakademic. The first part was too mixed—"Adoramus" by Palestrina, "Salve Regina" by Herm. Contractus, Ave Maria by Liszt (No. 2 of "9 Kirchen-Gesänge," just published), sonata in A major with violin by Mozart, and the hymn for alto solo and choir by Mendelssohn. The execution of every number was good; the Ave Maria of little interest; the alto solo by Fräulein Rosa Girzik sung with much feeling and sympathetic voice. Of very great interest in the second part were some songs by Beethoven, Volkslieder, so very seldom heard, and yet of such immense value. I give you the titles of the songs after the new edition by Breitkopf and Härtel:—"The Cottage Maid," "To the Æolian Harp" (Nos. 3 and 9 from "26 Wallisische Lieder"), "Farewell Song" (No. 3 from "12 Irische Lieder"), "Bonny Laddie," "The Lovely Lass of Inverness," "Faithful Johnnie," "Sally in our Alley" (Nos. 7, 8, 20, 25 from "25 Schottische Lieder," Op. 108), and "La Gondoletta" (of "12 Verschiedene Volkslieder," No. 12). The execution by Fräulein Anna von Angermayer and Herr Ad. von Schultner was very fine, and the audience quite surprised at those "novelties." The accompaniment for piano, violin, and cello was in the hands of Fräulein Gabriele Jöel, Josef Hellmesberger, and H. Rover. Rud. Weinwurm, the conductor of that society, which is not the richest one, merits all praise for his artistic undertaking. Anton Rubinstein arranged a Kammermusik Soirée, which filled the concert-room, and showed again the eminent virtuoso. He performed a quintett and trio (his own compositions), the sonata, Op. 111, by Beethoven, and Kreisleriana. Your countryman, Aptommas, gave two concerts in the hall of the Musikverein, and was much applauded in the different productions. Merelli arranged a special concert (similar to those of Covent Garden, given in St. James's Hall or in Floral Hall) with the members of his society. It filled the great Musikvereinssaal, though the prices were high. Every one came certainly only to hear Madame Patti; the rest was little cared for. The programme was worthy of the undertaking. The most interesting number was the shadow-air from *Dinorah*, which Madame Patti sang with frantic applause. The receipts of that evening surpassed the sum of 8,000 florins. In the second extra "Gesellschafts-concert," Rubinstein conducted his geistliche Oper, "Das verlorene Paradies." The words are a free version from Milton. The title, "geistliche Oper," is not justified; it is an oratorio, represented about thirteen years ago in Vienna. The first part, showing the combat between the "Himmlischen" and "Höllischen" Schaaren (the hosts of heaven and hell), has many interesting numbers, but is surpassed by the second act with choruses which are indeed ravishing, particularly one, "Wie sich Alles mit Knospen füllt!" The representation of the Lord is marked "eine Stimme" (tenor voice, sung by Herr Walter). The third part, the expulsion from Paradise, is too long, and wants invention. The third extra concert was filled with the whole music to Schumann's *Faust*. The first performance of this work took place in the year 1863, with Herr Stockhausen and Frau Dustmann; Herbeck conducted. It was only the third part which excited musical interest; it contains some of the best compositions Schumann ever wrote. The second and particularly the first part are too monotonous and dull in colour. The performance showed much diligence; the Singverein excelled in the number "Dir, der Unberührbaren," and in the "chorus mysticus." Frau Wilt, Herr Dr. Krückl, and Krauss sang their parts with the necessary intelligence.

We shall have still two great concerts—one given as farewell by Rubinstein, with a performance of his Ocean Symphony; the other, a Wagner-concert, conducted by himself (12th of May). The net receipts will be used for Patronatsscheine for the benefit of poor musicians. There are 1,600 pit seats and 400 entrée, the prices ranging from 25 florins downwards. The gross receipts will be (without extra payments) 17,000 florins. There will be performed Overture, *Iphigenie in Aulis*, by Gluck; Eroica Symphony; prelude and introduction to *Tannhäuser* (first time in Vienna); prelude and finale from *Tristan und Isolde*; "Feuerzauber" from *Walküre*.

Reviews.

The Sea-Maidens. A Cantata for Female Voices with Pianoforte Accompaniment. By JOSEPH L. ROECKEL. London: Hutchings & Romer.

THOSE teachers of singing who have large classes in ladies' scho ol s have doubtless experienced the difficulty of finding music suitable for their pupils, in the frequent cases where treble and contralto voices are either wholly unattainable, or can only be procured on special occasions. To meet the requirements of such professors, Messrs. Hutchings and Romer are issuing a series of cantatas for female voices only, one of which is the work now before us. We have much pleasure in cordially recommending it as thoroughly adapted to the object for which we presume it is designed. It is written for three solo voices, and a three-part chorus (two trebles and an alto); and is full of pleasing and flowing melody, while nowhere making too great demands on the capacity of the performers. At the same time there is quite sufficient variety of treatment to render the work very improving practice. The opening chorus, the air "Dance on in gladness," and the finale may be especially commended. The whole cantata is in ten movements, and would, we should guess, take from half to three-quarters of an hour in performance.

Phantasiestücke, for Pianoforte. By ROBERT SCHUMANN. Op. 12.
Novelletten for the Piano. By ROBERT SCHUMANN. Op. 21.
Three Romances for the Piano. By ROBERT SCHUMANN. Op. 28.
London: Augener & Co.

IN none of Schumann's works are the peculiarities of his style more clearly observable than in his compositions for the piano. Even in his earliest writings of this class, such for instance as the "Papillons," Op. 2, are to be seen his earnest strivings after originality of idea, and his constant endeavour to enlarge the resources of the piano by the invention of novel passages. And one great secret of the charm of his music we take to be that whatever piece of his we may take up, we are sure to find in it something absolutely fresh and new. Beethoven has been called by his enthusiastic devotee, Herr von Lenz, "the least commonplace of composers;" but the same epithet might be applied at least as appropriately to Schumann. In the works now before us, which are reprinted for the first time, we believe, in this country, we find the composer at his very best. Pianists who possess the requisite mechanical resources to grapple with the technical difficulties of the music will here find a rich vein of virgin thought. We have inserted the qualification advisedly, for it is no use ignoring the fact that the music is generally far from easy. And the difficulty of Schumann is of a totally different kind from that of Mendelssohn or Thalberg, to name two extremes of the modern school of pianists. It arises partly from the novelty of the passages, and partly, perhaps chiefly, from the polyphonic style that the composer so frequently adopts. As one of the best-known examples of

this may be mentioned the episode in D flat in the Novellette in F (No. 1), a passage not specially difficult in itself, but requiring great neatness in the phrasing and accentuation, and likely to give considerable trouble to such players as are only accustomed to the modern school of pianoforte pyrotechny.

The Phantasiestücke are eight in number. All are so full of interest that it is difficult to specify any as absolutely superior to the rest; perhaps, however, as examples of two totally different styles may be named the "Warum" (No. 3), a most charming and tender melody, and moreover comparatively easy to play, and the grand "In der Nacht" (No. 5), a wild and tempestuous *allegro* in F minor, with singularly fascinating episode in the major (*poco più lento*).

Of the Novelletten, of which there are also eight, the first, in F, is, owing to its frequent performance by Mdme. Schumann and other pianists, the best known. Though undoubtedly a beautiful piece, and one of the most popular in style, we do not consider it the best of the series. Our own favourites are Nos. 2, 3, and 6: the first-named being remarkable for breadth of style; the second for novelties of harmony, rhythm, and technical treatment of the piano; and the last for beauty of melody as well as for boldness of modulation.

The Three Romances, Op. 28, are in no respect inferior to the Novelletten. No. 2, in F sharp major, is a little gem, and likely (as not being very difficult) to be the most popular of the set. No. 3, in A major, is actually a *Romance* in the ordinary sense in which that term is used as equivalent to a "song without words." It is rather a caprice or fantasia with two *intermezzi*, the first of which is especially pleasing. Though somewhat difficult to play well, it will repay for careful study.

Eight Sonatinas for the Pianoforte. By FRIEDRICH KUHLAU. Edited by E. PAUER. London: Augener & Co.

KUHLAU is one of the many composers who, from the accident of their living at the same time with greater men, have been unjustly neglected. His various writings show not only technical ability, but considerable inventive power. These little sonatinas, written for young players, are models of their class. We even prefer them to the much more commonly known sonatinas of Clementi, excellent as the latter are. In Kuhlau we find a richer fund of graceful and pleasing melody. His passage-writing is most elegant, and very improving for practice. We can hardly imagine a more acceptable present for a young pupil who has made a little progress on the piano than this volume. A most useful feature of the present edition is the fingering, which has throughout been carefully marked by the editor.

Aquarellen. Ten Short Pieces for the Piano. By NIELS W. GADE. Op. 19. Edited by E. PAUER. (Second Edition.) London: Augener & Co.

THESE ten little pieces are in form similar to the shorter piano movements of Mendelssohn and Schumann; in spirit they more resemble the former than the latter composer. But Herr Gade is not a mere imitator; he has something of his own to say, and very well he says it. It is far more difficult to write a good piece of two or three pages, than of six or eight; and in some of these short sketches the composer has been very successful. The scherzo (No. 2), the humoreske (No. 4), the barcarolle (No. 5), and the scherzo (No. 10) are particularly happy; but some of the other numbers are very little inferior to those we have named. Being, moreover, throughout of only moderate difficulty, they are very suitable for teaching purposes, and we are not at all surprised that they have reached a second edition.

Drei Stücke aus Mozart's Kirchenmusik. (Three Pieces from Mozart's Church-Music). No. 1, *Kyrie, aus der C dur Messe;* No. 2, *Agnus und Dona aus der D dur Messe;* No. 3, *Kyrie, aus der Litanei in Es. Für Piano und Harmonium. Von* EDUARD BEEZ. Op. 19. Offenbach: J. André.

THE number of effective arrangements for the piano and harmonium is comparatively limited; and this is rather a matter for surprise when it is considered how admirably the two instruments are fitted by their contrasted resources for being played together. These three arrangements are not only well done, but have also the advantage of being unhackneyed. The Dona from the Mass in D, and the Kyrie from the great Litany in E flat are favourable specimens of Mozart's sacred music, and are all but unknown in this country. The arranger has not indicated the stops to be used on the harmonium; but this a judicious player can easily arrange for himself. One hint will be worth giving to players. We judge from such passages as the first three bars on page 4 of the third number of these arrangements that the compass of the German harmonium exceeds that of the English instrument, as we find the low B and A in the bass written for the left hand. Players can obtain the required effect by drawing *only* the No. 2 stop, and playing both hands an octave higher than written. Of course, on a small instrument, with only one row of vibrators, the lower notes will have to be omitted.

Singing School. Twenty-five Elementary Solfeggi for the Medium of the voice, from celebrated fragments of Beethoven, Mozart, Haydn, Weber, Dalayrac, Gretry, Rossini, Bellini, Donizetti, &c. By B. LUTGEN. London: Augener & Co.

THE importance of the practice of solfeggi for the development and cultivation of the voice is recognised by all teachers of singing; and the object of the present work is to render that study more interesting and less irksome, by the substitution for the customary exercises of pieces carefully selected from the works of the composers named on the title-page, to which the editor has added some well-written exercises of his own. The idea is, we think, a good one, and has been well carried out—the pieces chosen (in some cases fragments, in others entire movements) being well adapted to their purpose. The work can be safely recommended to teachers.

Tarantelle pour Violon avec accompagnement de Piano; Romances sans Paroles pour ditto, par CAMILLE SIVORI (Offenbach: J. André), are not only, as might be expected, from one of the most distinguished living violinists, admirably written for the instrument, but are excellent as music. The tarantelle is full of spirit, and the two romances very pleasing and graceful.

Melodious and Characteristic Piano Studies, by HORTON C. ALLISON, two books (London: Weekes & Co.), are excellent throughout. They may be described as more like short characteristic pieces than mere exercises, and are written with much taste, being evidently intended to form the player's style rather than merely to practise his fingers.

Morgenlieder (Aubades Mélodiques) pour Piano, par JOSEPH L. ROECKEL (Augener & Co.), are four interesting little pieces, entitled respectively Rococo, Balading, Rustique, and Pensée. Our own favourite is No. 2, but all can be heartily recommended. No. 1, as its name implies, is an imitation, and we may add a very good one, of the antique style.

Coquette, Polka de Salon pour Piano, par ALFRED NOYER (London: H. Stead & Co.), is a capital drawing-room piece, full of life, and equally useful to practise and pleasing to listen to. For tolerably advanced pupils it will form a useful teaching-piece.

Chant du Soir, Rêverie pour Piano, par EDMOND WIEHLER (London: H. Stead & Co.), is a piece which having played once, we do not care to play again.

The Sea Song. Melody for the Piano, by HORTON C. ALLISON (London: Weekes & Co.), though only a trifle of two pages, is a pleasing and effective little sketch.

Shepherds' Chorus from "Rosamond," by FRANZ SCHUBERT, the English version by HENRY STEVENS (London: Augener & Co.), though not one of the greatest numbers of the *Rosamunde* music, is particularly graceful and elegant. As it is likely to be a favourite with choral societies, would it not be worth the publishers' while to print the separate voice parts?

One Hundred and Thirty-eight Chants, by CHARLES MCKORKELL (London: Novello, Ewer, & Co.), are chiefly remarkable for their composer's fondness for commencing a chant in one key and ending it in another, and also for the frequent use of what is known as the "false relation" in harmony.

The Preces and Responses, with Litany, arranged in separate parts for priest, choir, and people, by CHARLES W. SMITH (Liverpool: J. Smith & Son), is an effective and simple arrangement of Tallis's well-known music, in a form which will be found useful, and can be recommended for congregational purposes.

She whispered soft, "I will," Song, written and composed by ALFRED B. ALLEN (London: Novello, Ewer, & Co.), is, as may be guessed from the title, a description of a wedding ceremony. Whether the words or music are more foolish, it is really impossible to decide. From a reference near the close to the "calm *colossal* (!) face" of the bride, the special event referred to would appear to be the recent marriage of the Nova Scotia giantess.

The Sailor Boy's Dream, Song, by FRANK D'ALQUEN (London: Wood & Co.), is a pleasing ballad.

Our Queen, Song, by RICHARD LIMPUS (London: W. Morley), is the kind of thing to please at public dinners, for which we suppose it was written.

The Rover, Song, by FREDERIC PENNA (London: Novello, Ewer, & Co.), is a bold, spirited, and by no means commonplace song, which if well sung would, we think, be very popular.

Gone, Song, by G. RICHARDSON (London: Alfred B. Emanuel), is, both as regards words and music, just the sort of ballad that young ladies will like.

The Bridge that spans the Brook, Song, by W. F. TAYLOR (London: W. Morley), is written in its composer's usual fluent and pleasing style.

Heart of Christ, O cup most golden, and *O sacred Head*, two Sacred Songs, by R. C. WYNDHAM-QUIN (Windsor: Dyson), evince considerable musical feeling, and very little knowledge of harmony.

MUSIC RECEIVED FOR REVIEW.

Allison, H. C. Melodious and Characteristic Piano Studies. Book 1. Second Edition. (Weekes & Co.)

Berger, Francesco. "At last." Tenor Song. (Metzler & Co.)

Berger, Francesco. "I weep alone." Song. (Metzler & Co.)

Campana, C. F. "La Rosa d'Aprile." Romanza for Mezzo Sopr. with Piano and Cello or Violin. (Schott & Co.)

D'Alquen, F. Mélodie par Regondi, transcr. pour Piano. (Schott & Co.)

D'Alquen, F. "Un moment de repos." Andante par Regondi, transcr. pour Piano. (Schott & Co.)

D'Alquen, F. "If I behold the verdant hue." Song. (Schott & Co.)

D'Alquen, F. "When busy day, love." Serenade. (Schott & Co.)

Deichmann. Four Songs. (Schott & Co.)

De La Haye, Blackith. "Life's Stream." Song. (Lamborn Cock & Co.)

Evetts, Mrs. W. "Will they forget us?" Ballad. (Hopwood & Crew.)

Frost, Ch. F. "A tender flower." Song. (Weekes & Co.)

Hatton, J. L. "I had a fairy garden." Song. (Robert Cocks and Co.)

Howell, John. "Kyrie Eleison." (Novello, Ewer, & Co.)

Jacoby, S. Caprice pour Piano. (Novello, Ewer, & Co.)

Jacoby, S. Impromptu for Piano. (Novello, Ewer, & Co.)

Jacoby, S. Mignon Morceau de Salon. (Novello, Ewer, & Co.)

Kyrmann, Mdme. Julie. "Jeunesse dorée." Quadrille. (Cramer, Wood, & Co.)

Kyrmann, Mdme. Julie. "Sweet one, come to me." Song. (Cramer, Wood, & Co.)

Kyrmann, Mdme. Julie. "The broken Flower." Song. (Cramer & Co., Limited.)

Monk, J. J. "The Street Arab." Scena. (Liverpool: Hime & Son.

Oakeley, H. S. "Abendlied," "True Love." Part Songs for Male Voices. (Novello, Ewer, & Co.)

Patti, Adelina. "Speme arcana." Song. (Schott & Co.)

Sondermann, O. "The Bird at Sea." Song. (W. Czerny.)

Stephens, Ch. E. Marche guerrière pour Piano. (Schott & Co.)

Stephens, Ch. E. Rêverie pour Piano. (Schott & Co.)

Stimpson, O. J. "The Man from the North Countrie." Song. Chappell & Co.)

Tolhurst, G. "Ruth." An Oratorio. Second Edition. (Duncan Davison.)

Concerts, &c.

CRYSTAL PALACE.

THE present season of Saturday Concerts has been brought to a close during the past month. Resuming our record of the performances from our last number, we have first to notice the concert of March the 30th. As it took place in Passion-week, the vocal pieces were, with one exception, sacred. The chief features of the programme were Beethoven's symphony in A (No. 7); the same composer's fantasia for piano, chorus, and orchestra (the pianoforte part very well rendered by Mr. Oscar Beringer, of whose playing we have before had occasion to speak in high terms); and Mendelssohn's 42nd Psalm, "As the hart pants." This lovely and most characteristic work of its author is too seldom performed in public. The last time we remember hearing it was at a concert of the Sacred Harmonic Society, the massive chorus of which is, however, too heavy to render full justice to music requiring such delicacy as the opening number of the psalm. On this occasion the choral parts of the work were well given by the Crystal Palace Choir, the important soprano solos being sung with her accustomed finish by Miss Edith Wynne. Mr. Barnby's march from *Rebekah* opened the concert, and the rest of the programme consisted of vocal music which we have not space to particularise.

The specialty of the concert of the 6th of April was a remarkably fine performance of Schubert's greatest symphony—that in C major, No. 9. Nowhere is this masterpiece of its composer to be heard in such perfection as at Sydenham, and its announcement in the programme is always a special attraction. We cannot now speak in detail of the work itself; many of our readers are doubtless familiar with it, and to those who are not, and wish to make its acquaintance, we can recommend the excellent arrangements for the piano, for two and four hands, published by Peters. The solo instrumentalist on this occasion was Herr Carl Reinecke, the well-known conductor of the Gewandhaus Concerts at Leipzig, who performed Mozart's pianoforte concerto in F (the so-called "Coronation" Concerto) in a most masterly manner. Herr Reinecke also conducted his own festival overture, *Friedensfeier*, which concluded the concert. This work was written in commemoration of the peace of last year. Two well-known and appropriate subjects are treated in it—Handel's "See the conquering hero comes," and the choral "Nun danket alle Gott." Though most ably constructed and brilliantly instrumented, the work shows more ingenuity and cleverness than actual genius. The opening scene was the overture to *Fidelio*, and the vocalists were Miss Abbie Whinery, Madame Benham-Fernandez, and Mr. Bentham, the first-named lady confirming the favourable impression she had made shortly before at Mr. Walter Bache's concert.

Saturday, April 13th, introduced the frequenters of these concerts to a young lady pianist who has already made a considerable reputation on the Continent—Miss Emma Brandes. She selected for her *début* at the Palace no less exacting a work than Schumann's great concerto in A minor, which she played not only with the most complete technical mastery of its many mechanical difficulties, but with a breadth of style and truth of expression without exaggeration which left little or nothing to desire. We believe that Miss Brandes will take a position in the first rank of pianists. The symphony was Beethoven's often-heard but ever-welcome "Eroica;" the overtures were Weber's *Preciosa*, and Sullivan's sparkling *Overtura di Ballo*. The vocalists were Mdlle. Anna Renzi, Mdlle. Colombo, and Signor Mendioroz.

The last concert of the present season took place on the 20th ult., and formed a not unworthy close to a most interesting series. It opened with Mendelssohn's graceful overture to his operetta *Son and Stranger*. Then followed a cantata, or, to speak more accurately, a chorus, "Spring's Message," composed by Gade, and produced on this occasion for the first time. The work is very elegant, and charmingly scored; but it suffers from too great monotony of colouring, and in parts is strongly reminiscent both of Mendelssohn and Spohr. Though pleasing, we do not consider it by any means one of its author's best compositions. A young violoncellist, Moas. Cros St. Ange, made his first appearance in a concertino of Goltermann's. His tone is full and pure, his execution highly finished, and his intonation even in the highest passages faultless; and he will form a valuable addition to the not very large number of solo performers on his instrument. The concert concluded with what was, on the whole, the finest performance in which we ever listened of Beethoven's Choral Symphony. The instrumental movements were throughout played to absolute perfection, and we know not whether the sombre opening *allegro*, the humorous *scherzo*, or the sublime *adagio* impressed us the more deeply. The chorus attacked its most difficult task with great energy, and we have never heard them sing better than they did on this occasion. The solo parts were in the sure hands of Madame Lemmens-Sherrington, Miss Julia Elton, Mr. Cummings, and Mr. Lewis Thomas, from whom, it is needless to add, they received full justice, though the baritone solo with which the vocal portion of the work commences lies too high to be within comfortable reach of Mr. Thomas's voice. Purists might perhaps object to the delivery by solo voices of certain passages designed for the chorus; but inasmuch as such passages are of almost impracticable difficulty, the voices having to sing *piano* on the highest notes of their compass, we think the alteration was a judicious one.

Of Mr. Manns's benefit concert, on the 29th, we must speak in our next number.

PHILHARMONIC SOCIETY.

THE second concert of the present series took place on the 15th ult., at St. James's Hall. It commenced with a very interesting novelty (or (to speak more correctly) revival—an oboe concerto by Handel. The six works generally known as Handel's "Oboe Concertos" are more like symphonies, in which parts for the oboes and other wind instruments are more important than in most compositions written at that time. The present work was not one of this series, but an early piece written by Handel at Hamburg in 1703. It is a genuine concerto in the modern acceptation of the term, and is written for a solo oboe with accompaniments for stringed instruments. It is to be found in the 21st part of the new edition of Handel's works published by the German Handel Society. The key of the piece is G minor, and the subject of the finale has also been used by its composer (according to a frequent habit of his) in an organ concerto in the same key. The oboe part was excellently played by Mons. Lavigne. Another noteworthy performance at this concert was Madame Schumann's rendering of her late husband's fine piano concerto in A minor. In this special work, more perhaps than in any other, Madame Schumann always appears to us to be unapproachable. Certainly no pianist whom we have heard interprets Schumann's difficult, romantic, and often abstruse music like his gifted widow; and on this occasion her playing was all that could be desired. Beethoven's symphony in D was well played by the band, under the direction of Mr. Cusins, and the remaining instrumental items of the programme were Mendelssohn's *Hebrides* overture, and Gounod's brilliant but not particularly interesting "Saltarello." The vocalists were Mdlle. Anna Regan and Mr. Vernon Rigby.

NEW PHILHARMONIC SOCIETY.

THE present season opened well under Dr. Wylde's conductorship on Wednesday, the 17th ult. The programme of the concert on that occasion was an excellent one, and contained some pieces not very often to be heard. Among these may be mentioned Wagner's overture to the *Fliegende Holländer*, a most brilliantly scored and effective prelude, which nevertheless, from its close connection with the opera which follows, loses somewhat by its transference to the concert-room. The symphony was Mendelssohn's "Reformation," a work which, though not equal to either his "Scotch" or "Italian" Symphony, may always be listened to with pleasure. The solo instrumentalists were Mdlle. Camilla Urso, who introduced Mozart's concerto in D for violin and orchestra (an early work of the composer's, and though not in his highest style, full of grace and feeling), and Signor Rendano, a young Neapolitan, we believe, who played Chopin's very trying concerto in F minor in a masterly manner. Mdlle. Sessi was the vocalist.

MUSICAL UNION.

THE twenty-eighth season of this society opened on Tuesday, the 16th of April, with a very good programme. The quartett of string players consisted of Messrs. Maurin, Wiener, Van Waefelghem, and Lasserre, and their ensemble playing was excellent. The concert commenced with Beethoven's quartett in F, Op. 18, No. 1, and the other quartett was Haydn in G, Op. 54, No. 1. The pianist was Herr Reinecke, who played his own trio in D, Op. 38, with violin and violoncello—a very clever and, like all its author's compositions, thoroughly well-constructed work. The idea of introducing the subject of the slow movement in long notes as an episode in the finale would seem to have been suggested by Schubert's trio in E flat, in which the same expedient is employed with wonderful effect.

MR. GANZ'S CLASSICAL CONCERTS.

THE last of this series of excellent entertainments took place at St. George's Hall on Saturday, March the 30th. The programme comprised Spohr's quartett in D minor, Op. 74, No. 3, capitally played by Messrs. Heermann, Jung, R. Blagrove, and Paque; Schumann's pianoforte quintett, Op. 44, in which the gentlemen just named were joined by Mr. Ganz; Moscheles's brilliant duet for two pianos, entitled "Hommage à Handel," by Messrs. Ganz and F. S. Southgate; and vocal music by Madame Florence Lancia and Mdlle. Drasdil.

On Saturday, the 13th ult., an extra concert for the benefit of the director was given, which opened with a most excellent performance of Weber's piano quartett in B flat, one of his most genial and characteristic works. The difficult pianoforte part was well rendered by Mr. Ganz. Mdlle. Camillo Urso, who is making her way here as a classical violinist, joined the concert-giver in the slow movement and finale of the "Kreutzer Sonata," and also performed Ernst's "Elégie." Messrs. Ganz and F. H. Cowen gave Schumann's variations for two pianos, Op. 46, with great finish, and the concert was brought to a close with Beethoven's Serenade Trio, Op. 8. Mdlle. Carola and Mr. G. Perren were the vocalists.

BRIXTON AMATEUR MUSICAL SOCIETY.

THE sixth concert of this society took place on the 24th ult. The programme included Mozart's symphony No. 1, the overtures to *Zampa* and *Egmont*, a grand selection from *William Tell*, with solos for clarinet, euphonium, and cornet, and (by special request) Scotson Clark's "Marche aux Flambeaux." The vocalists were Miss Kate Marie Nott, Mr. Vernon Rigby, and Mr. Wallworth; and Mr. H. Weist Hill conducted, as usual.

Musical Notes.

A TESTIMONIAL was presented on the 19th ult. to Sir W. Sterndale Bennett, as a mark of sympathy on the part of musicians in the honour recently conferred on him by Her Majesty. The sum of money raised has amounted to £1,080, and the testimonial consists in the foundation of a Biennial Male Scholarship in the Royal Academy of Music, to be called the Sterndale Bennett Scholarship and of an annual prize to female students in the same institution, to be called the Sterndale Bennett Prize. The Attorney-General presided at the presentation. On the following day the scholarship was competed for, and obtained by Master Tobias Matthay.

A BANQUET was given at the Albion on the 17th ult., by the College of Organists, to Sir John Goss, to congratulate him on receiving the honour of knighthood. Mr. W. H. Gladstone, M.P., presided.

A GRAND Thanksgiving Festival is to be held this day (May 1st) at the Crystal Palace, for the recent recovery of His Royal Highness the Prince of Wales. The chief feature of the music, which will be performed by a chorus and orchestra numbering 2,500, will be a new *Te Deum*, especially composed for the occasion by Mr. Arthur Sullivan.

THE Leek Amateur Musical Society, under the direction of Mr. Powell, gave a successful performance of Handel's *Acis and Galatea* on the 8th of April—the first performance of a complete classical work that has been attempted in Leek for many years. Mr. Grayson, of Lichfield, sang the part of Acis; the other characters were represented by members of the society.

THE first performance in Scotland of Bach's *Passion according to Matthew* took place in the City Hall, Glasgow, on the 2nd of April, under the direction of Mr. H. A. Lambeth. The principal vocalists were Mdme. Rudersdorff, Miss Alice Fairman, Mr. Arthur Byron, and Mr. Winn. From a detailed account in the *North British Daily Mail*, the performance appears to have been a great success.

A SERIOUS and disgraceful riot took place at Mallow on the 2nd of April. A selection from Mozart's Twelfth Mass was announced for performance at a concert in that town. Some of the ignorant Catholics conceived the idea that a burlesque of the celebration of the Mass was intended, and attacked the building in which the concert was held with stones. A violent onslaught was also made on the audience as they came out, and several people were injured. Fortunately no serious casualties are reported.

MR. FRITZ HARTVIGSON, one of the most accomplished among the pianists resident in London, has lately been giving a series of orchestral concerts in Copenhagen with marked success. The following pieces, which we have found upon the programmes, show that Mr. Hartvigson's *répertoire* has kept pace with the most advanced school. Concertos in D minor, Rubinstein, and E flat, Liszt; Weber's Concertstück (Von Bülow's arrangement); Liszt's Rhapsodie Hongroise, with orchestra; Gade's solo sonata; Schumann's Etudes Symphoniques, &c.

A VERY successful concert of Scotch music was given at St. George's Hall, Liverpool, by Mr. H. Hart, on the 22nd ult.

THE enterprising publisher, Peters of Leipzig, to whose cheap and beautiful editions of the classics we have often called the attention of our readers, announces a complete edition in full score of Gluck's principal operas. Such a publication is much needed, the old French editions being not only scarce, but very badly printed. Herr Peters would confer a still greater benefit on musicians if he would reprint the scores of the operas and Masses of Cherubini, which are very rarely to be met with, and at music sales realise enormous prices. A cheap edition of such works as *Les Deux Journées*

and *Medea*, not to mention *Lodoiska*, *Faniska*, or the grand Masses, would be sure of a large sale, and be doubtless a profitable speculation.

ORGAN APPOINTMENTS.—Mr. Edward Deane, to St. Mary Aldermary, Bow Lane. Mr. J. Locke Gray, to Holy Trinity Church, Richmond.

TO CORRESPONDENTS.

SOUTH SHIELDS.—The principal institution of those about which you inquire is that at Leipzig. We are unable to supply the details you ask for; the secretary would probably give you the information.

WE frequently receive tickets for concerts which we are unable to notice in our columns. Subscribers and others who send them must kindly remember that, this being only a monthly journal, the space at our disposal for concert notices is necessarily very limited.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers.

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The Monthly Musical Record.

JUNE 1, 1872.

BENEFIT CONCERTS.

THOSE readers of the daily papers who peruse the advertising columns can hardly fail, at this period of the year, to be struck by the large number of announcements of concerts to be met with in the first page of our leading journals. It is nothing uncommon for two or even three columns to be entirely occupied with advertisements of musical performances. And, though most of the leading societies are at present in the middle of their season, it is not these which mostly occupy the space we refer to. It is the fashion with a large number of the profession to meet, at least once a year, their pupils and friends at what are known as "benefit concerts;" and it is with the announcement of these that the papers abound—no less than fifteen or twenty being sometimes advertised at the same time.

These benefit concerts are very various in character, and in their influence on musical art. Perhaps the lowest class is the ballad concert. In saying this, let us not be misunderstood as condemning, or even undervaluing ballads. Some of the most pleasing, though not the greatest, music in existence is to be found among our ballads; and when the best works of this kind are well sung, they will give pleasure to multitudes who could no more appreciate a quartett or a symphony by Beethoven, than they could read a page of Sanscrit. Good music, of whatever description, cannot be otherwise than beneficial in its influence on its hearers; and in speaking of ballad concerts as the lowest class of concerts, we are looking at them from an educational point of view. And it too frequently happens, moreover, that at such entertainments it is not the best but the worst of the class which are presented—not the genuine old songs of the English writers of the last and the early part of the present century, but the pitiable trash known as "royalty ballads"—songs for the most part distinguished by maudlin sentimentality in the words, and the baldest commonplace in the music; songs whose only recommendation is that they are "sung by Miss ——," or Mr. ——, who, it is well known, sing them solely for the sake of what may be most appropriately termed "filthy lucre." There are, no doubt, exceptions to be met with. Here and there ballads with the well-known mark upon them (which we once heard termed "the mark of the beast") are found, which are really good as music, and worthy of performance; but such are few and far between.

Concert-givers of this class, the purveyors of this musical "food for babes," of course take care not to fly over the heads of their audiences; consequently, if any instrumental music is introduced, it will probably be a pianoforte solo in which some unfortunate popular melody is tormented all over the keys, till its own father would hardly recognise it. Should the violin be the instrument performed on, the piece selected will probably be the "Carnival of Venice," or (more popular still!) Mr. Mackney's famous "Farm-yard Imitations."

Happily, however, concerts of the class we have been describing are, we believe, in the minority; though we know but too well that many such are given. Our subject has a much brighter side to it; and we should regard it as a great misfortune if the custom of giving annual concerts were altogether to fall into disuse. In the first place, they give opportunities to many thoroughly competent artistes to appear before the public, who would otherwise never have the chance of being heard. All our great societies are naturally conservative in their tendencies, and unless an artiste has either a great reputation or (what is perhaps of even more importance) great influence, it is all but impossible to get a hearing at their concerts. More especially is this the case if he has the misfortune to be an Englishman. An unknown "Herr" or "Signor" may be able to find an opening; a plain "Mr." hardly ever. Were it not our rule to avoid personal references, we could easily name native performers fully equal, if not superior, to many of the foreign artistes who are frequently before the public, but upon whom the doors of the great societies are closed like the gate of Paradise upon the Peri, and with almost less chance of their ever being opened. But for their annual concert, the real merits of such men would be altogether unknown; their light would be hid under a bushel; but by this means they can obtain, at all events among musicians, the recognition to which their talents justly entitle them.

Another and a great advantage of such concerts as these is, that the true artiste is generally not content merely with exhibiting himself; he for the most part does something also for the advancement of art. At concerts of this class it is no uncommon thing for works to be brought forward which are never to be heard elsewhere. More especially has this been the case of late years. Not merely have old and long-forgotten compositions been unearthed, but the works of many modern composers have been brought to a hearing. Indeed we may say that it is almost entirely through the private enterprise of individual concert-givers that the works of the modern German school have been produced in this country at all. We are speaking now chiefly of chamber-music; for with regard to orchestral pieces the Crystal Palace concerts, with their universal comprehensiveness of programme, have of course stood in the foreground. But apart from these concerts, little or nothing has been done to keep the English public acquainted with the progress of modern German music excepting at benefit concerts. So also with native compositions. Leaving out of account, as before, the Crystal Palace, we say that it is only at private concerts, as distinguished from those organised by societies, that the works of Englishmen can be heard. A prophet, for the most part, has no honour in his own country.

In a pecuniary point of view, we fear that the larger number of concerts, such as those of which we are speaking, can hardly be termed successful. It is a sad fact that the more refined and intellectual the performance and the music, the thinner probably will be the attendance. Nevertheless the concert-givers have their reward, if not in cash, in reputation, and in many cases in the increase of professional connection. We compare the average of such concerts nowadays with those which were given some years since, and we feel encouraged by the belief that their tendency is upward rather than downward. The oftener the higher class of music is presented to the public, the more it will be appreciated, and the general musical taste raised and benefited.

SCHUMANN'S SYMPHONIES.

BY EBENEZER PROUT, B.A.

(*Concluded from page* 66.)

IV.—THE SYMPHONY IN E FLAT, OP. 97.

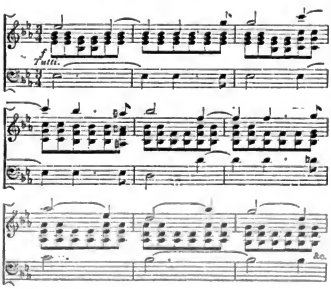
THIS symphony, the last of the series, was composed in the year 1850, between November the 2nd and December the 9th, and was performed for the first time at Düssel-

dorf on the 6th of February in the following year. It is generally known as the "Rhenish" Symphony; and Schumann himself stated that the first idea of its composition was suggested by the sight of the Cathedral of Cologne. During the progress of the work the composer was present at the ceremony of the installation, as cardinal of the archbishop of that city, and to this circumstance is owing the fourth movement of the symphony, which in the original manuscript bore the inscription, "Im Charakter der Begleitung einer feierlichen Ceremonie" (In the character of the accompaniment of a solemn ceremony). Upon the publication of the work Schumann erased this inscription, saying, "One must not show his heart to people: a general impression of a work of art suits them better; then they at least draw no wrong comparisons." As to the rest of the work he added, "I wished national characteristics to predominate, and I think I have succeeded." Some of these "national characteristics" will come under notice in the course of our analysis.

The symphony in E flat differs in several important respects from all its predecessors. In the first place, it is the only one of the four in which the first *allegro* is not preceded by an introduction. Then, again, it has the peculiarity of being in five movements, instead of the customary four. In its general style it approaches more nearly to the first symphony, in B flat, than to those in D minor or C—that is, as regards clearness and intelligibility on a first hearing.

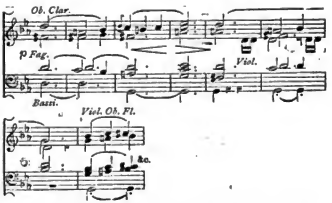
The work is scored for the ordinary full orchestra, with four horns (two "Ventilhörner" and two "Waldhörner"); valve-trumpets are used, instead of the ordinary instruments, and the trombones are reserved for the last two movements.

The first movement ("Lebhaft," E flat, 3-4) commences with a subject, given out by the full power of the band, which is remarkable for its syncopations and the rhythmical effect, whereby the impression is produced on the hearer that the piece is in 3-2 time, instead of 3-4:—



The colouring imparted to the music by the peculiar accents of the first four bars of the above quotation, is one of the chief features of this movement. After a full cadence in the key of B flat, we meet with the subject in the bass. At the fifth bar, however, it is suddenly interrupted by the appearance of a new figure in the upper part of the orchestra, of which much use is made in subsequent developments:—

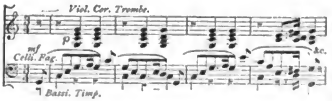
The treatment of these two themes brings us at length to a half-close in G minor, in which key the beautiful second subject is given out by the wind instruments:—



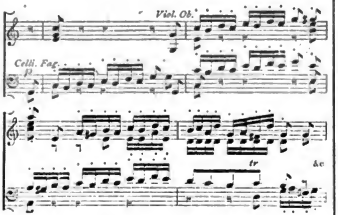
This charming phrase is then repeated by strings and wind together, now closing in B flat, after which the rhythm of the first subject is resumed, and a very bold, one might almost say "muscular" passage, if such a word can be applied to music, leads to the close of the first part. I should much like to quote the passage referred to, but space forbids; indeed, the whole of this movement is so full of interesting features that one hardly knows what to select and what to omit. Contrary to custom, the first part of this *allegro* is not repeated. The "free fantasia" is remarkable for the almost entire absence of episodes. It is, with one or two very trifling exceptions, constructed solely on the materials met with in the exposition of the movement. But so masterly is the skill with which this part of the music is written that, although occupying thirty-four pages of the score, the interest never flags. In many of Schumann's works the thematic developments are so laboured that the general effect is heavy. Not so here; the art with which the various subjects are alternated and contrasted sustains the interest throughout. The return to the first subject is particularly fine. Time after time it seems about to re-enter, and constantly some sudden change balks the hearer's expectation. It seems as if the composer were amusing himself with tantalising the audience, till at last, after abruptly modulating from C minor to C flat major, and precisely when, though we have watched and waited for it so long, we are not expecting it, the subject, like a long pent-up stream that has at length burst through the dam, rushes in *fff*., with an effect that is almost startling. There are few finer passages in Schumann's works than this return.

The rest of this movement need not detain us long. It is constructed in the usual form, and, according to its composer's custom, finishes with a brilliant coda.

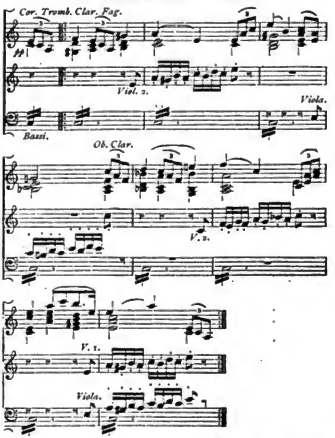
In the scherzo which forms the second movement of this symphony ("Sehr mässig," C major, 3-4), we meet with the "national characteristics" which the composer referred to in speaking of the work. The opening subject is quite in the style of a "Volkslied:"—



This is just one of those haunting melodies which ring in the ears long after hearing them, and the continuation is, if possible, even more pleasing than the opening. Just before the close of the phrase, occurs a modulation to the key of the subdominant, the effect of which is as beautiful as it is fresh. Then follows what might perhaps be called the *trio* of the scherzo, but that the whole movement is not divided in the usual manner into sections, In its form (or it would probably be more accurate to say in its want of regular form) it reminds us of such scherzos as those of Beethoven's seventh quartett, and Mendelssohn's octett and Scotch Symphony. The passage now referred to is a piquant *staccato* theme, treated in imitation, and beginning thus:—



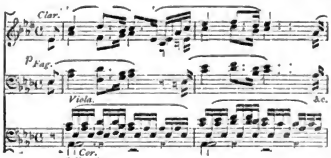
The effect of this part of the music is very bright, and at its close a fragment of the opening subject is heard on the violoncellos, accompanied with great art by the semiquaver figure just now quoted. Hitherto in this symphony one has heard little or nothing exclusively "Schumannish"—nothing, I mean, which makes the hearer at once say, "That's Schumann! nobody else would have written so." The whole of the first movement, beautiful and original as it undoubtedly is, might possibly have been written by Beethoven or Schubert, of both of whom it occasionally reminds us; and the scherzo thus far is not especially characteristic of its composer's peculiarities. But now follows a passage which reveals its author at once—an episode immediately following the passage of imitation above referred to:—



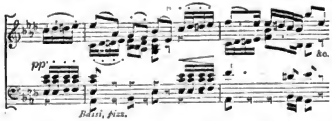
The singular effect of the sustained pedal C of the basses against the full cadence in A minor, will not escape the notice of the reader. At the close of the corresponding passage which follows, the bass notes are changed to E and A, so that the ear is gratified by the long-expected full close. To this succeeds the first subject, given out in the key of A major, *forte*, by the full orchestra (except the drums), after which the music modulates abruptly back to C. Some vigorous chords leading to a full cadence in E minor bring us back again to the subject last quoted, a portion of which appears in a different dress, both the scoring and the harmony being altered, after which the first theme recurs once more, now in the original key. Some slight changes are made in the harmony, and the movement concludes with fragments of the original subject *piano*, the music gradually dying away, and the strings finishing at last with a unison G, C, *pianissimo* and *pizzicato*.

This scherzo is probably, as a detached movement, the most popular in character of any to be found in Schumann's symphonies. The first theme is so ear-catching, and it is so happily treated, and so continually introduced with fresh effect, that it is by no means surprising that (as happens not infrequently at the performance of the work) the movement should be encored with enthusiasm.

The slow movement of this symphony ("Nicht schnell," A flat, 2/4) is no less distinguished for grace and tenderness, than the scherzo for vigour and animation. It is built almost entirely on three simple themes, the first a five-bar phrase, in which the melody is allotted to the clarinet, and of which room must be spared for the first two bars only:—

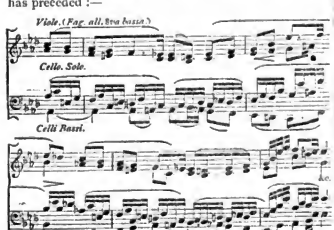


After the cadence at the fifth bar, the second of the three themes referred to follows immediately. It is, if possible, even more charming than its predecessor :—



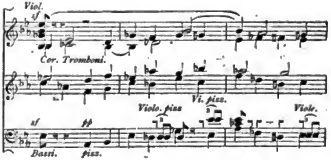
The continuation of this passage is in the same vein, and remarkable for the extreme tastefulness of the orchestration. Schumann is sometimes addicted to what may be called laying on his colours with a thick brush—his instrumentation is at times somewhat heavy; but this movement throughout is treated with the utmost delicacy, the louder instruments (trumpets, trombones, and drums) being altogether excluded. The score, in fact, is a perfect picture, hardly less delightful to read than to hear.

After a fragment of each of the two last-quoted subjects has been heard together, the third of the themes which form the ground-work of this movement is introduced. It is in happy contrast, yet in perfect keeping, with what has preceded :—

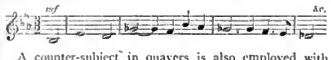


Of the way in which these subjects are treated, separately and in combination, I can only repeat what I said about the slow movement of the symphony in C—that no notion of it can be given in words. The final close is exquisite. The third subject is heard *pianissimo* on a pedal bass, in which, instead of a holding A flat, we have moving semiquavers, A flat, G, somewhat after the manner of the grand pedal point in the finale of Beethoven's symphony in A, though the effect is totally different. Then follow a few notes of the first theme; and lastly one bar *ppp.* of the second, after which notes of the chord of A flat are passed about from one instrument to another, and all are silent.

The fourth movement of this symphony is in reality a second slow movement ("Feierlich," E flat minor, $\frac{C}{4}$, subsequently 3-2 and 4-2). It is this portion of the work which was intended to represent the ceremonial in Cologne Cathedral, and it has an antique ecclesiastical character about it, which is in almost startling contrast with the music which has preceded it. The solemn pealing of the trombones, which (as Mozart has shown in his *Zauberflöte*) can be so effectively used to impart a religious colouring, is now heard for the first time. The resources of counterpoint are also freely employed, as appropriate to the subject, and the effect of the whole, though less sensuously pleasing than the rest of the symphony, is very grand and impressive. Unfortunately it is so polyphonic as to be almost incapable of compression for the purposes of quotation; I must content myself with giving the opening bars :—

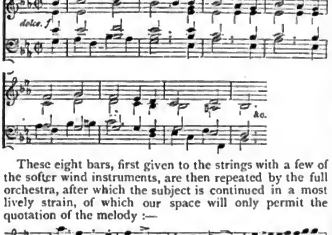


The *pizzicato* triplets for violas and violins remind us singularly of a similar figure of accompaniment in the *adagio* of Beethoven's Choral Symphony. The antique character of this commencement is sustained throughout. After a full close at the sixth bar, the opening subject is treated in imitation with a long *crescendo* up to the twenty-second bar, when the time suddenly changes to 3-2, with the indication "Die Halben wie vorher die Viertel" (The minims the same time as the crotchets before). The theme now appears in a different shape, the intervals being the same, but the time and accents quite different :—

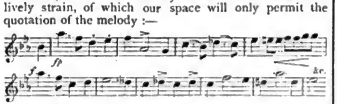


A counter-subject in quavers is also employed with great effect in accompanying this theme, which, after being treated at some length, resumes its original shape, with a change of time to 4-2. Some solemn chords for the wind instruments alone in B major (treated as the enharmonic of C flat) are answered by the strings *pianissimo* in the original key of E flat minor, and some long-sustained harmonies, the tone swelling and dying away again on each note, close this highly original movement.

After music of such earnestness, it must be admitted that the finale ("Lebhaft," E flat major, $\frac{C}{4}$) is somewhat trivial. It was doubtless intended to be a relief after what had gone before it. Here the popular element comes to the front again; and the whole piece is so full of spirit and "go," and so sparkling with melody, that, trivial or not, it must be acknowledged that it is delightful to listen to. The opening subject is marked *f.* and *dolce*—two indications usually considered contradictory. Schumann evidently intends that power is not to be obtained at the expense of beauty of tone :—

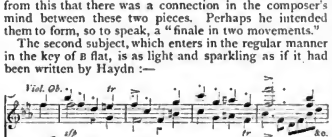


These eight bars, first given to the strings with a few of the softer wind instruments, are then repeated by the full orchestra, after which the subject is continued in a most lively strain, of which our space will only permit the quotation of the melody :—

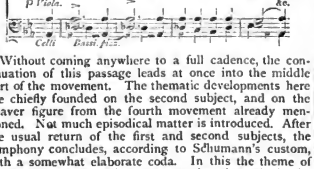


In the passages of transition from the first to the second subject, the theme of the fourth movement is met with, now in the major, and (of course) in much quicker time than before. In the middle portion of this finale the quaver passage which forms a counterpoint to the subject in 3-2 time given above is also to be found. It is evident from this that there was a connection in the composer's mind between these two pieces. Perhaps he intended them to form, so to speak, a "finale in two movements."

The second subject, which enters in the regular manner in the key of B flat, is as light and sparkling as if it had been written by Haydn :—



Very curiously, instead of finishing in the same key, Schumann abruptly modulates into A flat, in which key a new melody is introduced, founded on a part of the first subject which has not yet been quoted :—



Without coming anywhere to a full cadence, the continuation of this passage leads at once into the middle part of the movement. The thematic developments here are chiefly founded on the second subject, and on the quaver figure from the fourth movement already mentioned. Not much episodical matter is introduced. After the usual return of the first and second subjects, the symphony concludes, according to Schumann's custom, with a somewhat elaborate coda. In this the theme of the fourth movement is once more heard, again in the major, but now in long notes—minims and semibreves—and with new accompaniments. A *stretto* of great animation concludes the work in a most effective manner.

In looking at Schumann's four symphonies as a whole, the chief impression produced is one of great originality both of thought and treatment. To characterise them individually, one might say that the symphony in B flat shows more than any other the influence on the composer's mind of his predecessors ; that the second, in D minor, reveals Schumann in one of his most original, but by no means one of his most genial moods ; in the symphony in C we see more of the inner soul of the writer than in any other ; while in the last of the series we find him writing for the popular taste, without thereby either becoming common-place or losing his individuality.

RICHARD WAGNER: HIS TENDENCIES AND THEORIES.

BY EDWARD DANNREUTHER.

(*Continued from p. 69.*)

"Omnes artes, quæ ad humanitatem pertinent, habent quoddam commun vinculum et quasi cognatione quadam inter se continuantur."
Cicero, "Pro Archia Poeta," Cap. I.

WE have seen that such operatic composers as "fly at high game" did not and could not realise their aspirations. It has been shown that the cause of their failure is to be sought for in the intrinsic weakness and unnaturalness of the *genre* called opera ; and we have been led to assume with Wagner that the *ideal* so ardently striven after, a genuine musical drama, cannot be attained otherwise than by a radical change in the relative position of its two principal components, poetry and music. We have seen that music, when it aspires to the drama, must ally itself closely with poetry ; and that, as the supreme art of expression, it must in such case carefully avoid overstepping the boundaries of the task it is so exclusively fitted for, that of evolving flower and fruit from out of the seeds furnished by poetry. It is the object of the present notice to point out that, from its side also, dramatic poetry may hope to find its salvation in a close union with music, and moreover to show that it is the unmistakeable tendency of the entire development of European drama since the *renaissance* to effect such a consummation.

In both the form and the subject-matter of all post-*renaissance* plays, we can trace the influence of two entirely distinct and different factors ; first and foremost the mediæval romance, with its descendants the romantic legend and the modern novel ; secondly, and as it were *per accidens*, the Greek drama, or rather the formal essence thereof, as abstracted by Aristotle in his "Poetics." We may take as types, on the one hand Shakespeare, whose plays are for the most part dramatised stories and romances ; and on the other Racine, who in some sense approaches the Greek drama.

Nothing strikes one more in mediæval poems and romances than the chaotic superabundance of subject-matter. Whilst reading them one finds it hopeless to trace the changes of time and place, or to keep account of the intricate maze resulting from the restless activity exhibited by all the *dramatis personæ*. Yet we have one and all felt the indescribable charm resulting from such a display of exuberant fancy. A mediæval poet could afford to let his fancy run riot, for he appeals solely and exclusively to the *imagination* of his readers or hearers. Yet the desire for curtailment, or rather for concentration of this endless material, was sure to be felt sooner or later, and hence we have the phenomenon of the romance being condensed into a play. But however

more compact the subject-matter presented by the Elizabethan dramatist might be than the original romances or chronicles from which it is taken, there still remained one fact in connection with the Shakespearian drama which left the doors wide open for the introduction of an immense amount of acting matter—such as we meet with in Shakespeare's historical plays, for instance—and this was the fact that in everything that concerns decoration, it appealed to the imagination only. A board, with an inscription that could be easily changed, and a curtain, occupied the place of our elaborate *coulisses*.

When in the last century it was thought advisable to re-attempt the acting of Shakespeare's plays, the public had become so inured to accurate and detailed decorations, that it appeared necessary to the most intelligent actors, Garrick for instance, to change Shakespeare's works so as to suit "modern requirements." Scenes which did not appear absolutely indispensable to the clear understanding of the plot were entirely omitted; others, again, were condensed or joined together. Against such practices the strongest protests were launched by poets and *literati*—protests which were of course unanswerable from a literary point of view, but had no weight whatsoever with the actors, who pointed to their stage experience, and stood firm. Only two ways seemed open to escape the dilemma. Ludwig Tieck, the German poet, proposed the most obvious one, to re-instate Shakespeare's stage with board and curtain bodily—and this was actually done at Berlin, but proved, like all radical restorations of bygone customs, an utter failure; the other was what has been in the main adopted on the present English and German stages; the whole inexhaustible machinery and the whole luxurious paraphernalia which form an integral part of a *grand opéra*, were brought into play to realise the sudden and frequent changes of scene. Here, then, we are treated to as much reality as is attainable on the stage, but it is a reality far less real than that which holds us captive when we read Shakespeare; then our imagination performs what is required of it to perfection and with ease, whilst the whole mass of operatic decoration only tends to stun and bewilder us, much as the mediæval romances stun and bewilder their reader with superabundance of matter.

The Italians of the *renaissance* never dreamt of trying to make use of the people's plays for artistic purposes. They took their stand on Aristotle, and, as their performances were contrived for the *salons* of princes, it was found convenient to observe his rules concerning the unity of place and time. The enthusiasm for the writers of antiquity in the highly cultivated circles of Italian *illuminati*, was far too engrossing to let any one dream of dramatising those popular romances, to escape from the spirit of which was the principal tendency of the whole artistic movement known as the *renaissance*. Even if it had appeared desirable to make some use of them, how could their matter have been condensed to admit of Aristotle's unities? It was thought far wiser to impart the ready-made condensations of myths and stories as they are preserved in Greek literature.

So the Italians of the *renaissance*, and the Frenchmen of Louis XIV. after them, remained imitators of antiquity, in so far as they understood it, and their dramatic productions retained the stamp of artificiality. Racine's tragedies are the exact antipodes of Shakespearian plays. Racine's art is rhetorical rather than dramatic; he gives the speech upon the stage, and the action behind. The instinct of musicians soon prompted them to turn his rhetoric into musical phraseology, to translate his *tirades* into the *aria*; and it is not too much to say that the Louis XIV. tragedy has reached its ultimate goal in Gluck's opera.

Shakespeare, if he had witnessed the chaotic changes of scenery and decoration with which his plays are now performed, would undoubtedly have been induced to try further condensation of the acting matter, just as time and action of the mediæval peoples' play had been condensed by himself and his predecessors, and he would probably have discovered what Schiller and Goethe found in the course of their dramatic experiments—that legendary and historical romance is, after all, unmanageable for the highest dramatic purposes. It is an interesting question whether Shakespeare would have done what the Greeks did—dramatise myths. Wagner answers it in the affirmative, and shows that the *mythos*, in which the poetical perceptions of a whole race are so concentrated as to receive their most palpable and intelligible expression, is the true material for the ideal drama we have in view. It will be necessary to return to this point by-and-by.

Every poet who watched the progress of the drama, with intent to test his powers in it, was compelled to take his choice of two alternatives: either to give up all direct communion with the stage, and to write dramatic poems for the book market and the library, as Goethe did in *Faust*, and as after him Byron, Browning, and Swinburne, in all their dramatic pieces, or to try to make the best of that artificial and, to a modern mind, instinctively unessential form which, as we have seen, was constructed by Italian and French poets, in accordance with Aristotle. We can best trace both sides and influences in the experiments made by the two greatest of modern dramatists, Goethe and Schiller.

Goethe commenced his career as a playwright with dramatising a full-blooded German romance, "*Götz von Berlichingen*," Shakespeare being avowedly his guide in the treatment of it. He executed it in the first instance much more from the poet's, or rather the poetic student's point of view, than from a dramatist's; and afterwards, when it came to be acted, he was obliged to remodel it so as to suit the exigencies of a practical performance—in other and better words, so as to make it appeal more to the immediate sensuous perceptions of the audience than to the imagination. Under the process of rewriting, the poem, lost the freshness of a romance, and did not gain the full strength of a drama, which fact recalls the point made above that the romance *per se* is unmanageable as the subject-matter of a drama. After his experiences with "*Götz von Berlichingen*," Goethe tried *Das bürgerliche Drama*—the home-spun drama—in various small plays, which treated the realities of German middle-class life, much as the novels of the period embodied them: and from this narrow sphere, so unworthy of his glorious powers, he jumped at once, and with an enormous, a Titanic effort, to *Faust*, that altogether incommensurable poem, in which he threw over all connection with the actual stage, and retained only the advantages of a dramatic exposition. Goethe after this gave himself no more trouble about what is called a good acting play; he was content with the statuesque calm of *Iphigenie*, and the perfect proportion of artistic workmanship in *Tasso*. In his *Iphigenie in Tauris* we have a work as finished *in toto* and in detail as a piece of Greek sculpture. But he was able to accomplish this only with material ready-made and condensed to his hands like the Greek story. It has been pointed out that, like Beethoven in his symphonies, he dissects the poetic material as Beethoven dissects the melodious kernel of his works, and reconstructs it organically and anew; yet he was unable to mould the elements of modern life into a similarly complete form, and we find him at various intervals of his poetic career renouncing the drama, and writing romances

to fulfil his ardent desire of embodying the present in some palpable shape.

Schiller began, as Goethe did, with a dramatised novel (*Die Räuber*) under the influence of Shakespeare; "home-spun" and political romances (*Cabale und Liebe*, *Fiesko*, *Don Carlos*) occupied him until he arrived at the very root of these—*history* pure and simple, and he exerted himself to produce a drama (*Wallenstein*) direct from this source. He attempted to condense and colour the historical facts for his stage purposes, but he was not and could not be satisfied with the result. History ceased to be history, yet the ideal drama he aspired to was not realised. He was able to give but a rather unclear extract of history in the main parts of his drama (*Die Piccolomini* and *Wallensteins Tod*), and he had to make a separate picture of the world surrounding his heroes (*Wallensteins Lager*). In this his most elaborate work he perceived, and we perceive with him, that upon the modern stage, which appeals to the sensuous perceptions more than to the imagination, historical matter is unmalleable. Shakespeare, appealing to the spectators' imagination, might and would have given a picture of the Thirty Years' War in the space occupied by Schiller's trilogy. After *Wallenstein*, Schiller gave his attention more and more to the antique forms; and in *Die Braut von Messina* he actually went to the length of introducing the Greek chorus.

Ever since his time the drama has oscillated aimlessly and helplessly between the two poles of antique form and the modern novel. The dramatic works of our noblest poets—take Browning as an instance—are certainly not fit to be acted; and our acting plays, though we may accredit them with all manner of virtues, are as certainly not poetical.

To all poetic students, who as a rule keep aloof from actual theatrical performances, and take cognisance of dramatic *literature* only, it is a surprising fact, and one which they deeply deplore, that the opera has not only absorbed the interest due to the spoken drama, but has actually exercised the most deteriorating influence on the character of theatrical performances generally. Even actors of high artistic aspirations desire to be "successful" with their *rôles*, they want to make a certain amount of "effect," and they are ready to join in all cries against the opera on seeing mediocre singers enabled to "bring down the house" by means of the commonest and most frivolous musical phrases. It is scarcely fair to blame actors of the ordinary type if they give way to the temptation of imitating some cheap operatic effects, as far as their art can admit of, if they "split the ears of the groundlings" with ranting, or the sing-song known as "false pathos." Few thinking actors or playwrights, however, have cared to follow Wagner when he goes on to point out that these and the like deplorable truths do not cover the whole aspect of the matter, and that it offers other points of view of far higher importance, which hold out glorious hopes for the future. We have all felt the astounding effect of certain dramatic musical combinations, in the operas of Mozart for instance; we are impressed by these so deeply and firmly, and with an immediate vividness such as no art but music can approach. Let the admirers of the spoken drama say what they will, it is undeniable that the opera has gained the day; and it is more than probable that it is destined to furnish the seed from which a veritable ideal drama will spring up. The noble music of a great master lends to the performance of operatic singers of small natural gifts an indefinable charm, such as even the greatest actor cannot hope to exercise in the spoken drama. On the other hand, a genuinely gifted dramatic performer can ennoble very poor music to such a degree, that we get an impression stronger than any which the same gifted performer could by any chance produce without the aid of music. The mysterious might of the divine art lifts whatever it touches into a sublime sphere.

If, then, the main object of the poetical career of Goethe and Schiller can be characterised as an attempt to trace an ideal form for the drama, and if, as Schiller, in a very curious confession, records it, with him the beginning of all poetical production was *eine musikalische Gemüths stimmung* (a musical state of mind), which only after some time brought forth the poetical idea—pictures and words—and if it is a fact sufficiently proved best of all by Professor Nietzsche,* lately, that the drama of Æschylos took its origin from the union of the older didactic hymns of the Hellenic priests with the newer Dionysian dythyrambos—that is to say, with poetry conceived and executed in the orgiastic spirit of musical sound—we may by analogy confidently conclude and expect that from out of the spirit of Beethovenian music and of the manifold branches of Teutonic *mythos* an ideal dramatic form will emanate, which will stand in relation to modern existence as the drama of Æschylos did to the national spirit of Greece.

I conclude this notice with a summing-up, translated from Wagner's *brief an einem französischen Freund*. "Referring to the hopes and wishes so frequently expressed by great poets of attaining in the opera an ideal *genre*, I came to believe that the poet's co-operation, so decisive in itself, would be perfectly spontaneous on his part and desired by him. I endeavoured to obtain a key to this aspiration, and thought to have found it in the desire, so natural to a poet, and which in him directs both conception and form, to employ the instrument of abstract ideas—language—in a manner which would take effect on the feelings. As this tendency is already predominant in the invention of poetical subject-matter, and as only that picture of human life may be called poetical in which all motives, comprehensible to abstract reason, only disappear so as to present themselves rather as motives of purely human feeling—in like manner this tendency is obviously the only one to determine the form and expression of poetical execution. In his language the poet tries to substitute the original sensuous signification of words for their abstract and conventional meaning, and by rhythmical arrangement and the almost musical ornament of rhyme in the verse, to assure an effect to his phrases which will charm and captivate our feelings. *This tendency, essential to the poet, conducts him finally to the limits of his art, where it comes into immediate contact with music; and the most complete poetic work would therefore be that which in its ultimate perfection would resolve itself into music.*"

(To be continued.)

ANALYTICAL REMARKS ON VARIOUS COMPOSITIONS FOR THE PIANO.

(From the Lectures delivered at South Kensington by E. Pauer.)

NOCTURNE NO. 5, BY CHOPIN.

Amongst the eighteen nocturnes of Chopin, the one No. 5 is one of the simplest. Although not exactly difficult, it is still not easy, for it requires very delicate treatment. The chief subject is noble and beautiful, more particularly its first part; the second part of the theme loses to some extent the firmness and clearness of structure; but no fault must be found with a feature which

* "Geburt der Tragödie aus dem Geiste der Musik," von Friedrich Nietzsche, ordentl. Professor der Klassischen Philologie an der Universität Basel.

forms a part of the composer's originality. In this nocturne you will observe a complete amalgamation of the minor and the major key; this union offers decidedly new harmonies, at the same time it cannot be denied that it leads to some confusion, and is in some degree injurious to clearness and precision. It is a kind of dreamy music, sweet, and full of a certain sentimentality; it is music which sounds best played in a small room, to an audience of a few intimate friends, when the light is already dimmed by the shadows of the approaching evening, when quiet reigns over the surrounding nature. In such hours the composer entrusts and confides to the instrument his innermost feelings, and pours forth the melodies which shrink from appearing in the noise and bustle of the outer world and in the glare of noonday. In the second movement a certain undefined yearning towards a higher sphere is discernible, but the strength to raise himself above these luring and enticing strains is wanting; soon the sweet and soft melodies reappear, and the piece ends in a kind of dreamy quietness.

BERCEUSE OF CHOPIN, OP. 57.

In the whole wide range of our pianoforte literature there is scarcely a piece to be found so delicate, so transparent, one might almost say so much like filigree work as this berceuse. The melody is simple and short, the bass remains entirely the same, and yet the piece, actually built on two or, at most, on four bars, does not become monotonous. Chopin appears to have pictured in his imagination a young mother, sitting beside the cradle and gently rocking the couch with its beloved occupant. She herself reclines on her chair, at first humming to her darling a sweet tune. By-and-by the mother dozes, and all kinds of ethereal, lofty, and fantastical figures appear to her like a vision. Softer and softer become the movements of the cradle, simpler are the figures which pass in turn before the mother's fancy in her dreaming state; quiet reigns more and more, and at last the cradle stands still; mother and child are alike wrapped in quiet, peaceful sleep.

FANTASIA, OP. 15, BY F. SCHUBERT.

Among the pianoforte works of Schubert we find two fantasias (solo); the first is the present one, the second is in reality a sonata in four movements, to which the name "Fantasia" may have been given for reasons for which the original publisher must be held responsible. The present fantasia opens with a vigorous, almost brusque *allegro* in C major. The first phrases, full of fire and enthusiasm as they are, are soon interrupted, and then the theme appears a second time in a gentler and milder form. But soon the first impetuosity reappears, the theme stops abruptly, on a single note; what will this single note bring? Instantly we become aware of the introduction of one of those singularly charming Schubertish phrases, simple, unaffected, spontaneous, and possessing that peculiar fascination of rhythmical monotony which we can hear only in Schubert—and to say the truth, in him not only hear, but hear with pleasure, on account of his natural and unforced interest. But soon the former vivacity returns, and now come passages which might be well compared to the sensation of trying to find our way through a wilderness to some quiet and peaceful retreat—we have to scramble over roots, we have to divide bushes to force our way along. Again we come to a lovely spot. A little rest is granted; we are refreshed by it, and wish to enjoy it for a longer time; but no rest is allowed, here is again that impetuous word of command, Forward—forward! At last we make sure we *must* have come to a resting-place. And whom do we find waiting for us in that secluded spot? We find a well-known friend, a universal favourite, Schubert's "Wanderer." We find that celebrated phrase, so beautifully expressed in the most characteristic sounds—

> "And here the sun appears so cold,
> All faded flow'rs, all life grown old;
> Their speech I cannot understand,
> A stranger still in ev'ry land."

Schubert seems to have been aware of the great beauty that lurked in these simple eight bars; he almost seems to have warmed himself at the steady glow which burns in these deep, solemn chords; he introduces variations, in the best sense he varies the immortal beauty of this happy inspiration. After some time he loses the principal melody, and proceeds in a kind of free fantasia. Fragments only of the theme appear in a sly, modest manner. We come again to a stop. Here, at this point, we detect a weakness in the composition; it seems as if we had lost the connecting link. We do not exactly know what might or what ought to come. The preceding part has not given any clue as to what must come as a matter of necessity, or what should appear in logical sequence. But we need not fear; a genius like Schubert will find a way out of this difficulty.

And his ever-ready fancy is not slow to detect how the combination will best come. A scherzo of great freshness and originality appears. This scherzo is, in fact, but a rhythmical variation of the first movement. Added to it is a trio of singular beauty. It is replete with that charm with which the lively, jovial, easy-going city of Vienna inspired Haydn, Mozart, Beethoven, and Schubert. This trio is half valse, half minuet, but it is wholly Viennese, music as intimately connected with the spirit of Vienna as are the operas of Auber with Paris. This style of composition is a speciality.

The scherzo is partly taken up again, but it is soon connected with passages we heard before its first introduction; and here once more begin those uncouth passages, for which there is no actual necessity, but which arise from the composer's will and fancy. In an aphoristic way he brings us to the actual "finale." The first *allegro* is here introduced as the subject of a fugue, or more properly speaking a fugato, which does not show great mastery in handling such a complicated machinery as surrounds a regular fugue. The vigour and power of the subject may perhaps impose on the uninitiated ear; the more experienced hearer will soon be aware of a deficiency—that there is great intention, but little execution. Particularly out of place is the "coda" or "summing-up;" it is completely out of proportion with the preceding passages. The whole piece is an excellent specimen of that natural freshness and vigour, of that spontaneous and instinctive force of imagination, of that irresistible charm and sweetness of melody, and unfortunately of that want of command over an exuberant imagination, which render Schubert's instrumental compositions remarkable and in one respect unique.

Foreign Correspondence.

MUSICAL FESTIVAL AT BAYREUTH.

(FROM OUR SPECIAL CORRESPONDENT.)

THE foundation-stone of Wagner's theatre at Bayreuth was laid with all due solemnity on the 22nd May, the master's sixtieth birthday. The festival altogether was a sort of idealised version of the ceremonies common on such occasions in Germany. The stone was laid under torrents of rain, and the principal speech, as well as the musical performance, had in consequence to be transferred

to the theatre. Altogether the affair was a strange phenomenon, opening many a surprising vista into the future. Take this to begin with: here were upwards of 300 performers, the very best of their kind, who had come to Bayreuth, without a dream of remuneration in any sense whatever, simply in answer to the master's call, from all parts of Germany. Here were passionate admirers of his works—musicians, poets, actors, even politicians—from all parts of the world assembled to greet and congratulate him. Here were delegates of the various Wagner societies from all the principal cities of the Fatherland, from London, Milan, Pesth, &c.—societies which have sprung up quite spontaneously, absolutely without agitation on the master's part, and in most instances without his knowledge, all having but one object in view—that of giving him a chance of performing his great work, "Der Ring des Nibelungen," a trilogy with a preparatory evening (Das Rheingold, Die Walküre, Der junge Siegfried, and Götterdämmerung), as he has conceived it, apart from and independent of the miasmic influences of a *court* or *Stadt-theatre*, and the croaking of critical and reviewing frogs in the daily newspapers.

The most curious thing in Herr von Bismarck's political career has certainly been his imperturbable belief in the latent power of the German people. Bismarck knew, with the intuition of a prophet, how supremely grand and strong the nation really was; and the same unswerving faith in the Teutonic spirit has been Wagner's guiding star, and has, after so many years of patient waiting, crowned his belief and his exertions with a manifestation of national sympathy such as no artiste has ever before met with. The large sums of money required for the gigantic undertaking are forthcoming, and they are supplied, not as it has been rumoured and said by rich men and princes, but by the voluntary and perfectly spontaneous contributions of the German people, who love the master, and whose inner life has been ennobled and enriched by his creations. As it appeared difficult to get the stage machinery, which is to be contrived in an entirely novel manner, into perfect working order, and as there is, moreover, some difficulty about singers having sufficient leisure to study and master some of the principal *rôles*, the performances have been postponed to the spring of 1874.

There was an indescribably perfect and, to all those who have never witnessed a performance under Wagner, incredibly spirited and beautiful performance of the ninth symphony. We shall reserve to ourselves the pleasure of presenting our readers with some musical details concerning the master's interpretation of this work, which, as every one knows, has had the greatest and most intense influence upon his musical life and his productions.

Among other things, the following telegram from the King of Bavaria was buried with the foundation-stone:—

"To the poet-composer Richard Wagner, Bayreuth.

"From the very depths of my soul I send you, dearest friend, for this day, which is so significant and important to all Germany, my warmest and most sincere well-wishes. I hail and bless the great undertaking for the next year, and I am to-day more than ever united with you in the spirit.

"22nd *May*, 1872. "LUDWIG."

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *May*, 1872.

WINTER has gone, our concert season is finished, and musical treats are now rarities. For this reason our reports get shorter, and to-day we have to mention but little of importance.

We have only had one concert since Good Friday; it was a performance of Berlioz's *Requiem* by the Riedel Society. This concert took place on the 8th of May in the Thomas Church, and although it was given for the benefit of the Beethoven Stiftung, it was but poorly attended. As a matter of course, we followed the whole performance with the greatest attention, as it was the first time—and probably also the last time—we heard it. We regret to be compelled to ignore in this instance the reverential "de mortuis nil nisi bonum." In the interest of art we even hold it necessary to protest openly and most energetically against further performances of works of this description.

We are not like some critics who are prejudiced and form their opinion before they have heard a work, and for this reason we have banished all former impressions we received from Berlioz's compositions (Harold Symphony, Scherzo "*Queen Mab*," Carneval Romain, and many other works), and bid silence to our old antipathies. We had now before us a work of a different kind, a sacred composition. Just here more than in any other work we expect to meet with true, artless expression. In no other composition is the speculation in external effects more disagreeable and more repugnant than in church music. With all peoples at all times music sprung from religion, and doubtless every ideal elevation in all arts—to speak in general terms—every ideality, is rooted before all in religion.

To return to Berlioz's work, and give our readers with a few words an idea how little this kind of church music answers to our feelings, we give the instrumentation of "Tuba mirum" as it is to be found in page 26 of the Paris score, and leave it to our reader to imagine for himself the effect of the total force at the words "et iterum venturus est cum gloria judicare vivos et mortuos, tuba mirum spargens sonum coget omnes ante thronum." We will only add that this number of instruments is divided amongst five orchestras, a principal and four smaller secondary orchestras; the four smaller orchestras are to be placed at the corners of the principal orchestra in the following way:—

The principal orchestra consists of 4 flutes, 2 oboes, 4 clarinets in C (the English horns have a rest), 8 bassoons, 12 horns in E flat, F, G, 16 kettledrums, 1 big drum in B flat, 1 big drum with two sticks, tamtam and cymbals (three pairs), viol I. II. tenor, chorus basses (vocal parts), violoncello, bassi.

At the north of this tremendous orchestra a small orchestra, consisting of 4 cornets-à-piston in B flat, 4 tenor trombones, and 1 monster ophicleide with pistons, is to be placed; in the east a second, of 4 trumpets and 4 trombones; in the west a third, consisting also of 4 trumpets and 4 trombones; in the south the fourth, consisting of 4 trumpets, 4 trombones, and 4 ophicleides.

Our performance here at the Thomas Church was without the accompaniment of these instruments. It was after an arrangement by Carl Goetze of Weimar (the head-quarters of the so-called "music of the future"), condensed for a large orchestra, and the full organ has at times to replace the instruments, which we have only found in similar combinations at a military parade.

"Wozu der Lärm; was steht dem Herrn zu Diensten?"* Mephisto asks of Faust. Will Berlioz, with these four bands, with the sound of trombones from all the four corners of heaven, give us an idea of the Last Judgment? If this is the case, it is fortunate that the fantastical French composer did not take heaven to be a polygon. But stop, we will break off, since "difficile est satyram non scribere."

* Why this noise; what does the master require?

Only one thing we must mention. In this *Requiem* everything seems to be turned upside down on purpose. Everything must perforce be different to what other masters have done before. This striving to be extremely original leads often to the most absurd and downright ridiculous effects—*i.e.*, at the finale of the first movements at the words "Kyrie eleison, Christe eleison." The "Dies iræ" commences in highly sentimental, forced simple manner. The offertoire, "Domine Jesu Christe," is mentioned as chorus of "the souls in purgatory." But enough; the whole work is full of odd and *baroque* details. One gets so tired by this unconnected, unorganic, disagreeable sounding music that one feels it very pleasant to hear now and then a few bars of natural music, just as the famishing wanderer in the desert greets the poorest sign of vegetation with delight, and sees in a few sickly trees the paradise of an oasis. We for ourselves have not much taste for this kind of Berlioz geniality, and doubt the future of this music as long as there exists still a feeling for Mozart's "Ave verum," &c.

The Theatre brought a very agreeable change by the performances of an Italian Opera Company, whose members—Madame Desirée Artôt, Signor Marini (tenor), De Padilla (baritone), and Bossi (bass)—assisted by some of our resident artistes, brought to hearing the operas *Don Pasquale*, by Donizetti; *Barbiere*, by Rossini; *Trovatore* and *Rigoletto*, by Verdi, in a very excellent manner.

In the Conservatoire the awarding of prizes to the most excellent pupils, male and female, took place at the close of the winter season. The prize receivers were Herren Albrecht Schultz, from Celle; Jacob Kwast, from Dortrecht, Holland; Richard Sahla, from Graz; and George Samuel Lewis Loehr, from Leicester; and the ladies, Fräulein Elisabeth Uhlmann, from Soest, and Fräulein Marie Krug, from Leipzig. To prevent any miseonception of the division of these prizes, we will mention that they are awarded principally for diligence. On the present occasion only Herren Sahla and Kwast have obtained a high degree of artistic ripeness, and give great hopes for the future. Particularly Herr Sahla is likely to become a violinist of whom, in all probability, in a few years the whole world may speak.

The result of the five public examinations in the Conservatoire, which have already taken place in the room of the Gewandhaus, may be called highly satisfactory, although some of the best pupils, like Maas from London, Kwast, and others, will only appear as performers and composers in the examinations that will take place in a few days. For this reason we reserve a report of the names and performaneces of the best pupils till the close of the examinations, for our next letter.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

VIENNA, *12th May*, 1872.

Feramors, the novelty of the Imperial Opera-house, was presented on the 24th of April. This opera, in three acts, by Anton Rubinstein, was first performed in Dresden in the year 1863. The words, by Rodenberg, are a free version from Moore's "Lalla Rookh." The music is throughout lyric. The *mise-en-scène* of this work was careful, the best singers were employed, and yet the result was very weak. The libretto, monotonous in the extreme, bears a good deal of the blame; the music wants invention and unity of style. The first act, the best part of the work, has nevertheless some numbers of merit, such as the music to the two first ballets and the finale (the climax of the whole opera). Of the rest it is needless to give any details. The audience was willing enough to do honour to the name of the great virtuoso as much as possible, but the plaudits, in the beginning encouraging, became more and more weak, and long before the opera was over its fate was sealed. A second representation had not a better result. Fräulein Bertha von Dillner continued her Gastspiel as Margarethe, Adalgisa, and Zerline with the same favourable result. Not so happy have been two visitors from Dresden. Herr Jäger, with a thin voice and inanimate delivery, represented (being indisposed besides) Lohengrin. Not able to finish the *rôle*, he was obliged at the end of the second act to make way for a substitute. Herr Schaffgans performed Telramund, Wolfram, and Tell, and showed a correct singer with a distinct pronunciation, with but little sympathetic voice. Our four first tenors were employed very differently—Labatt as Faust, Rienzi, Lohengrin, Tannhäuser, and Sever; Müller as Gennaro, Arnold, Don Ottavio, Tamino, and Florestan; Walter (who is now in London) as Feramors and Vasco; Adams as Robert and Manrico. The last week, in honour of the presence of Wagner, had noted in the programme *Tannhäuser* and *Meistersinger*, but instead only *Rienzi* was given, which Wagner visited, not very satisfied with our singers. The plaudits were furious, but did not effeet the composer's appearance on the stage. The representation of the *Meistersinger* did not take place, it is said, on account of a difference between Wagner and the direction. Instead of it Beethoven's *Fidelio*, with Frau Dustmann in the *title-rôle*, filled the evening. The operas given since the midst of April have been *Robert*, *Faust* (twice), *Mignon*, *Rienzi* (twice), *Lohengrin*, *Feramors* (twice), *Tannhäuser*, *Norma*, *Afrikanerin*, *Don Juan*, *Zauberflote*, *Troubadour*, *Fidelio*. The next novelty (as first performance in the new Opera-house) will be Cherubini's *Wasserträger*, with Beck in the *title-rôle*. The short cyclus of Italian operas in the Theater an der Wien ended with *Traviata* and *Sonnambula*. On the evenings the house was crowded, the applause frantic; flowers in abundance and presents of great value took their way to the stage to glorify the Diva Adelina Patti, who is already engaged for the next year. The impresario Eugène Meynadier, with his French operetta troupe, will begin on the 20th in the same theatre a Gastspiel-Cyclus. To cause no interruption in the charms of Offenbaeh, the company will be kind enough to represent *La belle Helène*, *La grande Duchesse*, *Barbe bleu*, *Orphée aux enfers*, *Les Brigands*, *La Perichole*, &c. Another Italian opera company, under the direction of Franchetti, opened on the 9th in the Strampfer Theater with *Ernani*. The stage there is so small that it is a mere curiosity to hear an opera with a Lilliputian orchestra and choir. The tenor, Filippo Patierno (his artistic value is very small), with his gigantic voice, wants the Handelian orchestra in the Crystal Palace. The Signora Amalia Fossa and the Signore Bertolasi and Milesi are singers of a better kind, but the representation as a whole is a torture to any audience. *Il Trovatore* was given last night with Rosina Soa as Azucena; Patierno, of course, as Manrico. The next operas will be *Otello* and *Lucia*.

The concerts are now in their decline. There are to register the farewell of Rubinstein, the last concert of the Orchesterverein, of the Conservatoire, and of Dr. Krückl. The farewell concert of Anton Rubinstein opened with his "Ocean Sinfonia," this time with all the six parts. Andante and scherzo were composed after the publication of the work. The sinfonia lasts now one hour—too long a time even for an enraged mariner. The first part, composed in a large style, pleased, as formerly, the most. Weber's Concertstück in F minor showed again the eminent virtuoso, the last part played in a rapid tempo,

the march with all possible vigour. Chopin's "Berceuse" and Schumann's "Vogel als Profet" served as a contrast, regarding the delicacy and softness of the execution. Beethoven's "Marcia à la turca" has been always a favourite piece, performed in a masterly manner by Rubinstein. Though he played eight numbers (among which also Beethoven's sonata in C sharp minor), the audience was not satisfied, and called for Rubinstein again and again till he gave another piece, this time Schubert-Liszt's Erlkönig. He took final leave of the public in Dr. Franz Kruckl's concert, in which for the first time were performed Lieder und Gesänge aus "Wilhelm Meister," the songs new and in MS. He who is a friend of Schumann's composition to the same words, of Beethoven's *Mignon*, &c., will scarcely be satisfied with the new setting, though there are some interesting numbers, particularly the song of the Harfner, where the composer profited by the occasion to give to the piano the song indicated in the poem. It is a fresh and popular piece, but so difficult that it wants a first-rate virtuoso. All the time the singer himself is obliged to stand by and to hear his song (?) on the piano, and to wait till he is allowed to go on again. But the piece pleased enormously, and also the whole collection of songs was much applauded. Dr. Kruckl himself showed again his intelligence and excellent method. The programme was so long that the production lasted three hours, the audience quitting the house *en masse* before the end.

The most interesting Wagner concert took place to-day in the great concert-room of the Musikverein; he orchestra was that of the Opera. The room was filled to the last place, though tickets were to be still had yesterday. Wagner's appearance was the signal for tumultuous applause, which followed at the end of every number in the programme. Gluck's overture (*Iphigenia in Aulis*) was not performed; the concert began with the Eroica, played in an exquisite style. Here and there the marks, the crescendos, sforzandos, &c., were of much interest, and showed the intellectual conductor. The Vorspiel and new introduction to *Tannhäuser* lasted twenty minutes; it did not surpass the older one; the storm of the instruments is sometimes deafening in the extreme. In the Vorspiel and Schlussatz of *Tristan and Isolde* every form is given up; it is the real "unendliche Melodie;" the orchestral effects are sometimes wonderful. "Wotans Abschied" and "Feuerzauber" of *Walküre* is more familiar to our sentiment; it pleased certainly the most, the solo being well sung by Herr Krauss from the Opera. At the end of the concert the friends of Wagner gave excellent proofs of the firmness of their lungs and hands, and Wagner returned thanks for the reception. But as everything must end once, also that memorable concert finished at last to make way for another solemnity, which will show a remarkable contrast regarding the object and the work. Schubert's monument, in marble from Carrara, by Kundtmann, will be erected in the Stadtpark on the 15th. The same evening a festival concert with compositions only from Schubert, the king of melody. A great Liedertafel will be given the next evening in the same concert-room, this time decorated and likely to witness a hearty festivity.

Reviews.

Choral Works. By FRANZ SCHUBERT. In 3 vols. Vol. 1. for Mixed Voices. Vol. 2. for Male Voices. Vol. 3. for Female Voices. Leipzig: C. F. Peters.

CONSIDERING the great popularity which Schubert has enjoyed as a song-writer for many years, and in recent times also as an instrumental composer, it is somewhat curious that his choral works should be, with a few exceptions, but little known even in Germany, while in this country it is hardly overstating the fact to say that they are absolutely unknown. The present uniform, cheap, and very complete collection of these pieces will, we doubt not, do much towards removing the ignorance of musicians. In the three volumes now before us, we have more than sixty separate compositions, some of them of considerable extent and importance. Of course it is not to be expected that any one who wrote so much and so rapidly as Schubert should always rise to the same level; and accordingly we find several pieces included in these volumes which possess little beyond the historical interest always to be found in tracking the steps of a great man; but, on the other hand, some of the works to be met with are among the most characteristic and most delightful of their composer's productions. We will proceed to give a brief account of the contents of each volume.

Volume the first, the collection of works for a mixed chorus, commences with two choruses from *Rosamunde*, the Hunting Chorus and the Shepherds' Chorus, both of which are interesting, though neither is equal to some other parts of the same work. Then follows the "Tantum ergo," Op. 45, a most charming chorus, with orchestral accompaniment, printed (as are all the rest of the orchestral pieces) in full score, with piano accompaniment added. The three four-part songs with piano, Op. 112, are of unequal merit; the best is No. 1, "Gott im Ungewitter," which is remarkably fine and effective. Next follow the "Antiphonen," Op. 113, for unaccompanied voices, written in the old church forms, and not particularly striking. The following Cantata, Op. 128, for an orgin festival in Vienna, is weak and diffuse, though containing very good single portions; but the succeeding piece, "Mirjam's Siegesgesang," Op. 136, is one of its composer's best works. It has been scored for orchestra by Franz Lachner, and was performed in this shape a few years since at the Crystal Palace. The "Gebet," Op. 139, and "Des Tages Weihe," Op. 146, are both melodious, but neither of them in their author's finest manner. The "Graduale," Op. 150, "Benedictus es Domine," for chorus and orchestra, contains a very fine introduction and a remarkably weak fugue. The "Constitutionslied," Op. 157 (also with orchestra), is pretty, but (an unusual thing with Schubert) somewhat commonplace; but the following Cantata, "Der Frühlingsmorgen," Op. 158, for three voices and piano, is simply delightful from beginning to end.

Passing by one or two smaller pieces with which the volume concludes, we come to the second series—that for male voices. This is, on the whole, the best of the three. The three sets of part-songs, Ops. 11, 16, 17, with which the volume begins, are all melodious and pleasing, but none of them great. Better than any of them is the "Gondelfahrer," Op. 28, and the "Wehmuth," Op. 64, No. 1. "Ewige Liebe," Op. 64, No. 2, is a striking example of one of its author's weak points—the persistence in one rhythm till it becomes absolutely monotonous. Here we have nothing but "dactyls" (a crotchet followed by two quavers) through the whole of a rather long piece, and the effect is tedious. The "Mondenschein," Op. 102, for two tenors and three basses without accompaniment, is very charming; and the "Widerspruch," Op. 105, particularly bold and striking. Here again the rhythm is somewhat monotonous; but the modulations and harmonies are so fresh, and there is such life and spirit in the whole as to carry off the feeling of heaviness which would otherwise be induced. Among the best of the pieces in the rest of the volume are the beautiful "Nachtheile," Op. 134, for tenor solo and chorus with piano, the "Ständchen," Op. 135, for alto solo and male chorus, the wonderfully fine "Nachtgesang im Walde," Op. 139, for four voices and four horns, and the "Salve Regina," Op. 149, for unaccompanied quartett. All these works are in their author's best manner; but even finer are the "Hymne," Op. 154, for four solo and four chorus parts with accompaniments for a wind band, and (greatest of all) the "Gesang der Geister über den Wassern," Op. 167. This truly marvellous piece is written for an eight-part chorus of four tenors and four basses with accompaniment of two violas, two violoncellos, and double bass. As a piece of descriptive music it is almost inimitable; and it abounds in those wonderful and unexpected transitions, and in those exquisite melodies which are so characteristic of the best of Schubert's later works. The "Deutsche Messe" (in the arranged form in which it was published a few years since by Spina) is also included in this volume, with many other smaller pieces that we cannot now particularise.

The third volume (for female voices) is very small, comprising only thirty pages, and including five works, one of which is an arrangement (we believe by Schubert himself) of the "Ständchen," Op. 135, for male voices. The finest piece in this volume is, without doubt, the 23rd Psalm, for chorus and piano, a work with which some of our readers may perhaps be familiar from the exquisite renderings of it by Mr. Henry Leslie's choir.

It will be seen from our remarks on this collection that it is one

of great and varied interest. All admirers of Schubert should possess themselves of these volumes.

Ruth. A Sacred Oratorio. The words selected chiefly from the Holy Scriptures. The music composed by GEORGE TOLHURST. (Second Edition.) London: Duncan Davison.

OCCASIONALLY, in the history of art, there appears to be met with of an original genius that, entirely ignoring all recognised forms and canons, strikes out a perfectly new path for itself, and succeeds in producing a work totally unlike anything else of its kind. Such a composition is the oratorio now before us. We are perfectly certain that nothing like it was ever written before; and we very much doubt whether anything similar will ever be produced hereafter. Both in conception and treatment it is absolutely unique. Mr. Tolhurst is, we have no doubt, a self-taught man; and his disregard of all conventional rules sometimes borders on the sublime in its audacity. We almost despair, without the aid of type illustrations, of giving our readers any adequate idea of this extraordinary work; but we will endeavour to point out a few of its leading features.

The libretto is almost entirely taken from the Book of Ruth; and the opening chorus shows at once that the composer is a man of a most original turn of mind. Feeling, probably, that the customary method of setting narrative passages as recitatives is liable, where (as in his libretto) narrative predominates, to produce an effect of heaviness, Mr. Tolhurst boldly sets such texts mostly as full choruses, but occasionally as airs, and in one instance as a trio. The result is most singular, and sometimes to unaccustomed ears, even ludicrous. As an instance of the composer's way of dealing with his subject, we will give at full length the words of the first chorus, with the various marks of expression, indications of the voices, &c., premising that it is written *andante maestoso alla recitativo*, and that it goes straight on, mostly with a syllable to a note, without any repetition, till we reach the last phrase, which recurs several times. The words are as follow:—(*Tutti, forte*) "Now it came to pass in the days when the judges ruled, (*piano*) there was a famine in the land; (*forte*) and a certain man of Bethlehem-Judah went to sojourn in the country of Moab; (*fortissimo, unison*) he, and his wife, and his two sons; (*tenor and bass, piano*) and the name of the man was Elimelech, (*alto and tenor, piano*) and the name of his wife was Naomi; (*tutti, forte*) and the name of his two sons Mahlon and Chilion, (*unison*) Ephrathites of Bethlehem-Judah. (*Fortissimo*) And they came into the country of Moab, (*piano*) and continued there. (*Forte*) And Elimelech, Naomi's husband, died; (*piano*) and she was left, and her two sons. (*Basses, forte*) and they took them wives of the daughters of Moab; (*alto, piano*) the name of the one was Orpah, (*treble, piano*) the name of the other Ruth. (*Tutti, forte*) And they dwelt there about ten years. (*Piano*) And Mahlon and Chilion died also, (*forte, unison*) both of *them;* and the woman was left of her two sons, and her husband." When to this description we add that the music is quite as original as the method of treatment, our readers will readily agree with us that we have here a chorus of no common order.

Nor is the promise of the opening belied in subsequent numbers. Throughout the work the same individuality of style is clearly manifested. The composer is evidently desirous that the chief facts of the narrative should be well impressed on the minds of his hearers. Thus we find a chorus of seven pages on the words, "And they went on the way to return unto Judah," and another of six pages to the words, "And they lifted up their voice and wept again." But the most remarkable instance of this tendency of the composer is to be found in the opening chorus of the second part, the words of which are, "And Naomi had a kinsman of her husband's, a mighty man of wealth, of the family of Elimelech, and his name was Boaz." This is one of the most elaborately treated, and also one of the most original numbers of this very original work; and in it the words "a mighty man of wealth" recur seventeen times, while the phrase "and his name was Boaz" is repeated no less than twenty-three times. The hearers of the oratorio would be in very little danger of forgetting the name of the kinsman of Naomi's husband!

Space does not permit us to describe at length some of the other choruses, which are fully equal in originality to those we have noticed; such, for instance, as that most remarkable movement, "And she went and came" (No. 30), which contains some very striking passages, totally unlike anything to be met with in the whole range of music. We must pass on, and say a few words about the solos, which, in their way, are quite as unique as the choruses. There is so much marked individuality in their treatment as to render it exceedingly difficult to give the palm to any one movement; but if we must make a choice, we think we should select the air (No. 41), "Let me find favour in thy sight," both for the wonderful originality of the opening phrase, which contains an *arpeggio* in semiquavers of nearly two octaves on the chord of the dominant seventh, and for the perfectly unapproachable way in which the words "for that thou hast spoken friendly unto thine handmaiden" are set to music. No one of a less independent turn of thought than Mr. Tolhurst could have conceived the passage we refer to. Hardly less striking is the following trio, "At meal-time come thou hither; and she sat beside the reapers, and he reached her parched corn." This movement, however, we can merely refer to; it is one of those pieces to which no verbal description can possibly do justice. It must be heard to be appreciated.

Mr. Tolhurst, we know not on what authority, appears to have conceived of Boaz as a peppery, hot-tempered individual: for his principal air, "Hearest thou not, my daughter? Go not to glean in another field, neither go from hence; but abide here fast by my maidens," is a *presto agitato* in the fierce key of F minor, in the course of which Boaz breaks out at intervals, like King Lear in the thunderstorm. It is to be hoped that Ruth was not nervous!

Naomi appears to have been a greater physiologieal curiosity than the "Two-headed Nightingale," judging from the following imitation of the score (Nos. 47, 48):—*Recitative:* "And Naomi said unto her daughter-in-law—*Quartett* (!!) Blessed be he of the Lord," &c.

But we must draw our notice to a close. The oratorio, as will be seen from our remarks, is pre-eminently an original work, written (to quote Dryden) "with Nature's mother-wit, *and arts unknown before.*" It is undoubtedly eccentric; but we are deterred from expressing an opinion as to the mental condition of the composer, by the recollection that no less a musician than Weber is said, after hearing Beethoven's symphony in A, to have pronounced its author ripe for a madhouse. We certainly do not hold a similar opinion of Mr. Tolhurst; but he has such a supreme disregard for all rules, that it is difficult to measure his oratorio by ordinary standards. We will only say in conclusion that we shall always prize *Ruth*, as without doubt the greatest curiosity in our musical library.

Humoreske, for the Piano. Composed by ROBERT SCHUMANN. Edited by E. PAUER. London: Augener & Co.

THOUGH perhaps hardly one of the best-known, this is one of the most original and humoursome (as distinguished from *humorous*) works of its composer. It is full from first to last of the quaintest conceits, the most odd and unexpected turns of fancy, nowhere, however, degenerating into vulgarity. The whole of the opening movement is most charming; and the third movement (p. 14), "einfach und zart," is one of the pieces which no one but Schumann could have written. Hardly less fascinating are the movement marked "innig" (p. 19) and the finale. The piece is far from easy to play; but those who have the requisite mechanism to grapple with its passages will be sure to be delighted with it.

Piano Studies, Book 1, by LOUIS KÖHLER (Augener & Co.), are twenty excellent exercises, principally on five-finger passages, scales, and arpeggios, by one of the most experienced writers of technical studies now living. They will be found very useful by teachers.

Grande Etude de Concert, by STEPHEN HELLER. Op. 96 (Augener & Co.), is written in its author's individual style. Those who are acquainted with Heller's music know what effects he obtains by the division of passages between the two hands. Excellent examples of his skill in this respect will be found in this piece, which is not only capital as practice, but thoroughly pleasing as music.

Six Fantaisies for the Piano, by MAURICE LEE (Augener & Co.), are, one and all, thoroughly good teaching pieces. The subjects are well selected, though some of them (such as the Mermaid's song from *Oberon*, and "La Donna è mobile") are somewhat worn; and the passages are well contrived without being too difficult for average players. Our own favourite number is the third—the Polonaise from Spohr's *Pavot*; but the whole series can be safely recommended.

Réverie pour Piano (Op. 17) and *Marche Guerrière* (Op. 18), by CHARLES EDWARD STEPHENS (Schott & Co.), are, like all their author's works, well written, and show the hand of the accomplished musician throughout. It is no easy matter to write a new march that shall not be commonplace; but Mr. Stephens has thoroughly succeeded. The "Réverie" is, in a different style, quite as good as its companion piece.

Melody, by GIULIO REGONDI, *Un Moment de Repos*, par GIULIO REGONDI, transcribed for piano by FREDERIC D'ALQUEN (Schott & Co.) are two tasteful little drawing-room pieces, skilfully adapted to the piano.

"Rigoletto" and *Grand March* from *Tannhäuser*, by F. LISZT (Augener & Co.), address themselves, of course, only to advanced

players. Both are well known as among the best show-pieces of this composer; and the present edition, carefully revised by Herr Pauer, is all that could be desired.

March from Wagner's *Tannhäuser*, arranged as a Piano Duet (Augener & Co.), is a very faithful transcript of the original score; and will be likely to find favour with the large class to whom Liszt's brilliant arrangement of the same piece is inaccessible.

Caprice; Mignon, Morceau de Salon, and *Impromptu*, by SIEGFRIED JACOBY (Novello, Ewer, & Co.), are three pianoforte pieces by a composer whose name is new to us, and whom we can credit with a more than average amount of originality.

Jeunesse Dorée, Quadrille, par Madame JULIE KYRMANN (Cramer, Wood, & Co.) will, for anything we can see, do as well to dance to as anything else.

King o' Scots, Grand Fantasia on Scotch Airs, for the Piano, by BANNER HOLM (Augener & Co.), is a capital specimen of musical pyrotechnics.

Twilight Bells; Robin Adair, for Piano, by EDOUARD DORN (Augener & Co.), are the two latest pieces of this well-known composer, and are fully equal in merit, as they will probably be in popularity, to his previous efforts.

Speme Arcana, Song, by ADELINA PATTI (Schott & Co.), is a very pleasing specimen of the modern Italian school of vocal writing, which if even tolerably sung is sure to be liked.

If I behold the verdant hue; When busy day, love, two Songs, by FREDERIC D'ALQUEN (Schott & Co.), are both good, especially the latter. The cadenza at the close of "If I behold" seems to us too elaborate, and out of keeping with what has preceded.

La Rosa d' Aprile, Romanza per Mezzo-soprano o Baritono, con accompagnamento di Pianoforte e Violoncello, dal Cavalière FABIO CAMPANA (Schott & Co.), is another graceful specimen of Italian music: the *obligato* for the violoncello is very effective.

The Man from the North Countrie, Song, by ORLANDO J. STIMPSON (Chappell & Co.), is written in praise of our Northern friends, by whom we hope it will be appreciated. We cannot add that it is by ourselves.

Life's Stream, Song, by H. DE LA HAYE BLACKITH (Lamborn Cock, & Co.), is very charming.

A Tender Flower, Song, by CHARLES JOSEPH FROST (Weekes & Co.), is a very simple little melody.

I weep alone; At last, Songs, by FRANCESCO BERGER (Metzler & Co.), while both are well written, are, we think, of very unequal merit. While the latter seems to us hardly up to its composer's usual mark, the former is one of the best of his songs that we have seen.

I had a fairy garden, Song, by J. L. HATTON, words by FIDES (Robert Cocks & Co.), is very pretty, both as regards music and words.

Four Songs, by CARL DEICHMANN (Schott & Co.), are so particularly good that we regret our space will not allow us to speak of them in detail. There is a freshness of style about them which is most enjoyable. No. 4, "A doubting heart," is perhaps the best; but as to this tastes will probably differ.

The Bird at Sea, Song, by OTTO SONDERMANN (W. Czerny), is very melodious, and sure to please.

The Street Arab, Scena, by JAMES J. MONK (Liverpool: Hime & Son). The music of this piece is very good, which is decidedly more than can be said for the words, the latter being so (unintentionally) comic that we wish we had room to quote them entire. May Mr. Monk meet with a better poet for his next venture!

The Broken Flower, Song, by Madame JULIE KYRMANN (Cramer & Co.), is somewhat commonplace in melody and peculiar in harmony.

Sweet one! come to me, Song, by Madame JULIE KYRMANN (Cramer & Co.). Whether the "sweet one" would come, if invited in such strains as these, is an open question.

Kyrie eleison, by JOHN HOWELL (Novello, Ewer, & Co.), has nothing striking about it.

Six Part-Songs for Male Voices, by H. S. OAKELEY (Novello, Ewer, & Co.), are specimens of a class of music but little cultivated in this country. Only the first two numbers are before us: both are well written.

MUSIC RECEIVED FOR REVIEW.

Abraham, Hon. Mrs. "Asleep." (Emery & Co.)—*Barkworth & Stark.* Original Tunes to Favourite Hymns. (Novello, Ewer, & Co.)—*Carnie.* "Northern Psalter." (Marr: Aberdeen.)—*Evans.* "Ave Maria." (Hollis.)—*Frost.* "The Winds." (Jefferys.)—*Frost.* "Gone." (Weekes.)—*Hiles.* "Sing unto the Lord." (Novello, Ewer, & Co.)—*Longhurst.* "March of King David's Army." (Novello, Ewer, & Co.)—*Mirana.* "Biddy O'Grath." (Stead & Co.)—*Peel.* Chants. (B. Williams.)—*Pusey.* "Finishing the Work." (Augener & Co.)—*Reyloff.* "Une Soirée." (Stead & Co.)—*Schmeck.* "Tarantelle." Sonata. (D Major, "Clair de Lune," "L'Addio," "Première et Deuxième Polka Mazurka." (Hammond & Co.)—*Sebastian.* Three Songs. (Novello, Ewer, & Co.)—*Smart.* "Gipsy Queen." Schottisch. (Augener & Co.)—*Tours.* "Thinking and Dreaming. (Cramer, Wood, & Co.)

Concerts, &c.

CRYSTAL PALACE.

MR. MANNS' benefit concert, on the 27th of April, formed, whether in regard to the programme or the performers engaged, a worthy close to a most excellent series. It commenced with a specially fine rendering of Beethoven's Pastoral Symphony, and concluded with the overture to *Oberon*. A novel feature was introduced into the programme by the production (for the first time, we believe, at these concerts) of a piece of "chamber music"—the well-known Kreutzer-Sonata, played to perfection by Mr. Charles Hallé and Madame Norman-Néruda. The lady also contributed an adagio for the violin by Spohr. The vocalists were Madame Carlotta Patti, who appeared for the first time since her return from America, Madame Louisa Kapp-Young, who, in spite of some nervousness, made a successful *début*, and Mr. Sims Reeves.

The list of works brought forward during the last season of Saturday Concerts is of even more than usual interest, from the number of pieces produced for the first time here. Among these we find Schubert's suite in D, Spohr's symphony in D minor, parts of two of Mendelssohn's early symphonies, and two new symphonies by Englishmen—Mr. Henry Holmes and Mr. Wingham. Among miscellaneous orchestral works were Haydn's overture in D, Rubinstein's fantasia *Ein Quintett*, Gounod's *Saltarello*, and the following overtures:—"Symphonique" (J. F. Barnett), *The Regicide* (C. Lucas), *Romeo and Juliet* (G. A. Macfarren), *St. Paul* (Mendelssohn), *Cymbeline* (Potter), *Friedensfeier* (Reinecke) *Endymion* (Cipriani Potter's Smith), and the *Alchymist* (Spohr). Among the chief novelties of the solo performances should be named Bennett's 2nd concerto, Brahms's piano concerto, Joachim's "Hungarian Concerto," and Liszt's 1st concerto in E flat. Mendelssohn's 42nd Psalm and *Elijah*, and Schubert's operetta *The Conspirators*, must also be added to the list. We tender our heartiest congratulations to the directors of these concerts on the amount of enterprise they have shown, and especially on their recognition of English talent.

On the 1st of May, a grand Thanksgiving Festival was held in connection with the recovery of H.R.H. the Prince of Wales. A concert was given by the Handel Festival Choir, supported by an adequate orchestra, the whole conducted by Mr. Manns. The music consisted of a new *Te Deum*, which Mr. Arthur Sullivan was specially commissioned to compose for the occasion, and a miscellaneous selection. We must confine our few remarks to Mr. Sullivan's new work. It is in the key of C, and is written for soprano solo, chorus, orchestra, organ, and military band. The work as a whole, though some parts certainly please us much more than others, is worthy of its composer's reputation. Mr. Sullivan, of course, felt that for performance in such an area as the transept of the Crystal Palace, and by so large a number of performers, breadth and massiveness of style, rather than minute elaboration of detail, were requisite. The opening chorus, "We praise thee, O God," is bold and vigorous, and its second movement, a fugue on the words "To thee all angels cry aloud," is well treated. Excellent also is the treatment of the first Gregorian tone in the chorus "The glorious company of the Apostles." Among other fine points in the work are the chorus "Day by day," and the finale "Vouchsafe, O Lord," the latter being founded upon the well-known tune "St. Ann's." The soprano solo part was admirably sung by Madlle. Titiens; and Mr. Manns conducted.

During the past month, the Saturday afternoon Opera Concerts have replaced the regular "Saturday Concerts" of the winter season. The principal vocalists from Covent Garden and Drury Lane have appeared; but the performances, though very good, have not been of a character requiring detailed notice.

The cause of English opera, so often abandoned in despair, has been taken up by the directors of the Crystal Palace with a fair prospect of success. A series of twenty-four operas is announced in

the theatre of the building, and at the time of our going to press four performances have already taken place. Among the singers announced to appear are Miss Blanche Cole, Madame Florence Lancia, Madame Ida Gillies, Miss Palmer, Miss Annie Woodall, and Madame Cora de Wilhorst; while in the list of gentlemen we find the names of Messrs. Nordblom, Henri Corri, E. Connell, Rosenthal, Temple, J. Tempest, and (last but not least) Mr. George Perren. The instrumental accompaniments are played by the admirable band of the Crystal Palace, conducted by Mr. Manns. Among the works promised in the prospectus are Gounod's *Faust*, Weber's *Freischütz*, Auber's *Masaniello*, *Fra Diavolo*, *Crown Diamonds*, and *Black Domino*, Meyerbeer's *Dinorah*, Rossini's *Barber of Seville*, and many other well-known works. With such a programme the experiment certainly ought to succeed, and we hope that the managers will be gratified by full attendances.

PHILHARMONIC SOCIETY.

THE third concert, on the 29th of April, opened with Beethoven's overture to *Coriolan* and closed with Spohr's *Jessonda*, both masterpieces in very different styles, and each equally characteristic of its composer. The symphonies were Sir W. Sterndale Bennett's in G minor, and Beethoven's "Eroica." Bennett's symphony, originally composed for this society, is one of his most highly-finished works. It was well played, and deservedly applauded. Of the "Eroica" it is superfluous to say a word. Madame Camilla Urso gave a very fine rendering of Mendelssohn's violin concerto, and vocal music was contributed by Madlle. Colombo and Mrs. Weldon.

At the fourth concert, on the 13th ult., Schubert's unfinished symphony in B minor was the only novelty piece. Though only published within the last few years, it may yet rank as among the best-known, as it undoubtedly is among the finest, of its composer's works. The other symphony was Beethoven's No. 8 in F, the *allegretto* of which was encored, as usual. The overtures were *Ruy Blas* and *Masaniello*. M. Delaborde gave an unsatisfactory reading of Beethoven's great concerto in E flat; there was plenty of "execution," but much more than mere execution is needed to interpret this work. In Bach's toccata in F (played on a pedal pianoforte) M. Delaborde was much more successful. The vocalists were Madame Carlotta Patti, and Herr Walter.

MUSICAL UNION.

AT the second matinée, on Tuesday, April the 30th, Signor Alfonso Rendano made his first appearance at the Musical Union, and by his playing of the pianoforte part of Schumann's great quintett in E flat fully established his title to a position as a pianist of a very high order. Not only was his performance mechanically perfect, but the "reading," to use the technical term, showed thorough appreciation of the music, and true artistic feeling. No less successful was he in his solos, which comprised a study by Henselt, a nocturne by Chopin, and Mendelssohn's trying capriccio, Op. 5. At the same concert Schubert's posthumous quartett in D minor was very finely performed by Messrs. Maurin, Wiener, Van Waefelghem and Lasserre. The programme also comprised two movements from Mozart's clarinet-quintett, and a violin solo by Baillot.

Mr. Ella is certainly fortunate with his pianists. His third matinée (May the 14th) brought forward another new player, M. Duvernoy, who gave a masterly performance of Mendelssohn's second trio in C minor. The quartetts were Beethoven's No. 7 in F—one of the two which Mendelssohn used to call "the most Beethovenish of all his works," and Haydn's No. 79 in D. M. Duvernoy also played some short solos.

MR. CHARLES HALLÉ'S RECITALS.

AMONG the principal events of the musical season must certainly be counted the highly interesting and instructive series of recitals which Mr. Charles Hallé (the "musicien sans peur et sans reproche," as the late Hector Berlioz termed him) gives annually. Originally, we believe, restricted to three, and formerly given in Mr. Hallé's own house, their increasing popularity has for some years past necessitated their being given at St. James's Hall, and their number has also been increased to eight. Mr. Hallé always presents some speciality at his performances. On two or three occasions, he has given all Beethoven's sonatas in regular order; another year the whole of Schubert's pianoforte works have been performed. Last season the complete series of Beethoven's sonatas for piano and violin was produced. Mr. Hallé being assisted by Madame Norman-Néruda; and this year concerted chamber-music forms an important feature of the programmes, prominence being given to the productions of the modern German school. Mr. Hallé's qualifications as a player are too well known to render it needful to enlarge on them. Suffice it to say that in all styles he seems equally at home. At the first recital (May 3rd) the programme included Mozart's trio in E major; Beethoven's sonata in E, Op. 109; Bach's sonata No. 2 in A, for piano and violin; and Brahms' piano quartett in C minor, Op. 25. The second recital (on the 10th) brought forward Beethoven's trio in E flat, Op. 70, No. 2; Schubert's superb sonata in A major; two of Schumann's "Stücke im Volkston," Op. 102, for piano and violoncello; and Joachim Raff's elaborate sonata in G minor, Op. 112. At the third recital were given Max Bruch's trio, Op. 5; Beethoven's piano sonata in A flat, Op. 110; and Schumann's piano quintett, Op. 44, &c. The fourth recital (on the 24th) included Mozart's trio in E flat for piano, violin (originally clarinet), and viola; Schumann's sonata in A minor, Op. 105, for piano and violin; Beethoven's solo sonata in F sharp major, Op. 78; and Brahms' piano quintett in F minor, Op. 34. Each programme has also been interspersed with vocal music. It will be seen that the series is one of no ordinary interest.

THE number of concerts for which tickets have been sent to our office during the past month has been so great as to render it absolutely impossible, within the limits at our disposal, to notice more than a few of them. We are forced to confine ourselves to those which present some special feature for remark, and shall speak of them in the order in which they took place.

At Mr. Charles K. Salaman's concert, at St. George's Hall, on the 7th ult., the chief feature was, of course, the excellent piano-playing of that gentleman. Mr. Salaman has for many years been known as one of our leading professors; and his numerous compositions, though not written in the showy style of the present day, are always marked not only by skill, but by true musical feeling. Several of these were introduced on this occasion: we may signal the "Pavan," and the excellent "Rondo nel tempo della Giga," as particularly good. But Mr. Salaman did not confine himself to his own music. His performance of Hummel's septett, and of a portion of one of Beethoven's sonatas, showed his mastery of the classics of his instrument; and three specimens of ancient English music proved his acquaintance with the older musical literature. The vocal music was, as is by no means always the case, fully worthy of the instrumental, and included, among other things, some excellent songs by the concert-giver.

Mr. Adolphe Schloesser's concert, at Hanover Square Rooms, on the 8th ult., was one of the most interesting of the season. Mr. Schloesser is a parisan of the new German school, and nearly the whole of the programme was selected from among the compositions of this class. The concert commenced with Schubert's romantic string-quartett in A minor, Op. 29, played by Messrs. Straus, Wiener, Zerbini and Daubert. Mr. Schloesser performed a very clever suite for piano solo, written by himself, and later in the evening played three solos by Schumann. Johannes Brahms' piano quintett in F minor, Op. 34, in which Mr. Schloesser was joined by the four gentlemen named above, was the speciality of the evening. It is a very fine and most original work—somewhat diffuse, as are most of its author's larger compositions, but full of interesting points. The performance was admirable. Three of the same composer's "Unsrische Tänze," arranged for piano and violin by Joachim, were played by Mr. Schloesser and Herr Straus; and the concert concluded with Moscheles' quartett for four performers on two pianos, entitled "Les Contrastes," played by Messrs. Walter Macfarren, Dannreuther, Beringer, and Schloesser, whose names are a sufficient guarantee for the quality of the performance. The vocal music, which was very good, was contributed by Madlle. Caroia and Mons. Valdec.

Mr. Henry Holmes's annual concert at Hanover Square Rooms on the 22nd, furnished another musical treat of no common order. The most important instrumental works given were Beethoven's sonata in D, Op. 12, No. 1 (Miss Agnes Zimmermann and Mr. Henry Holmes); Bach's concerto in C minor for two pianos (Miss Zimmermann and M. Alexandre Billet), with quartett accompaniments; and Brahms's fine sextett for strings in B flat, Op. 18, which Mr. Holmes had previously given at his musical evenings. In addition, Mr. Henry Holmes played as solos a "Nocturne" composed by his brother, Alfred Holmes; a scherzo by Spohr, and an allegretto by Tartini. The vocal music included several songs from Mr. Holmes's pen, of which we have not space to say more than that they were worthy of his reputation.

Musical Notes.

THE first of the National Music Meetings at the Crystal Palace will commence on the 26th inst. They will occupy in all seven days, and conclude on Saturday, July 6th, with a grand concert, and the distribution of prizes.

THE first public concert of the Albert Hall Choral Society, under the direction of M. Gounod, took place on the 8th of May. The programme was chiefly remarkable for the fact that, except the National Anthem, it contained not one piece of English music!

THE principal event in connection with the operas has been the appearance at Drury Lane of a new tenor, Signor Campanini, who is likely to take a very high position on the stage.

AT a sacred concert given at Camden Road Chapel on April the 30th, Handel's *Passion according to John* was performed.

WE are pleased to be able to inform our readers that the Henry Blagrove Testimonial Fund has now reached nearly £1,500. As it is possible that there are friends of Mr. Blagrove who have not yet added their names to the list of subscribers, and who would regret missing the opportunity of so doing, we just mention that subscriptions are still received by E. Thurnam, Esq., Norfolk Villa, Reigate. The list will shortly close.

THE organ in St. Peter's Church, Manchester, one of the most complete church organs in this country, has lately received important additions. It now contains sixty-five speaking stops. An interesting account of the instrument has been published by the honorary organist, Mr. B. St. J. B. Joule.

THE death is announced from Paris of M. Charles Battaille, formerly well known as a bass singer at the Opera, and of late years one of the professors at the Conservatoire.

THE numerous admirers of Schumann's music may be glad to be informed that Herr Peters has recently published a cheap edition of the full score of one of his finest works—the music to Goethe's *Faust*.

ORGAN APPOINTMENT.—Mr. T. Ridley Prentice, to Christchurch, Lee.

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The Monthly Musical Record.

JULY 1, 1872.

PIANO MUSIC AND PIANO PLAYING, AS THEY ARE.

AT no time, probably, in the history of music has the piano been so popular an instrument as at the present day. The reasons for this popularity are so patent that it is needless to do more than refer to them. First and foremost, the piano is the only instrument, excepting the organ and instruments of the harmonium family (neither of which can efficiently replace it), which is, so to speak, complete in itself. A violinist or a flautist needs to be associated with other players, to obtain more than a mere outline of music; but on the piano full harmony is attainable, and the player is independent of all other help. Then, again, modern improvements in the processes of manufacture have enabled the makers to produce really respectable instruments at comparatively very low prices; so that, except among the poor, it is almost the exception rather than the rule to find a house without a piano. Fashion also has, doubtless, something to do with this popularity, inasmuch as a young lady who knew nothing of music would be considered as having neglected an important part of her education. These causes combine to render the piano the most popular of instruments, and it has been calculated that London alone produces something like 23,000 a-year; while the "manufacture" (we use the word designedly) of piano music is really beyond computation.

Yet, in spite of this almost universal diffusion of music, we venture to express our deliberate conviction that piano music in England is at present in a state of decadence. True, at no time has there been such a high average of executive ability. Many school-girls now can play pieces which fifty years since would have been thought beyond the reach of all but the best professors. Take, for instance, Clementi's so-called "Octave Sonata," Op. 2. At the time of its publication it was considered so difficult, that it was said it could only be played by the composer, and the devil! Now any tolerably advanced pupil could manage it with ease. The perfection to which the science of "finger-training" has been brought by such writers as Clementi and Cramer, and in more recent times Czerny, Köhler, and others, renders it possible to acquire a high degree of mechanical facility with a relatively moderate outlay of time and labour. And we think that the falling off in the quality of piano music now produced is, at least in part, the result of the greater executive power obtained. Many persons—may we not say the larger number of pianists?—do not study their instrument from real love of music. In many cases, especially among the young, they learn it simply because, like French or history, it is part of the regular school course. Such players are only too liable to mistake the means for the end. They forget, or perhaps are wholly unaware, that the object of music is not to astonish by a wonderful exhibition of finger-gymnastics, but to excite emotion. When, therefore, they have overcome the mechanical difficulties of some "Grand Fantasia," they are very naturally anxious to display their accomplishments to their admiring friends. Happily, such players mostly choose music which requires nothing more than supple fingers; but when sometimes they attempt the works of th: great tone-poets—such, for instance, as one of Beethoven's sonatas—those are certainly the most fortunate who are out of ear-shot.

If we contrast the music produced for the piano fifty years ago with the bulk of drawing-room pieces issued now, the inferior quality of the present productions becomes apparent at once. At the commencement of this century a large proportion of piano pieces consisted of sonatas and rondos. We do not wish to imply that because the modern compositions are neither sonatas nor rondos, they are on that account inferior. It is undoubtedly true that among the old music we find plenty of rubbish, and that many of the passages especially have long since lost their freshness and become antiquated. But to write a sonata, or even a rondo, at least required a certain modicum of ideas, and some acquaintance with the laws of musical composition, and the science of thematic development. And these we find in a greater or less degree in the works of Clementi and Dussek, not to mention such lesser composers as Steibelt, Woelfl, Kozeluch, and Pleyel. But what amount of musical invention is required for the concoction of a modern fantasia? The recipe is a very simple one. Take some popular airs from an opera, hash them up with plenty of scales, arpeggios, and octaves, and when ready serve with a grand *cadenza*. For the "Nocturne," "Caprice," or "Etude de Concert" (or "de Salon," as the case may be) the process is still more simple, for then the first common-place phrase or reminiscence that occurs to the writer will do as the scaffolding on which the passages are constructed. Fresh water is poured on the old tea-leaves, but no new tea is put into the pot. We appeal to our musical readers as to whether our description is exaggerated.

So long as the demand for this class of music exists it will, of course, continue to be produced. Publishers are merely the caterers for the public; and if the latter require a certain kind of article, the former are not to blame for selling it. Neither, perhaps, ought we to find fault with the composers—if they deserve the name—of such pieces. They, at least, do good service by supplying what is suited to the ability of a large class of players, who might otherwise be tempted to mangle and caricature much better music. The real culprit is fashion, which requires that every young lady should learn to play, though she may have not the least natural aptitude for music.

We need hardly add that there is a large quantity even of modern pianoforte music to which the above remarks do not apply. Such men as Stephen Heller, Jules Schulhoff, Theodore Kullak, our own Sterndale Bennett, and many others, have shown how it is possible to combine the grace and freedom of modern musical forms, and even the show-passages of the *bravura* school, with true musical feeling and genuine artistic purpose. A professor who is really resolved not to teach rubbish need happily be at no loss to find pieces, even for those pupils to whom giving classical music is, as it were, throwing pearls before swine. Good music, however, forms at present only a small portion of the entire literature of the piano; and so long as the larger part of the works published continue to be mere exercises of agility, we shall hold to the opinion expressed at the beginning of this paper, that English piano music is at present in a state of decadence.

RICHARD WAGNER: HIS TENDENCIES AND THEORIES.

BY EDWARD DANNREUTHER.

(*Continued from p. 83.*)

Mephistopheles. "Grau, theurer Freund, ist alle Theorie,
Und grün des Lebens goldner Baum."
Goethe, "Faust."

WITH all single and separate arts that address themselves solely or in part to our imagination, purity of each is a

primary requisite. If too many and heterogeneous means are employed, the imagination will deviate from the central point, and the impression intended to be made on us will be blurred and chaotic. But a dramatist in Wagner's sense does not appeal at all to the imagination, but to the *immediate sensuous perception*, and here an intimate union of various arts, poetry, music, mimetics, painting, &c., is supremely intelligible, for it speaks to all our perceptive faculties united. It should, of course, be borne in mind that we are always talking of the drama actually acted, as of a symphony actually played; both are alive only during the time of actual production, and should be judged as they then present themselves.

Having traced the current of both modern music and poetry to the point at which it appeared palpably evident that the one as well as the other was possessed with an ardent longing for a complete reunion, having hailed the opera as a foreshadowing of the future complete drama, and having shown how Goethe and Schiller strove for the attainment of an ideal dramatic form which shall have a purely human interest and be free from the fetters of all historical conventionality, appealing to the *feelings* of men instead of to their abstract understanding, and how from their numerous experiments it results as an inevitable conclusion, that with such an end in view, historical as well as social and political matter, because it cannot be made to bear the necessary condensation without becoming vague and losing its character, is unmalleable, we have been forced to agree with Wagner's assertion, that the proper material for the construction of such a form is *mythos*, and mythos only.

From this point then Wagner, led by the spirit of music, takes his departure, and proceeds to demonstrate how such mythical matter, the nature of which is always essentially emotional, imperatively demands the great language of emotion, music, for its proper presentation. Having settled once for all that it was the aim of the drama to present, in the most universally intelligible manner, the poet's perception of purely human individualities apart from all conventionality, he goes on to solve the problem of form in detail, and to fix the relation of the various factors of his work to one another.

Here then I ought to be able to draw the curtain, and offer the reader a performance of the master's *Nibelungen* trilogy. That would be the proper way of making the particulars which are to follow concerning these factors fully intelligible; for it is difficult to consider them other than as comments to that central work of Wagner's life, the emotional effect of which when it is actually performed can be the only just criterion as to their validity. For clearness sake, I shall try to sketch the main points separately.

General Shape of the Drama.—The mythical subject-matter has a plastical unity; it is perfectly simple and easily comprehensible, and it does not stand in need of the numberless small details which a modern playwright is obliged to introduce to make some historical occurrence intelligible. It is divided into few important and decisive scenes, in each of which the action arises spontaneously from out of the emotions of the actors; which emotions, by reason of the small number of such scenes, can be presented in a most complete and exhaustive manner. In planning such scenes according to the distinctive nature of the mythical subject-matter, it is unnecessary to take any preliminary account of musical forms; for as the myths are in themselves emotional, and as the dramatist moulds them in accordance with and under the influence of the spirit of music, they resolve themselves as it were quite spontaneously into musical diction. No phase of emotion is touched upon, in any one of these scenes, which does not stand in some important relation to the emotion of all the rest; so that the development of the phases from one another, and their necessary sequence, constitute the unity of expression in the drama.

Musical Form.—Each of the phases of emotion just spoken of has for its outcome some clearly marked and decided musical expression, some characteristic musical theme; and just as there is an intimate connection between the phases of emotion, so an intimate interlacing of the musical themes takes place, which interlacing spreads itself not only over an entire scene or part of a scene, but over the whole extent of the drama. It is never made use of for the display of any purely musical combinations *per se*, but it is always in the closest relationship and most complete union with the poet's dramatic intentions. Thus, that wonderful power by which a great musician can make his phrase undergo metamorphosis after metamorphosis, without losing its character as the expression of some distinct emotion, is here developed to a hitherto unknown extent; and the means of dramatic expression are, in consequence, infinitely widened and enlarged.

Verse.—Concerning this we shall have to speak somewhat at length. Two facts are certain, as regards the different means by which poets have tried to enhance the power of every-day language, so as to render it capable of exercising a direct influence on our feelings—rhythm and rhyme—*i.e.*, regularity and melody; these facts are, first, that the poets of the Middle Ages, to attain regularity of rhythm, constructed their verses according to some fixed melody or other; and, second, that the condition from which the astonishing and to us incomprehensible variety of Greek metres arose was the inseparable and ever-present combined action of mimetics, or rather, of the movements of an ideal dance, with the poetical language, as it was sung or chanted.

The modern Germans have imitated, as well as their unquestionably flexible language will admit of, every metre under the sun; but no one will deny that the fixed rhythms upon which the German language prides itself so much exist far more for the reader's eye than for the hearer's ear. Take the most common form of verse in modern German—iambics—is it not torture to hear the sense of the language continually forced and twisted to suit this five-footed monster? Sensible actors, when it was first used on the stage, were afraid of its sing-song, and treated it exactly like prose.

Italians and Frenchmen, who have not attempted to base their rhythms upon prosodical longs and shorts, and who have chosen to measure their verse by the number of syllables it contains, have found a rhyme at the end of each verse absolutely necessary. Now, if we examine the relation of music to all the varieties of modern verse, we come across a most curious fact. Musicians declaim German iambics, and indeed every species of verse, in all and every sort of time. As for the rhyme at the end of a line, music, as a rule, swallows it entirely. And the cases wherein the musical rhyme actually corresponds to the rhyme in the verse are for the most part accidental, and, at any rate, few and far between. A musician can do no more with iambics than the actors did; he must treat them as prose and stretch them to fit his tune.

Seeing that modern versification offers such small attraction, Wagner was led to ask himself what sort of rhythmical speech it might be that was most intimately connected with musical diction, and the answer was not far to seek. Just as we have seen the poetical material condensed by dramatists for their purposes, so the expression of our daily speech will have to

be condensed. When we speak under the pressure of some strong emotion, we involuntarily drop conventional phraseology; we contract our accents and enforce them with a raised voice; our words become rhythmical; our expressions terse and to the point. In the early days of all the Teutonic languages, such a manner of speech has been used for artistic purposes; it is the *alliterative* verse of the *Edda*, of *Beovulf*, &c. The condensed form and the close relative position of the accented vowels in alliterative verse give to it an emotional intensity, which renders it peculiarly musical. When a poet conceives this sort of verse—and indeed the fact holds good, though in a lesser degree, with all sorts of verse—he is never without some sense of harmony in connection with the melody of his words. And at this point the musician, whose art enables him to give precise expression to the vaguely conceived harmonies of the poet, steps in; on the basis of this harmony he proceeds to fix the exact melody pertaining to the verse, and thus finally to complete the desire for perfect poetical expression.

Melody.—Wagner's melody has undergone many a metamorphosis. It is only since he was led by the nature of his mythical subject-matter to adopt the alliterative verse just spoken of, that his manner of procedure has been ultimately determined. In his youth he tried to embody Schumann's maxim, "You must invent original and bold melodies;" but the more he came to derive his form of expression direct from the dramatic subject-matter, the less he troubled himself to appear "original." In *Rienzi*, his first published opera, we find, with little exception, Italian and French *grand opéra* phraseology *à la Spontini*. In *Der fliegende Holländer*, the story of which is legendary, the melody often approaches the *Volkslied*. It has a rhythmical backbone, as it were, which *Rienzi* lacks. In *Tannhäuser*, and still more in *Lohengrin*, the melody grows from out of the verse. In both these works, it is not so much any melodic peculiarity as the emotion expressed by the melodious phrase that attracts the listener. The fault of modern verse, pointed out above—its want of real rhythmical precision—inevitably told upon the melody. But Wagner managed to increase its power enormously by the employment of characteristic harmonies. He individualised it by means of significant accompaniments, and thus rendered it highly efficient for his dramatic purpose. *Alliterative* verse has at last given to his melody what was still wanting—a *rhythmical animation* which is fully justified by the nature of the verse. The use of alliteration, and *nota bene* of the melody springing from it, innovation as it certainly is, sprang, like all his innovations, direct from the supreme artistic instinct with which he masters the subject-matter congenial to him, and was not in any sense the result of abstract speculation.

The Orchestra.—Most musicians will be aware of the fact that if a composer writes the accompaniments to a vocal phrase in such a manner that those vocal notes which are essential to the harmony are omitted in the instrumental portion, the result is disastrous; both the vocal and the instrumental parts will sound incomplete; the fact being that our ear invariably takes special and separate notice of the human voice, the colour of which is at all times totally and absolutely distinct and different from the colour of the orchestral instruments. It is upon this fact that Wagner bases his procedure; he lets his vocal melody, independent of the orchestral melody, grow directly from out of the verse. He intends it to be nothing but an intensified version of the actual sounds of rhythmical speech. The relation of this sung melody to the *melos* of the orchestra, so difficult to describe, and so easy to understand if one has the good fortune to hear it actually executed, Wagner describes in an elaborate simile, the main points of which are as follow:—"Let us look upon the orchestra as a deep mountain lake pierced to its very depth by the sunlight (*i.e.*, the poetical intention which moulds endless possibilities of musical harmony to its own particular purpose), the surrounding banks of which are visible from every point. From the tree-stems that grew upon the banks a skiff was fashioned, precisely in a manner to render it fit to be carried on the lake, and to cut through its waters. This skiff is the melody growing from out of the verse, sung by the dramatic singer and supported by the sounding waves of the orchestra. It is a skiff totally different from the lake, yet fashioned solely with a view to float upon it. Only when it is launched upon its waves does it become alive; supported and carried, yet going of its own will, it attracts our eyes as we glance across the lake, as though the solo purpose of the entire show was to offer this particular picture."

But not only will the orchestra thus carry the verse. With its help also the spirit of music will reveal the innermost emotions of the *dramatis personæ*, its supremely intelligible speech will, in unison with expressive mimetics, initiate us into the secret of those *nuances* and depths of feeling which all arts except music can only hint at, and which without its divine aid would remain absolutely inexpressible. It will speak to the ear as the actor's movements and the expression of his features speak to the eye; over and above this, it will at the very beginning of the performance put the hearer into the proper frame of mind to expect the dramatic pictures and actions to come, and it will recall all those sounds and phrases belonging to past scenes which can to some extent throw light on the present one. Lastly, it will systematically make use of and develope its capacity for accompanying and enforcing the dramatic gestures; traces of which capacity have appeared often enough in the opera, but have there been left, like mimetics generally from which they arise, in an embryonic state, scarcely above the level of the pantomime. "On the one hand, as embodied harmony, it renders the distinct expression of melody possible, whilst on the other, it keeps the melody in the necessary uninterrupted flow, and thus always displays the motives of the dramatic action with the most convincing impressiveness to our feelings."

The entire work of art, then, intended by Wagner is *musical* in spirit, and could have been conceived by none but a man of universal artistic instincts, who is at the same time a great modern musician. Its mythical subject-matter, chosen because of its essentially emotional nature; its division into scenes, and the sequence of these; the use of alliterative verse, and its melodious declamation; the use of the orchestra, preparing, supporting, commenting, enforcing, recalling; all its factors, are imbued with the spirit of music. Their task is not accomplished if any one side of the subject remains to be supplied by some process of abstract reasoning on the hearer's part. They are to appeal exclusively to our feelings. The sole test of what sort of thing is to be said lies in the expressive power of music. Being emotional throughout, the musical drama stands higher as a form of art than the spoken play. In it the profound pathos of dramatic speech is not left to the discrimination of the individual actor. The musician's sure technique positively fixes every accent and every inflection, and a composer in the act of conducting such a drama is so completely in unison with the singers and players, that one may talk without hyperbole of an actual metempsychosis—his very soul speaks from out of the performers.

Before concluding this part of my subject, let me express

a hope that whoever has read these notices with some attention will be in a position to see how inapplicable much of the current talk about that great bugbear, "the music of the future," is to Wagner and his aims. His drama has nothing whatever to do with the supposed reform—I say *supposed* reform advisedly—of instrumental music which has inadvertently been dubbed "the music of the future." Did any one ever dare to assert that the beautiful works of Schubert, Mendelssohn, Schumann, &c., leave an unsatisfactory expression, owing to any shortcomings capable of reform in the manner of musical procedure employed by these composers? It is surely impossible to see where reform is needed, and no musician in his senses ever dreamt of attempting or advocating such a thing; least of all Franz Liszt, who is unhappily so often treated as the wildest of the supposed destroyers of the beautiful—Liszt, who has on numberless occasions, both public and private, proved his intimate knowledge of, and loyal admiration for, the lovely works of Beethoven's epigonæ. The innovations in details of form and diction introduced by Berlioz and Liszt in some of their instrumental works derive their origin from Beethoven himself; they are the result of a tendency which was carried out more or less consciously by all his successors; it is the desire of a *poetical basis* for instrumental music. If such a desire be the distinctive mark, surely Chopin, Schumann, Mendelssohn, and all their living followers are "musicians of the future." Be this as it may, Wagner's ideal drama is a thing totally apart from this tendency towards programme-music, the seeming contradictions of which, from its high stand-point, it disposes of with ease. Nor is Wagner's drama an attempt at the reformation of the opera, though I have spoken of it as the accomplished destiny of the opera. It is no more a reformed opera than man is a reformed monkey; it can be measured as little with an ordinary opera yard-stick as with the conductor's-baton of an absolute musician. It is new from end to end, and it carries its own criterion of excellence in the high and intense emotions a correct performance of it may arouse.

(*To be continued.*)

THE MUSIC OF THE SANCTUARY.

TWO LECTURES

BY JAMES STIMPSON

(*Organist of the Town Hall, Birmingham*).

THE subject of church music seems to divide itself naturally into three heads. First, as it was; second, as it is; third, as it should be. It is thus I propose to consider it, and will now enlarge on Church Music as it Was.

In using the word "church," I refer to neither sect, party, nor building, but to the people of God in all ages. In this view church music is coeval with—may I not say anterior to?—man. The Lord said to Job, "Where was thou when I laid the foundations of the earth?" "when the morning stars sang together, and all the sons of God shouted for joy?" From such a source has sacred music sprung, leading us back to those countless ages which had no beginning, and forward to never-ending cycles of untiring praise; therefore we need not be surprised to find it taking a place very early in the history of mankind. Jubal, an antediluvian patriarch, is described as "the father of all such as handle the harp and organ." It is very doubtful in what degree these instruments may or may not have resembled those of our own times; however, other passages of Scripture quite warrant us in asserting that instrumental and vocal music were in common use in those far-back days. (See Genesis xxxi. 27; Job xxi. 12, xxx. 31.)

The Jews were eminently a musical people; in all their festivities and religious services, in their wars, and in their annual pilgrimages to Jerusalem, music was always employed. There is no doubt that they possessed instruments of percussion, such as drums, as well as stringed and wind instruments; indeed the trumpet must have been in common use, for we find that in Gideon's army of 300 men each man possessed a trumpet, as well as the ability to use it, and the sound of these 300 trumpets produced a complete panic among the hosts of Midian and Amalek. In 1 Chron. xiii. 8 we read, "David and all Israel played before God with all their might, and with singing, and with harps, and with psalteries, and with timbrels, and with cymbals, and with trumpets," thus proving the general use of these instruments.

The harp, which no doubt was a small one of its kind and easily carried about, appears to have been a favourite instrument, and in the hands of a clever executant, as was David, would produce some beautiful effects; the power it had over the troubled mind of Saul is known to all. The harp was used by the prophets or teachers when giving their exhortations (1 Sam. x. 6; 1 Chron. xxv. 1, 3, 6, 7; Psalm xlix. 4).

As Scripture is silent on the subject, we know not if the Jews understood or practised harmony. That it was impossible, or did not exist, we can scarcely think likely. Every trumpet naturally gave more than one note; different sounds having accidentally been heard, it is surely no stretch of imagination to fancy that those which pleased the ear by their accordance would be used simultaneously. For the same reason we may suppose that the different notes produced by the different strings of harps would naturally be tried in combination, and so a kind of harmony, rude no doubt in construction, might have been employed, or at least attempted. Be this as it may, the performers on the different instruments must have arrived at some degree of perfection, for we read in the record given of one of their grandest festivals, that the voices and the instruments were as *one* sound, showing great precision and unity of effect. The Israelites were not only a musical people, they were a nation of poets. The songs of Moses, Miriam, David, and Isaiah sufficiently prove this. In all their songs there is a largeness of poetic idea, and a grand conception of the Divine attributes, magnificent from their very simplicity, their form and language being a model our churches would do well to imitate.

There can be little doubt that all this poetic force infused itself into their musical performances, hence there was an amount of enthusiasm and energy in their sacred songs which, could we have heard, would have taught us how cold and apathetic, how dull and insipid our hymns sound.

That chanting in its antiphonal form was known and practised by the Jews cannot be questioned. Look at that memorable song of Moses, "I will sing unto the Lord, for he hath triumphed gloriously," which we are told was sung by Moses and the children of Israel; and again in the same chapter there is found even a clearer proof, for we are told, "Miriam, the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women went out after her with timbrels and with dances, and Miriam answered them, 'Sing ye to the Lord, for he hath triumphed gloriously.'" To refer to another instance: after David had slain Goliath, it is written, "that the women came out of all cities of Israel, singing and dancing, to meet king Saul, with tabrets, with joy, and with instruments of musick. And the women answered one another as they played, and said,

> "Saul hath slain his thousands,
> And David his ten thousands."

The induction of the ark of God to Mount Zion gave occasion to the 24th Psalm, which, from its structure, must have been sung antiphonally, if there was not also a separate part for the high priest. As it seems possible that this form was followed, I have so arranged it to an old Jewish chant which I have expressly adapted for the purpose.

In some cathedrals at the present day, the organist gives out the bass portion of the chant, and the tenor and bass voices alone commence the "Venite" by singing, "O come let us sing unto the Lord," after which the whole body of choristers as well as the congregation join in, "Let us heartily rejoice in the God of our salvation," an arrangement that partakes somewhat of the antiphonal form, which in other cathedrals is introduced in the Te Deum; for the canon begins by saying, if not singing, "We praise thee, O God," and the choir answer, "We acknowledge thee to be the Lord." Some of the services of the old masters are written expressly in this manner, as may be seen in Dr. Boyce's Cathedral Music.

At a future period David's love of music in its connection with the service of the great I AM was fully developed in the liberal preparations he made for the proper observance of the Temple ritual. There were no less than 4,000 singers or musicians appointed from among the Levites; over these were 288 principal singers or leaders of the band; these were divided into twenty-four companies, who officiated weekly by rotation in the Temple, and whose whole business was to perform the sacred hymns —the one part chanting or singing, the other playing on different instruments. The chief of these were Asaph, Heman, and Jeduthun, who also, as we may presume from the titles of the Psalms, were composers of hymns. As special reference is made (1 Chron. xxv. 5, 6) to the fact of Heman having daughters who, as well as his sons, took part in the Temple service, those who exclude female voices from their choirs have no Scripture warrant for such act.

There is no doubt that the punishment the Jews for seventy years underwent in Babylon did not make them forget their Temple and its beautiful service, for we find on their return to Jerusalem they speedily rebuilt the house of God, and made ample provision for the singers and performers on different instruments. Nehemiah records that among those who went up with Zerubbabel were "the chief of the Levites with their brethren over against them to praise and give thanks, according to the commandment of David the man of God."

Then further—"And at the dedication of the wall of Jerusalem they sought the Levites out of all their places, to bring them to Jerusalem, to keep the dedication with gladness, both with thanksgivings, and with singing, with cymbals, psalteries, and with harps." (Neh. xii.)

Even in their captivity we know how the poor captives longed, not only for their native land, but for the sweet songs of their well-remembered Temple service. With what touching pathos this is expressed in the 137th Psalm!—

> "How shall we sing the Lord's song
> In a strange land?
> If I forget thee, O Jerusalem,
> Let my right hand forget her cunning."

It is evident that the antiphonal form of chanting, although the more usual, was not the only mode in use among the Hebrews. The 135th Psalm was obviously performed by three choirs: the high priest with the house of Aaron constituting the first, the Levites serving the Temple the second, and the congregation of Israel the third, all having their distinct parts, and all at stated intervals uniting in full chorus. As in my knowledge nothing of the kind exists, I have composed music for this Psalm, so arranged.

There is nothing of later date in Old Testament history regarding the outward service of the Temple, a sad decadence having fallen over the spirit of priests and people; and we find in the inspired writings tender entreaties, rebukes, and denunciations, taking the place of joyous songs and hearty praise.

To come to the time of our Saviour, we find the Temple service of that period very accurately described by Dr. Lightfoot, in vol. ix. of his collected works, section 2. The singing of Psalms practised by our Lord (Matt. xxvi. 30) was continued by his followers. Paul and Silas "at midnight prayed and sang praises to God." James writes (chap. v., ver. 13), "Is any among you afflicted? let him pray. Is any merry? let him sing psalms." Tertullian speaking of Pliny persecuting the Christians, says that all he accused them of was, that besides neglecting to sacrifice, they held meetings before daybreak to sing in honour of Christ as a God. Some interesting snatches of the psalmody of the early Christians have descended to us, among which we may doubtless include the inspired songs of Mary, Zacharias, and Simeon; there is an evening hymn and a morning hymn, both very sweet and simple. Another, which is supposed to be the identical hymn referred to by Pliny, I have arranged in what appears to me to be the form in which it was originally sung. Imagine a band of faithful worshippers gathered among the Catacombs of Rome, listening it may be to "Paul the Aged," or to some message sent by him from his prison-house; their love and their devotion have been so deeply stirred that fear of a listening enemy is forgotten, and with heart and voice they burst into this triumphant hymn of praise—

> "Glory be to God on high."

Philo, speaking of the nocturnal assemblies of the Therapeutæ (whom Eusebius calls Christians), upon the vigils of saints, says: "After supper their sacred songs began. When all were arisen they selected from the rest two choirs, one of men and one of women, in order to celebrate some festival; and from each of these a person of majestic form, and well skilled in music, was chosen to lead the band. They then chanted hymns in honour of God, composed in different measures and modulations, now singing together, and now answering each other by turns." (De Vita Contemp.) Eusebius (lib. ii., cap. 3), speaking of the consecration of churches throughout the Roman dominions in the time of Constantine, the first Christian emperor, says "that there was one common consent in chanting forth the praises of God. The performance of the service was exact, the rites of the church decent and majestic, and there was a place appointed for those who sung psalms; youths and virgins, old men and young."

In A.D. 313 Constantine built several sumptuous churches for the Christian worship, and it was during his reign that the Ambrosian Chant was established in the church at Milan. St. Augustine (Confessions, lib. ix., cap. 6) speaks of the great delight he received in hearing the psalms and hymns sung there, at his first entrance into the church after his conversion. Music is said by some of the Fathers to have drawn the Gentiles frequently into the church through mere curiosity, who liked its ceremonies so well that they were baptised before their departure. About this time, during the contention between the Orthodox Christians and the Arians, we find, by Socrates the historian (lib. vi., cap. 8), that the heretics used to sing hymns marching through the streets of Constantinople *in procession*, with which the vulgar were so

much captivated, that the Orthodox, under the direction of St. Chrysostom, thought it necessary to follow the example which had been set them by their greatest enemies. Processional singing had been long practised by the Pagans, but no mention is made of it among Christians before this date.

[The musical illustrations will be given on the conclusion of these papers.—ED. M.M.R.]

(To be continued.)

LISZT AND WEBER.

(Translated and abridged from W. VON LENZ'S *"Die Grossen Pianoforte-virtuosen unserer Zeit, aus Persönlicher Bekanntschaft."*)*

IN 1828—forty-three years ago—I had, at the age of nineteen, come to Paris, to continue my studies (humaniores literæ) there, as a happy man, in French waters, and moreover, as before, to take lessons on the pianoforte, now, however, with Kalkbrenner. Kalkbrenner was a Berlin man of Hebrew extraction, and in Paris he was the Joconde of the drawing-room piano under Charles X. Kalkbrenner was a Knight of the Legion of Honour, and general farmer of all the elegancies allowed at the piano. The fair Camille Mock, afterwards Madame Pleyel, who was neither indifferent to Chopin nor Liszt, was the favourite pupil of the irresistible Kalkbrenner. I heard her, between Kalkbrenner and Onslow, play the sextuor of the last-named composer at the house of Baron Trémont, a tame musical Mæcenas of that day in Paris. She played the piano as a pretty Parisian wears an elegant shoe. Nevertheless I was in danger of becoming Kalkbrenner's pupil, but my star and Liszt willed it otherwise. Already on the way to Kalkbrenner (who plays a note of his now?), I came to the Boulevards, and read on the theatre bills of the day, which had so much attraction for me, the announcement of an extra concert to be given by M. Liszt at the Conservatoire (it was in November), with the piano concerto of Beethoven in E flat at the head. At that time Beethoven was, and not in Paris only, a bodily Paracelsus in the concert-room. I only knew this much of him, that I had been very much afraid of the very black-looking notes *(viel gestrichenen Noten)* in his D major trio, and choral fantasia, which I had once and again looked over in a music-shop of my native town, Riga, in which there was much more done in business than in music.

If any one had told me, as I stood there, innocently, and learned from the poster that there were such things as piano concertos by Beethoven, that I should ever write six volumes in German, and two in French, on Beethoven! I had heard of a septett, but the Beethoven who wrote that was called J. N. Hummel!

From the bill on the Boulevards I concluded, however, that any one who would play a concerto of Beethoven in public must be a very wonderful fellow *(Tausendkapper-menter)*, and of quite a different breed from Kalkbrenner, the composer of the fantasia *Effusio Musica*. That this *Effusio* was mere rubbish, that much I already understood, young and happy though I was.

In this way met me, on the then so fateful Boulevards of Paris, for the first time in my life, the name of Liszt, which was to fill the world. This bill of the concert was destined to exert an important influence on my life. I can still see, after so many years, the colours of the important paper—thick monster letters on a yellow ground—the fashionable colour at that time in Paris.

I went straight to Schlesinger's, then the musical Exchange of Paris, Rue Richelieu.

"Where does M. Liszt live?" I asked, and pronounced it *Litz*, for the Parisians have never got any farther with the name Liszt than *Litz*. The good German who happened at one time to be their best violinist, Rudolph Kreutzer, they called "Kretsch," on which account the man to whom Beethoven dedicated his great violin sonata, Op. 47, wrote on his visiting-card, "Rodolphe Kreutzer, *prononcez Bertrand!*"

The address of Liszt was Rue Montholon; they gave it me at Schlesinger's without hesitation; but when I asked the price of *Litz*, and expressed my wish to take lessons from him, they all laughed at me, and the shopmen behind the counters tittered, and all said at once, "*He* never gives a lesson; *he* is no 'professor of the piano.'"

I felt that I must have asked something very foolish. But the answer, *no* professor of the piano, pleased me nevertheless, and I went straightway to the Rue Montholon.

Liszt was at home. That was a great rarity, said his mother, an excellent woman with a true German heart, who pleased me very much; 'her' Franz was almost always in church, and no longer occupied himself with music at all. Those were the days when Liszt wished to become a Saint-Simonist. It was a great time, and Paris the centre of the world. There lived Rossini and Cherubini, also Auber, Halévy, Berlioz, and the great violinist Baillot; the poet Victor Hugo, since become politician, had lately published his "Orientales," and Lamartine was recovering from the exertion of his "Méditations poétiques." George Sand was not yet fairly discovered; Chopin not yet in Paris. Marie Taglioni danced tragedies at the Grand Opera; Habeneck, a German conductor, directed the picked orchestra of the Conservatoire, where the Parisians, a year after Beethoven's death, for the first time heard something of him. Malibran and Sontag sang at the Italian Opera the Tournament Duet in *Tancredi*. It was in the winter of 1828-9. Baillot played quartetts; Rossini gave his *Tell* in the spring.

In Liszt I found a thin, pale-looking young man, with infinitely attractive features. He was lounging, deep in thought, lost in himself, on a broad sofa, and smoking a long Turkish pipe, with three pianos standing round him. He made not the slightest movement on my entrance, but rather appeared not to notice me at all. When I explained to him that my family had directed me to Kalkbrenner, but I came to him because he wished to play a concerto by Beethoven in public, he seemed to smile But it was only as the glitter of a dagger in the sun.

"Play me something," he said, with indescribable satire, which, however, had nothing to wound in it, just as no harm is done when it thunders.

"I play the sonata for the *left* hand ('pour la main gauche principale') by Kalkbrenner," I said, and thought I had said something correct.

"*That* I will not hear; I don't know it, and don't wish to," he answered, with increased satire, and hardly repressed scorn.

I felt that I was playing a pitiful part, doing penance perhaps for others, for Parisians; but I said to myself, the more I looked at this young man, that this Parisian (for such he seemed to be by his whole appearance) must be a genius, and I would not without further skirmishes be beaten off the field by a Parisian.

I went with modest but firm step to the piano standing nearest to me.

"Not that one!" cried Liszt, without in the least

* "The Great Pianoforte Virtuosi of our Time, from Personal Acquaintance."

changing his half-reclining posture on the sofa; "there, to that other one."

I stepped to the second piano.

At that time I was absorbed in the *Aufforderung zum Tanz;* I had married it for love two years before, and we were still in our honeymoon. I came from Riga, where, after the unexampled success of the *Freischütz*, we had reached the piano compositions of Weber, which did not happen till long after in Paris, where the *Freischutz* was called *Robin des Bois* (!) and had recitatives interpolated by Berlioz.

I had learnt from good masters. When I tried to play the first three A flats of the *Aufforderung*, the instrument gave no sound—what was the matter? I played forcibly, and the notes sounded quite *piano*. I seemed to myself quite laughable, but without taking any notice I went bravely on to the first entry of the chords; then Liszt rose, stepped up to me, took my right hand without more ado off the instrument, and asked, "What is *that?* That begins well!"

"I should think so," I said; "that is by Weber."

"Has he written for the piano, too?" he asked with astonishment. "We only know here the *Robin des Bois*."

"Certainly he has written for the piano, and more finely than any one," was my equally astonished answer. "I have in my trunk," I added, "two polonaises, two rondos, four sets of variations, four solo sonatas, one of which I learned with Vehrstaedt in Geneva, which contains the whole of Switzerland, and is incredibly beautiful; there all the fair women smile at once. It is in A flat. You can have no idea how beautiful it is; nobody has written so for the piano, you may believe me."

I spoke from the heart, and with such conviction that I visibly made an impression on Liszt. He answered in a winning tone, "Now pray bring me all that out of your trunk, and I will give you lessons *for the first time in my life*, because you have introduced me to Weber on the piano, and also were not frightened at this heavy instrument. I ordered it on purpose, so as to have played ten scales when I had played one; it is an altogether impracticable piano. It was a sorry joke of mine; but why did you talk about Kalkbrenner, and a sonata by him for the left hand? But now play me that thing of yours that begins so curiously. There, that is one of the finest instruments in Paris—there, where you were going to sit down first."

Now I played with all my heart the *Aufforderung*, but only the melody marked *wiegend*, in two parts. Liszt was charmed with the composition. "Now bring me that," he said; "I must have a turn at that!"

At our first lesson, Liszt could not tear himself away from the piece. He repeated single parts again and again, sought increased effects, gave the second part of the minor in octaves, and was inexhaustible in praise of Weber. What was there at that time in the repertoire of the piano? The smooth master-joiner Hummel, Herz, Kalkbrenner, Moscheles — nothing plastic, dramatic, speaking, on the piano; Beethoven was not yet understood; of his thirty-two solo sonatas three were played; the sonata in A flat, with the variations, Op. 26; the C sharp minor quasi-fantasia; and the sonata in F minor that a publisher's fancy, not Beethoven, had named "Appassionata." The five last, of which our days have made acquaintance, passed for monstrous misconceptions of a German ideologue who did not know at all how to write for the piano. One only understood Hummel and Company. Mozart was too old, and could not write proper passages, like Herz, Kalkbrenner, and Moscheles, to say nothing of the smaller species.

In this kingdom of mediocrity lived Liszt, and we must take account of this to estimate the greatness of the man who first came to Weber and to himself when he was twenty years old.

With Weber's sonata in A flat, Liszt was perfectly delighted. I had studied it in much love with Vehrstaedt at Geneva, and gave it throughout in the spirit of the thing. This Liszt testified by the way in which he listened, by lively gestures and movements, by exclamations about the beauty of the composition, so that we worked at it with both our heads! This great romantic poem for the piano begins, as is known, with a tremolo of the bass on A flat. Never had a sonata opened in such a manner! It is as a sunrise over the enchanted grove in which the action takes place. The restlessness of my master became so great over the first part of this first *allegro*, that even before its close he pushed me aside, with the words, "Wait! wait! What is that? I must go at that myself!" Such an experience one had never met with. Imagine a genius like Liszt, twenty years old, for the first time in the presence of such a master-composition of Weber, before the apparition of this knight in golden armour!

He tried this first part over and over again, with the most various intentions; at the passage in the dominant (E flat) at the close of the first part (a *passage*, properly speaking, the sonata has not; one might call it a charming clarinet phrase interwoven with the idea) Liszt said, "It is marked *ligato*; now, would not one do it better *pp.* and *staccato?* Yet there is a *leggieramente* as well." He experimented in all directions.

In this way it was given me to observe how one genius looks upon another, and appreciates him for himself.

"Now, what is the second part of the first *allegro* like?" asked Liszt, and looked at it. It seemed to me simply impossible that any one could read at sight this thematic development, with octaves piled one on another for whole pages.

"That is very difficult," said Liszt, "yet harder still is the coda, and the combining of the *whole* in this close, here at this centrifugal figure (thirteenth bar before the end). The passage (in the second part, naturally in the original key of A flat) moreover we must not play *staccato*, that would be somewhat affected; but we must also not play it *ligato*, it is too thin for that; we'll do it *spiccato;* let us swim between the two waters" (*nageons entre les deux eaux*).

If I had wondered at the fire and life, the pervading passion in the delivery of the first part by Liszt, I was absolutely astonished in the second part at his triumphant repose and certainty, and the self-control with which he reserved all his force for the last attack. "So young, and so wise!" I said to myself, and was bewildered, absorbed, discouraged.

In the *andante* of the sonata, I learnt in the first four bars more from Liszt than in years from my former good teachers. "You must give out this opening just as Baillot plays a quartett; the accompanying parts consist of the detached semiquavers, but Baillot's parts are very good, and yours must not be worse. You have a good hand, you *can* learn it. Try it, it is not easy; one might move stones with it. I can just imagine how the hussars of the piano tear it to pieces! I shall never forget that it is through you I have learnt to know the sonata; now you shall learn something from me, I will tell you all I know about our instrument."

The demisemiquaver figure in the bass (at the thirty-fifth bar of this *anaante*) is heard only too often given out as a "passage" for the left hand; the figure should be de-

livered *carelessingly*, it should be an *amorous* violoncello solo. In this manner Liszt played it, but gave out in fearful majesty the outburst of octaves on the second subject in C major, that Henselt calls the "Ten Commandments"—an excellent designation.

And now, as for the *Menuetto capriccioso* and rondo of the sonata, how shall I describe what Liszt made of these genial movements on a *first* acquaintance? How he treated the clarinet solo in the trio of the *Menuetto*, the modulation of this cry of longing, the windings of the rondo!

With respect to Weber's sonatas, we may say that Weber's method of treating and writing for the piano surpasses Beethoven's sonatas, as the expression of the instrument, as specific piano music, but not as a musical idea which finds its language on the piano. The sonatas of Mozart are sketches for quartetts, the sonatas of Beethoven are symphonic rhapsodies, but the chivalrous sonatas of Weber the happiest expression of the instrument as such. Weber's piano is the complete, self-satisfying, conscious pianoforte, equally free from the quartett and the symphony, that opened the gates to the modern school—that of the treatment of the instrument by Liszt and Chopin.

And has ever greater geniality in the treatment of the instrument than in Weber's C major sonata—his first?

We stand with astonishment before this work, dating *from the year* 1813 (reviewed in this year by that incarnation of blindness, the *Allgemeine Musikalische Zeitung*), a work perhaps composed even earlier, that to such an extent emancipated itself from the forms which sixty years ago governed musical thought, as well as all social and socio-political relations of life! for we cannot separate life from its manifestations in art. The home, the hearth, the domestic altar, the family anniversaries, are the subjects of Weber's sonata in C, with the impulse of the youthful soul toward that unknown land that lies beyond the precincts of the citizen's native town, and its narrow boundaries! To this longing Weber lends words in the sonata-poem in C, a second "Lay of the Bell."

"Vom Mädchen reisst sich stolz der Knabe"

stands plainly before us in the diminished chord with which the poem of Weber springs into life.

Weber's sonatas connect us with life; the relation of Beethoven to life is, at the piano, that of the preacher to the congregation.

How Liszt glorified Weber on the piano, how, like an Alexander, he marched in triumphal procession with Weber (especially in the *Concertstück*) through Europe, the world knows, and future times will speak of it.

MUSICAL EXAMINATIONS.

THE Society of Arts has resolved to discontinue the examinations in Musical Theory and Composition which it has held for so many years. These examinations, imposing no preliminary examination in arts such as the universities require, and being held at once in all the chief towns of the kingdom, were exactly suited to the needs of English musical students. The Society has relinquished all its non-technical examinations, and the decision, whether necessary or not, is much to be regretted. When the resolution of the Society became known, the Council of the Tonic Sol-fa College sought to induce some other body to take up the examinations. They applied to South Kensington and to the University of London, but in both cases a final and unqualified "no" was the result. As a last resort the Council called a meeting of those interested in the subject. This was held on March 16th. Mr. Vernon Lushington, Q.C., Mr. Godfrey Lushington, Mr. Curwen, &c., were among those present. A long discussion took place, and the decision of the meeting was at last embodied in seven resolutions. It was decided that, rather than let the examinations fall to the ground, the Tonic Sol-fa College should, as a provisional measure, undertake the superintendence of them. Students of the common notation were to be admitted on terms of perfect equality with Tonic Sol-faists, either notation being used for writing the exercises. The following scheme of annual graded examinations was resolved upon, success in one being the condition of admission to the next, and the first being preceded by a simple preliminary examination in reading and writing music:—

I. *Theory Examination.*—The answers to be written in any notation. The subjects of examination to be: Theory of the Scale,—of transition,—of modulation,—of transitive modulation,—of chords,—of progressions,—of musical and verbal expression,—with analysis of harmony and of musical form. Admission by the Preliminary Certificate.

II. *Honourable Mention* examination, in the first steps of composition, including the Chords of the Major and Minor Modes: Transition, with the simpler chromatic progressions, and the commonest discords. Admission by a second-class Theory Certificate of the Society of Arts, or the Tonic Sol-fa College, or by the Tonic Sol-fa members' Certificate. There will be no prizes and only one class of certificates. Exercises may be worked in any notation, but if in the common staff notation, in short score.

III. *Elementary Composition* (Mr. G. A. Macfarren to be requested to become examiner).—Exercises to be wrought in any notation. The same examination as that lately under the Society of Arts. Admission only by passing the previous examination. Three classes of certificates given, and prizes of £3 and £5.

IV. *Higher Composition* (Mr. G. A. Macfarren to be requested to become examiner).—Admission by first-class certificate in Elementary Composition. Three classes of certificates given, and prizes of £5 and £7.

These examinations it is proposed to hold in April each year, under the superintendence of local boards in all parts of the kingdom, as was done with those of the Society of Arts. The question of ways and means being entered into, it was found that £100 a year would be needed to defray the expenses of examining the exercises, and it was determined to raise a special fund, of which Mr. Godfrey Lushington was appointed treasurer. Already the promises reach nearly £50 a year for three years (for which period they are made), and further help will be welcome. Subscriptions may be sent to Mr. Godfrey Lushington, 16, Great Queen Street, S.W.

Correspondence.

TOLHURST'S "RUTH."

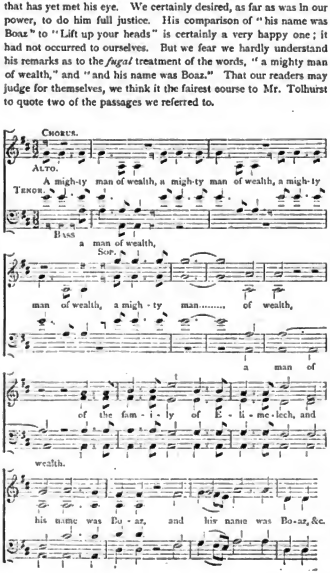
To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—Notwithstanding your notice of my *Ruth* being the justest that has yet met my eye, I cannot refrain from noting your objections all lie against the words and the way they are mated. In this matter the only two choruses you have singled out are but, as it were, introductory; one at commencement, the other opens part

second. The necessity for repetition of words requires grave consideration. There is not one grand chorus extant at which it would not be possible to cast the same scorn. The composer, if he conceives his music fugally, must repeat his words many times. If he be at a mere part-song the case is not parallel. Then it is not the "heads" that are "lifted up" many times (to quote a well-known case), but the picture to the mind of the attendant glories. So it is not that "Boaz" needs repetition; but "a man of wealth," upon which *everything* here turns, is "imitated" in the "scene" resultant from this agreeable enunciation. It is the "joy" at this recollection as well as the name (about as important a one as any human name existing, any one who has travelled or seen life knows full well), that here described, always finds response. Then to make a witty allusion at my faithfulness in causing the single voice to utter the "blessing," the quartett afterwards acquiescing, only needs me to point out that the leading voice travels into the concerted music first, in exact accordance with the narrative, to show you that this appeal for something like justice is not altogether undeserving your generous consideration.—Yours very truly,

GEORGE TOLHURST.

[We have much pleasure in printing Mr. Tolhurst's letter, and are very glad that he considers our notice of his oratorio the justest that has yet met his eye. We certainly desired, as far as was in our power, to do him full justice. His comparison of "his name was Boaz" to "Lift up your heads" is certainly a very happy one; it had not occurred to ourselves. But we fear we hardly understand his remarks as to the *fugal* treatment of the words, "a mighty man of wealth," and "and his name was Boaz." That our readers may judge for themselves, we think it the fairest course to Mr. Tolhurst to quote two of the passages we referred to.



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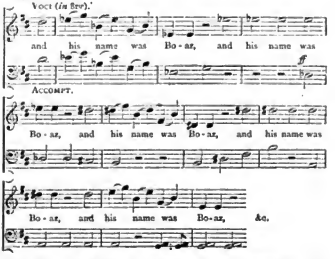

Surely Mr. Tolhurst does not call these "fugal" passages! With respect to our "objections" to the setting of the words, we had certainly no intention of objecting. That is of course a matter in which every composer has perfect liberty to please himself. We simply stated that the effect of the way in which the words were set was (to unaccustomed ears) sometimes ludicrous. Whether this is so or not, we have now, in simple justice to Mr. Tolhurst, allowed our readers the opportunity of deciding.—ED. M.M.R.]

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *June*, 1872.

THE seven public examination concerts of the Conservatoire gave a brilliant proof of the doings of this institute. Here we must content ourselves only with mentioning the most perfect, mature, and masterly performances of some of the pupils, since as a matter of course not all the performances of the pupils in singing, pianoforte, violin, violoncello, composition, and ensemble playing which were brought before the public, bore the stamp of full artistic ripeness. But if we only mention few names and performances, we hope our readers will bear in mind that we leave for the present many good, even excellent, performances of pupils who are still being trained unnoticed.

As the performance of the highest virtuosity, we mention first the concerto in D major by Paganini, which Herr Richard Sahla, from Graz, brought to hearing with perfect certainty, excellent clearness, purity, and bravura. This violinist of sixteen years of age will doubtless some day be talked of. He is favoured by nature with everything that can facilitate the practice of the art, and his progress, just as rapid as it is steady, may enable him soon to gain the object of his highest aim.

A particular ornament of the institute was also Herr Jacob Kwast, from Dordrecht. This amiable youth, who is at present about eighteen years old, has been richly and profusely favoured by the Muses and Graces when they stood by his cradle. Unfortunately, Apollo himself was not present to bestow on him the divine gift of musical invention. A real talent for composition Herr Kwast does not possess, but in every other direction of musical acquirements he is a perfect master. Excellent pianist and score-player, fine accompanist as he is,

practice will soon make of him a conductor equally clever and careful.

A great and real talent is owned by Herr Ludwig Maas, from London. As pianist he has long ago grown out of the school. His talent as composer showed itself to advantage at the performance of a symphony for full orchestra, the scherzo of which was very pretty and interesting. What Herr Maas may be able to create in future, we cannot in any way guess from the specimens lying before us. As pianist we can already now give him the testimony of artistic ripeness. Since Herr Maas returns to London, our readers may probably soon have an opportunity of forming an idea of the excellence of his performance from a personal hearing.

An equally very excellent performance was the rendering of the second and third movements from the B minor concerto of Hummel, by Fräulein Louise Herbeck, from Berlin. The "Moscheles prize" was obtained by Herr Emery, from Czernowitz, for his rendering of the two last movements of the G minor concerto by the departed master.

Mr. George Löhr, from Leicester, showed himself in the performance of Hiller's F sharp minor concerto as an excellent pianist. An overture of his composition, for full orchestra, gave proof of ability and talent, without offering anything of importance.

Amongst the lady singers we must award the prize to Fräulein Kiehl, from the Hague. Messrs. Walter Pielke, from Dessau, and William Shakespeare, from London, both possessed of only small lyric tenor voices, did not sing badly. Of the last-named gentleman also a symphony was performed, the first movement of which is very excellent. But up till now the Leipzig Academy can appropriate to itself only a small share of merit in the musical education of Mr. Shakespeare. He only came to Leipzig about eight months ago, and brought from London an exeellent preparation.

Finally, to be just, we must mention Herr Eduard Goldstein, from Odessa, who, at least as far as mechanism is concerned, has obtained a high degree of perfection, and we only hope that he may in future musical studies give to his performances more fervour and soul.

To-day we have nothing further to report. Concerts there have been none. Frau Peschka-Leutner has gone to the Boston Music Festival. The Opera repeats the best-known Repertoire Numbers. About publications we know of no conspicuous novelty, and for these reasons nothing is left to us but to conclude.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT).

VIENNA, *June* 12th, 1872.

THE last Opera evening will be on the 15th of June; then the members of the Opera enjoy more or less holidays till the end of July. The number of the representations since the 12th of May have not been the usual one, as the Opera was closed four times on account of the death of the Archduchess Sophie. In the last weeks the director has been at a loss many times, as some of the first singers are absent, not to mention accidental indispositions. Many changes in the programme took place therefore, so we had even two ballets on two following evenings. Again Wagner and Meyerbeer were the chief representatives, Wagner with five, and Meyerbeer with four operas. Cherubini's *Wasserträger* (first representation in the new house) came too late to be of any consequence, but the opera was well supported, Beck in the *tille-rôle* being excellent. I wonder if ever the director will revive the same composer's *Medea*. Our first tenors (Walter being absent) sang the following *rôles*: Adams—Max, Lionel, Faust, Graf Armand, Robert, Tannhäuser, Lohengrin (the two last for the first time, and with good effect); Labatt—Masaniello, Faust, Tannhäuser, Raoul, Sever, Eleazar, Vaseo, Lohengrin, Rienzi; Muller—Profet, Don Ottavio, Vasco, Edgard, Max. The last days of the season were rendered interesting by two visitors from Dresden and Berlin. Mdlle. Aglaja Orgeni appeared as Lucia and Margarethe, Mdlle. Friedericke Grün as Elisabeth and Selica. Both ladies have a favourable figure for the stage. The first-named has been here in 1866; her voice is well trained, but is not very sympathetic. The voice of Mdlle. Grün is strong enough in the middle register, but has lost the first lustre and wants warmness; the pronunciation is distinct, the declamation and dramatic conception are good; the acting is clever, but not free from affectation. Both ladies had applause, but their impression will not last. Mdlle. Dillner finished her Gastspiel, and the result was an engagement for three years. The Hofopera Capellmeister Fisher, engaged two years ago, and having been ill the most part of that time, has recovered, and conducted the above *Wasserträger* with much dexterity. The operas given since the 12th of May (including the last three evenings to the 15th) are—*Fliegende Holländer*, *Profet*, *Stumme*, *Don Juan* (twice), *Faust* (twice), *Freischutz* (twice), *Martha*, *Tannhäuser* (twice), *Hugenotten*, *Wasserträger*, *Robert*, *Norma*, *Afrikanerin* (twice), *Lucia*, *Judin*, *Lohengrin*, and *Rienzi*. D. Popper, the well-known cellist, member of the Opera orchestra, has married Mdlle. Sofie Menter, the excellent pianist. The much-esteemed Hofopera Kapellmeister Heinrich Esser, living since his retirement in Salzburg, died on the 3rd of June. He was born in Mannheim in the year 1818, and was engaged in the old Kärnthnerthor-Theater, in the year 1847. His charming songs will outlive him for a good while. He was an excellent conductor, and of an honourable character.

The little Strampfer-Theater occupied by the Italian Opera Company of Franchetti has performed, till now, *Ernani*, *Trovatore*, *Otello*, *Lucia*, *Traviata*, followed tomorrow by *Moisé*. Of course the ensembles are shortened or omitted, the stage being too small for such luxury. As Lucia, Signora Fossa was much applauded; her partner, Signor Patierno, a somewhat strong Edgardo, shared in the applause; the sestetto was encored. Signora Fossa performed also Violetta with similar effect, and so also the Signore Bertolasi and Milesi. At the end of June that stage is closed and, as the Burgtheater has also its vacation, the Vienna theatres are then represented only by the Carl and Weiden Theatre, certainly too poor for a town who is on her way to become a "Weltstadt." The Theater an der Wien is well frequented, as the French Compagnie-Meynadier is a well-combined troupe of players. The representations of *La grande Duchesse*, *Le Voyage en Chine* (music by Bagin), *Les Folies dramatiques* (music by Hervé), as also a new piece, *Tricoche et Cacolet*, pleased very much. Berthia Olmer, a short time under the direction of Mdlle. Geistinger, and engaged a season or two at Covent Garden (Italian Opera), has married a land-owner in Kärnthen, Herr von Steuber, and has left the stage. The new "Wiener Stadttheater" under the guidance of Laube is quite finished, and will be opened the 1st of September. The interior is gold in white with some red as back-ground. The curtain is painted by Makart. This, as also some decorations to *Tell*, *Faust*, &c., have been done over the newly-invented fluid to secure them from fire, but the acid having been too strong, or the treatment not a ng been the best, the whole is ruined. The theatre a no unreserved places; every visitor has his stall, there

being in all 1,600 numbers. The theatre has 65 boxes, not counting the state-boxes.

The Schubert festival on occasion of the unveiling of the monument in the Stadtpark, erected by the Wiener Männergesangverein, took place on the 15th of May, and that solemnity was in every respect an honour to the composer, to the named society, and to Vienna. The monument, in marble from Carrara, by Kurdmann, surrounded by flowers and bushes, makes a very good impression. The same evening the festival concert was held in the decorated concert-room of the Musikverein. It was opened by a festival poem, written by Ed. Bauernfeld, the surviving friend of Schubert, and spoken by Lewinski, from the Burgtheater. The compositions were, of course, all by Schubert. The Verein sang "Gesang der Geister," "Gondelfahrer," "Grab und Mond," "Widerspruch," conducted by Weinwurm and Kremser, the two chorus-masters of the Verein; Frau Wilt excelled with "Die Allmacht;" Epstein performed two piano pieces; Hellmesberger and his colleagues played the *adagio* from the quintetto in C, and the orchestra of the Hofoper performed the well-known symphony in B minor, conducted by Joh. Herbeck as "honorary conductor" of the Verein. The impression of the whole was solemn, the execution finished, the applause hearty. The following evening a Liedertafel, "gemüthlich" in the fullest sense of the German word, ended a festival which honoured a citizen of Vienna, and a favourite wherever the Lied is at home. As another memento the members and guests of the day were honoured with a well-written Festschrift, and a medal by Tautenhain, with the portrait of Schubert and an allegoric group with suitable inscriptions.

Reviews.

Quintett, for Pianoforte, Two Violins, Viola, and Violoncello. Composed by JOHANNES BRAHMS. Op. 34. Leipzig: J. Rieter-Biedermann.

ONE of the most prominent characteristics of the modern German school of musical composition is its tendency to excessive elaboration. The mould in which Mozart and Beethoven cast their works seems to be considered insufficient now-a-days. From one point of view this is not to be wondered at, since the natural tendency of all art is progressive; and we should, therefore, be far from wishing to stretch all new compositions on the Procrustean bed even of a Beethoven. But in too many cases excess of development is made to compensate for deficiency of ideas. It is a veritable making of bricks without straw; and often the less straw there is, the more bricks are made. This, however, cannot be asserted of Johannes Brahms, who (though often diffuse) has abundance of original thought, and may fairly be ranked as one of the first of living German musicians. The quintett now before us is among the best of his works that we have yet seen. It is very long, but the length arises more from the abundance of ideas that the composer has crowded into one piece than from undue development of his subjects. The first movement (*Allegro non troppo*, F minor) opens with a unison phrase, not particularly striking, and reminding us a little of Mendelssohn; but the reminiscence, if such it can be called, ceases almost immediately. The general character of the movement is one of almost passionate earnestness, alternating with a romantic melancholy; the second subject, in the key of C sharp minor, is highly original, and the whole of its continuation, down to the close of the first part, full of interest and charm. The developments of the second part show a thorough mastery of thematic treatment, and the return to the first subject is well contrived. The *Andante un poco adagio*, in A flat, which succeeds, is of a dreamy, mystic character, the beauty of which will perhaps hardly strike one on a first hearing, but which (to use a common phrase) "grows on us" wonderfully as we become more familiar with it. This we consider (though rather too long) the finest portion of the quintett, as the scherzo (C minor) which follows is undoubtedly the most popular. Here the composer's dream is over, and he awakes to bustling, active life. The opening syncopated subject is very original, and the effect of the changes of rhythm from 6-8 to 2-4 quite fresh. The trio in C major is also very fine, and remarkably happy in its contrast with the character of the scherzo. The finale (*Allegro non troppo* preceded by a short *poco sostenuto*) is founded upon a very graceful subject for the violoncello, and contains many admirable points, but suffers more than the rest of the work from diffuseness. On the whole, however, we can recommend the quintett heartily, but we should warn those essaying it that it is by no means easy for any of the instruments. The piano part especially requires not merely mechanical command of the key-board, but great breadth of style and what is technically called *tracciare*, to ensure the required effect. In the hands of competent players, the work cannot fail to impress, as has been recently proved at Mr. Hallé's Recitals, and Mr. Schloesser's concert, where it has been produced.

Mendelssohn's Vocal Album. 52 Songs, with English and German Words. Edited by E. PAUER. The English Translation by HENRY STEVENS. Augener & Co.

THIS cheap and beautifully engraved edition of Mendelssohn's songs will be welcome to all the lovers of this popular composer—the more so as the only other cheap edition in existence has many of the songs transposed. Though in this department of his art Mendelssohn cannot be rated as equal to Schubert or Schumann, he has contributed many specimens of the "Lied," which are full of his own peculiar style—a style which with the public probably attracts more sympathy than that of either of the two composers we have named. Such songs as the "Love-song in May" (No. 4), the "Harvest Hymn" (No. 4), "The First Violet" (No. 23), "On wings my fancy ranges" (No. 28), "It is ordained by Heaven above" (No. 39), and many others that might be named, are sure to be popular as long as the taste for simple and pleasing melody endures. Even more characteristic, perhaps, of their author are the "Lullaby" (No. 41), the two "Sulcika" songs (Nos. 34 and 44), in which, however, Mendelssohn labours under the disadvantage of comparison with Schubert's exquisite setting of the same poems; the "Shepherd's Song" (No. 20), and the "In Autumn" (No. 17), the theme of which seems to have been unconsciously suggested by the *adagio* of Beethoven's colossal sonata, Op. 106. It will probably interest some of our readers to know that in the first two collections of songs which Mendelssohn published, he included several which were the composition of his talented sister, Fanny Hensel. Julius Rietz, in his catalogue affixed to Mendelssohn's published letters, has called attention to this; but as the songs were included in the collection by Mendelssohn himself, they have of course been retained in this, as in other editions. For the sake of those of our readers who may wish to note the difference of style, we will add that Fanny Hensel's songs are Nos. 2, 3, 15, 21, and 23 of the present collection. The English rendering of the words by Mr. Stevens is admirable, as will be expected by those who know his versions of the Schubert and Schumann songs already published in this series.

"I Love the Lord." Sinfonia-Cantata. Composed by GEORGE CARTER. Novello, Ewer, & Co.

THE title of "Sinfonia-Cantata" affixed to this work has been doubtless suggested by that of Mendelssohn's *Lobgesang*. The form of the two is, however, not exactly similar, as with Mendelssohn all the instrumental movements come first, while in Mr. Carter's cantata the second (*larghetto*) movement stands in No. 7 in the midst of the vocal pieces. We find it somewhat difficult to characterise the music. Mr. Carter has evidently studied carefully, and his fugal writing shows a practised hand; but we cannot credit him with any distinct individuality of style. It is not so much that there is any decided borrowing of other men's ideas, but the general impression produced on us is one of absence of positive novelty. In this, however, Mr. Carter has many other talented musicians to keep him in countenance, and he may at all events claim to have produced a well-written, melodious, and pleasing, if not very great work. The introduction of the opening symphonic movement is in A minor, but the following *allegro* in D major—a curious example of beginning in one key and ending in another, of which a still more singular instance is to be found in the chorus, "I will walk before the Lord" (No. 6), which begins in F sharp minor, and ends in G. The opening chorus, "I love the Lord" (D major), is flowing and pleasing. The following tenor song, "The sorrows of death compassed me," reminds us in style of Mendelssohn; but the change to the major at the words, "Then called I on the name of the Lord," is well conceived and effective. Among the best of the other numbers we should specify the fugue, "I will walk before the Lord," though we do not like the effect of the transition from the introduction in one key to the fugue in another, referred to above, and the final chorus, "Praise ye the Lord," in which we venture to

doubt the expediency of writing a high B natural for the soprano chorus, as the note is most likely to be either a shriek or out of tune.

Twelve Grand Characteristic Studies for the Pianoforte. By ADOLPH HENSELT. Op. 2. Revised by E. PAUER. Augener & Co.

AMONG modern *virtuosi* on the piano, Adolph Henselt holds a distinguished place. Residing for many years at St. Petersburg, and never appearing in public, he is known here only by his writings, of which these studies are the most popular. Addressed solely to advanced players, they are no less pleasing as music than excellent as practice. In form they more nearly resemble the "Grandes Etudes" of Chopin than any other works with which we are acquainted; but they are mostly on a somewhat larger scale than the Polish composer's studies, several of them extending over six or eight pages. Each is furnished with a motto, some of the headings being rather curious. The first of the series, "Orage, tu ne saurais m'abattre," is a fine bold study for extensions in both hands, as also, in quite a different way, is No. 2, "Pensez un peu à moi qui pense toujours à vous," in which the chief difficulty consists in the necessity of playing octaves with the first and fourth fingers. The best-known of the set, and also one of the finest, is No. 6, in F sharp major, "Si oiseau j'étais, à toi je volerais." Our space will not allow us to enlarge on each number; but there is not one of the twelve which will not be found to contain passages, the practice of which must greatly improve the mechanism of any pianist advanced enough to grapple with it at all. The work, as we have already hinted, is intended for *virtuosi*, not for school-girls.

Ball Scenes. Nine Characteristic Pieces for Two Performers on the Piano. By ROBERT SCHUMANN. Op. 109. Edited by E. PAUER. Augener & Co.

THOSE pianists who are acquainted with Schumann's "Oriental Pictures," and "Twelve Duets," Op. 85, will be glad to enlarge their knowledge of the composer's four-handed piano works by procuring these interesting and very original "Ball Scenes." In no forms of musical composition are novelty and avoidance of common-place more difficult than in dance-measures. One naturally therefore feels a curiosity to see how so individual a composer as Schumann will treat the mazurka and waltz. Of both, this collection contains excellent examples. The "Waltz" (No. 3) is one of the best numbers of the series—piquant and full of grace; and the "Mazurka" (No. 6), though somewhat over-elaborated, is very Schumannish throughout. The national dances, "Ungarisch," "Française," and "Ecossaise," are also full of character. We hope that the publishers will complete the series of Schumann's Duets for the piano, by issuing the "Kinderball," Op. 130.

Sing unto the Lord (96th Psalm). A Festival Anthem for Six Voices. By HENRY HILES, Mus. Doc. Oxon. Novello, Ewer, & Co.

WE have not for some time met with an anthem which we have read with more pleasure than this excellent and well-written work. Dr. Hiles, while avoiding the stereotyped form of the cathedral anthem, has succeeded in producing a piece full of life and spirit, without degenerating into vulgarity or even secularity of style. The opening double fugue in six parts, with organ *obligato*, is clever without being in the least dry. The 6-8 time in which it is written is unusual in church music, but it gives a great "swing" to the movement, which with less tact on the part of the composer would easily have become jerky. A short chorus, "For all the gods are but idols," then leads to a sextett, "Ascribe ye to the Lord," which is full of melodious and fluent part-writing. The following chorus, "Let the heav'ns rejoice," is simply an introduction to the amply developed final fugue, "Tell it out that the Lord is King." This movement, though more in the conventional style than the opening chorus, is hardly less good as music; and the close, with the subject by augmentation in the bass, is of excellent effect. We must add that though the anthem requires careful and neat execution, it presents no difficulties which an ordinarily good church choir cannot overcome with ease.

Ave Maria, composed by EDWIN EVANS. (London: B. Hollis.) This piece is in the unusual form of a contralto solo, with an accompaniment for the organ and the other three parts of the vocal quartett. Though simple, it is very pleasing, and thoroughly devotional in feeling.

Thinking and Dreaming, Song, by BERTHOLD TOURS (Cramer Wood, & Co.), is a ballad of which both music and words are likely to please.

Three Songs, by SEBASTIAN (Novello, Ewer, & Co.), present more than the average amount of originality. We prefer the first and third to the second, but all have good points.

Asleep, a Sacred Canzonet, by the HON. MRS. ABRAHAM (G. Emery & Co.), is very poor.

Gone, Song, by CHARLES JOSEPH FROST (Weekes & Co.), is pretty, though mild.

Biddy O'Grath, Irish Song, by MIRANA (H. Stead & Co.), is a fair song of its kind, and in the hands of a singer with the requisite "brogue" would no doubt be effective.

Finishing the Work, Song, by FANNY H. PUSEY (Augener & Co.), is chiefly remarkable for the badness of its harmony.

My Fairy, *Violets of Blue*, and *La Favorita*, by EDOUARD DORN (Augener & Co.), are the titles of the three last new pieces of this popular writer. The first strikes us as one of his best, and the fantasia on Donizetti's opera is particularly effective and showy, without being excessively difficult.

Illustrations Opératiques, No. 39, *Zampa*, par BOYTON SMITH (Augener & Co.), besides containing the principal subjects of the well-known overture, includes also some pleasing melodies from the body of the work. The piece is written in Mr. Boyton Smith's usual fluent style, and will be found useful for teaching.

March of King David's Army, from the Oratorio of *David and Absalom*, by W. H. LONGHURST (Novello, Ewer, & Co.), is a good bold march, constructed on a subject which, if not specially original in style, is at all events not a plagiarism from Mendelssohn's marches, which is the case with the larger number of such compositions. Mr. Longhurst writes like a musician, and the piece has a melodious character about it which is likely to make it popular.

Sonata in D major, pour Pianoforte, par JOSEPH SCHMUCK (A. Hammond & Co.), is like Joseph's coat—of many colours. The first movement is Mozart (and water), the andante is Haydn (and water), and the finale is Dussek (and water), with two bars taken bodily out of the rondo of Beethoven's sonata, Op. 28, to give variety to the style.

Tarantelle in E minor, by J. SCHMUCK (A. Hammond & Co.), proves that it is possible to write a piece in a minor key, and in 6-8 time, without making it a tarantelle at all. The peculiar rhythm of the dance is missing altogether.

Clair de Lune, Serenade for Piano (same composer and publishers), is somewhat better than the two pieces last noticed.

The most striking points in *L'Addio, Chanson Mélancolique* (ditto), are the curious Italian directions given—*con affizione, con solennito (sic), eroica (!)* and, funniest of all, *ritter (sic)*, which occurs three times, and is therefore evidently not a misprint.

Two *Polka Mazurkas*, by the same, are well enough of their kind.

Une Soirée à Naples, Tarantelle, par ED. REYLOFF (H. Stead & Co.), is a very good teaching-piece.

The Gipsy Queen Schottische, by J. SMART (Augener & Co.), is an average piece of dance music.

The Northern Psalter and Hymn Tune Book, edited by WILLIAM CARNIE (Aberdeen: Lewis Smith, and Taylor & Henderson), is yet another added to the already countless number of Tune Books. The preface states that it is intended as a contribution to the cause of Psalmody improvement in Scotland. Not being familiar with the various collections of tunes in use in the North, we are unable to judge of the expediency or otherwise of the publication; but of the merits of the work itself we can speak highly. Both selection and arrangement are very good, and the type, though small, is clear. We wish the editor and publishers success.

Twelve Single and Double Chants, composed by HENRY J. PEEL. (London: B. Williams.) Of these chants four are single and eight double.

Original Tunes to Favourite Hymns, by the REV. S. M. BARKWORTH, D.D., and H. J. STARK, F.C.O. (Novello, Ewer, & Co.), are a joint-stock collection of tunes by a vicar and his organist. We are bound to say that the contributions of the latter are much the better of the two.

The Winds, Four-part Song, by C. J. FROST (C. Jefferys), is in the not very common form of a part-song with interspersed solos, and piano accompaniment. We rather like parts of it, but the effect of the whole is somewhat "patchy."

MUSIC RECEIVED FOR REVIEW.

Eavestaff. "Sunshine." Valse de Salon. (Eavestaff.)—*Jervis.* "Se tu pinge," Romanza; "Adieu, delusive Dreams," Song; "Veglia i miei Sonni," Elegia con violino obligato. (Hutchings and Romer.)

Concerts, &c.

PHILHARMONIC SOCIETY.

THE fifth concert of this season took place on the 27th of May. The solo pianist was Madame Arabella Goddard, who played a concerto in A minor, a musicianly work by Mr. W. G. Cusins, the conductor of the society, in her usual finished style. It would have been scarcely possible to find two symphonies more strongly contrasted than the two performed on this occasion—Haydn's in C minor (one of the Twelve Grand or Salomon set) and Schumann's No. 2 in C. Both were well played, though without that absolute finish which is hardly attainable under less favourable circumstances than are found at the Crystal Palace. The remaining instrumental pieces were the overture to *Egmont*, and the march in *Athalie*. The vocalists were Mdlle. Marimon and Mr. Santley.

At the sixth concert, on the 10th ult., the symphonies were Mozart's Jupiter and Beethoven's Pastoral, both of them works about which it is all but impossible to say anything fresh. Sir Julius Benedict's well-written and admirably scored overture to the *Tempest* pleased greatly; the other overture was Cherubini's *Faniska*. Mr. Fritz Hartvigson (a pianist too seldom heard in public) gave a most excellent performance of Liszt's enormously difficult concerto in E flat. On the merits of the work opinions will probably continue divided; for ourselves we may say that, in spite of some diffuseness and incoherence, the work interests us much, both from the beauty and originality of some of its subjects, and from the exceeding ingenuity of its orchestration. Mr. Hartvigson's playing throughout was most masterly. The vocal music, which was of inferior quality, was contributed by Mdlle. Colombo and Signor Vizzani.

MUSICAL UNION.

AT the fourth matinée, on May the 28th, Signor Alfonso Rendano, of whose *début* at the Musical Union we spoke last month, appeared for the second time. The piece which he selected was Hummel's interesting, but by no means great, quintett in E flat minor, Op. 87, his execution of the pianoforte part of which confirmed the favourable impression produced by his first appearance. Curiously enough there were no quartetts in the programme of this afternoon; both the pieces for strings being quintetts—the first Mozart's well-known master-work in G minor, and the second Beethoven's first in E flat, Op. 4—a work which was originally written for eight wind instruments, and subsequently recast by its composer into its present form. It would be interesting to musicians if Mr. Ella would produce the same work in its original dress.

Herr Alfred Jaell was the pianist at the fifth matinée, and took part in Schumann's quartett in E flat, Op. 47, with Messrs. Heermann, Van Waefelghem and Lasserre; performance also with the last-named gentleman Mendelssohn's charming sonata in B flat, Op. 45, for piano and violoncello. The rendering of both works was all that could be wished. The other important work was Spohr's quintett for strings, Op. 33, No. 2; and Herr Jaell also contributed two solos.

The re-appearance at the Musical Union of Herr Leopold Auer was a special feature of the sixth matinée. M. Lasserre, the violoncellist of Mr. Ella's quartett, being suddenly taken ill, his place was ably filled by M. Daubert. Herr Jaell was again the pianist. The performances opened with Mendelssohn's popular trio in D minor, played to perfection by Messrs. Jaell, Auer, and Daubert; the charming scherzo (one of its composer's most original and characteristic specimens of its class) was encored. The remainder of the programme included Beethoven's quartett in G, Op. 18, No. 2; Rubinstein's very clever sonata in A minor, Op. 19, for piano and violin; and piano solos by Herr Jaell.

MR. CHARLES HALLÉ'S RECITALS.

THAT the promise of the opening recitals has been fully sustained by the later performances of this series, will fully appear from the brief record—for which only we have space—of the principal pieces performed. The special novelty at the fifth recital was Friedrich Kiel's piano quartett in A minor, Op. 43, performed on this occasion, if we mistake not, for the first time in this country. Herr Kiel's music has the great merit of being free from that diffuseness and over-elaboration which is the bane of so much modern music, and the quartett selected on this occasion is a favourable specimen of his style. Schumann's Humoreske has been so recently noticed in these columns that it is sufficient here to record Mr. Hallé's admirable performance of it. In striking contrast to both Schumann and Kiel was Bach's sonata in E, for piano and violin, finely played by Mr. Hallé and Madame Norman-Néruda.

At the sixth recital the opening piece was Volkmann's trio in B flat minor—a work containing points of interest, but far too long. Schumann's second trio in F, Op. 80, a fine example of its composer's style, which is very seldom heard in public, was also given. The programme moreover comprised Beethoven's last sonata for piano and violin (Op. 96, in G) and Chopin's scherzo for piano, in B flat minor.

Rubinstein's trio in B flat, Op. 52, and Mendelssohn's trio in C minor, Op. 66, were included among the works given at the seventh recital. Mr. Hallé selected for his solo Beethoven's last sonata, in C minor, Op. 111—a special favourite of his—and also joined Madame Norman-Néruda in Mozart's lovely sonata for piano and violin, in E minor.

The programme of the last recital included Brahms's piano quartett in A, Op. 26; a sonata in D minor by Rust, for violin with pianoforte accompaniment; Schubert's great fantasia for piano solo in C, Op. 15; and Beethoven's well-known trio, Op. 97.

It is superfluous to say one word as to the finished manner in which all these works (some of them of no ordinary difficulty) have been rendered; but we must, in conclusion, congratulate Mr. Hallé on the judgment, enterprise, and research he has shown in the selections he has made. A more interesting series of performances has rarely, if ever, been given.

Mr. George Carter gave a concert on the 14th ult., at the Royal Albert Hall, when his new sinfonia-cantata, "I love the Lord," and Rossini's *Stabat Mater* were performed. Of Mr. Carter's work we have spoken in another column; it will therefore be sufficient to chronicle the fact of its production. The solo parts were Mesdames Sherrington and Patey, Mr. Edward Lloyd and Signor Foli. The band and chorus numbered 1,000 performers. Mr. William Carter presided at the large organ, and Mr. George Carter conducted.

The Brixton Amateur Musical Society gave one of its excellent concerts on Wednesday, the 19th ult., when, among other pieces, Haydn's 4th symphony, the overture to *Figaro*, and the march from *Oberon* were given. The special feature of the evening, however, was the presentation of a testimonial to Mr. H. Weist Hill, the able conductor of the society, consisting of an elegant silver salver.

Musical Notes.

THE first series of National Music Meetings at the Crystal Palace commenced on the 27th ult., too late for notice in our present issue. We shall report them in our next number. Meanwhile we may say that the proceedings will occupy five days, exclusive of two days' preliminary hearings of the solo vocalists. We understand that there are in all between fifteen and sixteen hundred competitors. The jurors for the various classes (who have been elected by the competitors themselves) are Sir J. Benedict, Sir W. Sterndale Bennett, A. Sullivan, Esq., J. Barnby, Esq., H. Smart, Esq., J. L. Hatton, Esq., W. G. Cusins, Esq., Dr. Rimbault, Signor Arditi, Dr. Wylde, H. Leslie, Esq., F. Godfrey, Esq., A. Randegger, Esq., J. Hullah, Esq., and Brinley Richards, Esq.

WE have to announce the death of Dr. G. French Flowers, well known as a theorist, in the 61st year of his age.

MR. CHARLES LUNN'S society, which he calls the "Choral Formatory," gave a private concert at the Birmingham Town Hall, on the 11th ult.

THE monster Musical Festival at Boston took place during the past month. No detailed account has as yet come to hand, but the telegrams by Atlantic cable lay particular stress on the effect of the choruses *with cannon accompaniment!*

A CURIOUS instance of the inaccuracy of writers for the press, with respect to musical matters, appeared in a recent number of the *Echo*, in which Dean Swift's famous lines,

> "Strange that such difference there should be
> 'Twixt tweedledum and tweedledee,"

were said to refer to Handel and *Gluck!* We should have thought that every one would have known, from the first line of the same epigram, that the rival of Handel referred to was Bononcini.

HANDEL'S music does not seem to be greatly appreciated at Hamburg, if we may judge from a reporter's account in the *Signale* of a recent performance of *Belshazzar* in that city. The writer says, "This gigantic work (for such it is, at least in extent) lasted three hours and a half. We were certainly not charmed with it, but on the contrary so depressed and nervous by the everlasting monotony, that a dozen diminished sevenths on the brass would have been a real benefit to us."

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The Monthly Musical Record.

AUGUST 1, 1872.

THE BOSTON MUSICAL FESTIVAL, AND AMERICAN CRITICISM.

OUR American cousins, as is well known, have a remarkable propensity for doing things on a grand scale. In no other country in the world, probably, would the idea of a musical festival with 20,000 performers have been seriously entertained. And yet, as our readers are probably aware, such a celebration has been carried out during the month of June, by Mr. Gilmore of Boston. Without having been present it is difficult to form an accurate judgment as to the musical merits or demerits of such a festival as this; but it is evident enough that there was a considerable amount of charlatanry and humbug connected with it. This appears from the fact that almost the first telegrams which reached this country respecting the performances made special mention of the effect of the pieces "with cannon accompaniment." This clap-trap experiment is no novelty. It was employed, if we mistake not, at one of the large festivals at the Crystal Palace some time since; but the somewhat doubtful honour of its invention belongs to the composer Sarti, who introduced it in a grand *Te Deum* which he wrote at St. Petersburg, about the close of the last century, to commemorate the capture of Ozzakow.

As might naturally have been expected, the great effects were produced by the renderings of national airs and other simple music by the enormous choir. Those who have heard "God save the Queen" sung at the Handel Festivals at the Crystal Palace, can form some idea of the mass of sound likely to be produced by a body of performers five or six times as numerous. On the other hand, it is evident that solo performances must have been all but inaudible in many parts of a building capable of containing over 70,000 people.

To give a more exact idea of the average character of the various performances, we print *in extenso* the programme of the opening concert:—

Prayer by Rev. Phillips Brooks—Address of welcome by Mayor Gaston—Address by General N. P. Banks—1st: Grand choral, "Old Hundredth"—first verse pianissimo, with orchestral accompaniment only; second verse fortissimo, with entire chorus and instruments. 2nd: Overture to *Rienzi*, by orchestra of 1,000 musicians. 3rd: Triumphal march from *Naaman*, by full chorus and orchestra. 4th: Four-part song, "Farewell to the Forest," by full chorus of 20,000 voices unaccompanied. 5th: Waltz, "Beautiful Blue Danube," by full orchestra conducted by Johann Strauss. 6th: "Inflammatus" from *Stabat Mater*, sung by Mdme. Rudersdorff, with full chorus, orchestra, and organ accompaniment. 7th: Selection by U. S. Marine Band of Washington. 8th: "The Star-spangled Banner"—the first verse by the male voices and full chorus; second verse, female voices and full chorus; third verse, soprano solo, and entire vocal and instrumental force, bells of the city in chime, and artillery accompaniment. 9th: Sextett from *Lucia*, "Chi ma frena," sung by the "Bouquet of Artistes," 150 in number, leading soloists of the country, with full orchestra. 10th: The "Anvil Chorus" from *Il Trovatore*, by full chorus, orchestra, military bands, bells, artillery, organ, and 100 anvils. 11th: Fantasia for piano on "The Skating Ballet" from *The Prophet*, performed by Franz Bendell. 12th: Finale to third act of *Martha*, sung by the "Bouquet of Artistes," professional operatic chorus, and full chorus, accompanied by organ, orchestra, and military bands. 13th: Hymn, "Nearer, my God, to Thee," first verse by "Bouquet of Artistes;" second verse by full chorus; the remaining verses by full chorus, organ, orchestra, and bands, and the audience requested to join.

The "Anvil Chorus" from *Il Trovatore*, with bells, artillery, organ, and 100 anvils, must have been something absolutely deafening; and a sextett sung by 150 artistes has at least the charm of novelty to recommend it. It was stated in some of the papers that Handel's song, "Lascia ch'io pianga," was to be sung by 5,000 alto voices in unison! We are not aware that this intention was actually carried out; but if it had been it would have been only one degree more absurd than such a performance as the sextett from *Lucia*.

It is not our intention to go in detail through the various items of this monster festival. A mere record of the music performed (or caricatured, as the case may be) would be of little interest for our readers. Our object is rather to notice one or two of the most striking points in connection with it, for its artistic value, we fear, must be considered absolutely *nil*. For instance, every one knows how exquisitely Madame Goddard plays such music as the fantasias of Thalberg; but what sort of a chance would the poor lady have in competition with cannons, bells, and anvils? We are not at all surprised to find that to the larger part of the audience her performances were inaudible; but we think it simply disgraceful that the managers of the festival did not provide her with an instrument fit to play on. With reference to this subject the *New York Herald* says:—

"The piano part of the jubilee has been a cruel deception to this fair artiste. The maker of the keyed abomination which figures on the stage of the Coliseum is a member of the executive committee, and he contrived to get the monopoly of the piano department into his hands. Therefore, every pianist taking part in the festival is obliged to use this piano, and the best firms of America are entirely excluded. Wehli sat down to it yesterday; but, as no one heard him play, it is to be presumed that he was placed there more for ornament than for use."

It will doubtless be remembered by our readers that the permission granted to the band of our Grenadier Guards to take part in the festival gave rise to considerable discussion in Parliament. With this, of course, we have nothing to do; but it is satisfactory to learn that their appearance at the Coliseum was one of the most successful features of the performances, and that England was not unworthily represented on the occasion.

Perhaps the most amusing thing in connection with the whole festival has been the style of criticism adopted by some of the American papers. There is an exquisite combination of the high-flown with the free-and-easy in some of the notices, which in its way is perfectly unique. We will give our readers the benefit of a few specimens taken almost at random. The appearance of the Garde Républicaine band is thus spoken of:—

"When the plain, dark blue uniforms of the gallant sons of France appeared above the steps leading from the subterranean depths beneath the chorus gallery, there went up from every one present

A MIGHTY CHEER,

that reverberated from one end of the Coliseum to the other, was caught up by the thousands outside, and was borne away to the distant thousands who looked out of the windows of those little puffy houses of which Boston is so proud. They can boast here of swell fronts in their architecture."

Here is another choice bit, apropos of the effect of the "Marseillaise:"—

"When the vast assemblage recovered from the surprise which had been imposed upon them, a faint cheer, followed by another, and a sudden outburst of the grandest demonstration of applause

which has ever been witnessed within four walls on this continent, filled the house. Old men, forgetful of rheumatism, rose to their feet and stamped up and down in wild frenzy;

TEARS ROLLED DOWN THE CHEEKS

of many a bronzed and bearded face, and men embraced each other as if they had not met for years. The children even caught the infection, and added their shrill voices to the general chaos of sound. It was a jubilee such as was never before witnessed in staid and unemotioned Yankeedom; and even the most puritanical of all the white-chokered clergymen also, who had obtained admission to the Coliseum on the strength of once having a sermon published in his village newspaper, showed symptoms of the prevailing insanity."

Some of the personalities of these criticisms are also very curious. Thus, we are told of a solo trumpet-player (who, by the way, is spoken of as "the artistic blower"!) that he was "as effective and loud in his tone as ever;" and the description of Herr Strauss is so droll that we must spare room for it:—

"Strauss has become a lion among the Bostonians, although he is like a lamb led to the slaughter while in the hands of the female members of the chorus. The little man is not allowed a moment's peace from his entrance to the Coliseum till his exit. Before his appearance on the stage he is obliged to secrete himself in a lobby to avoid being hustled about and introduced to hundreds of people whom he does not want to know, and who are desirous of meeting him simply to gratify their curiosity. The average Boston mind is not yet up to the standard of minding one's own business and leaving that of other people alone, and Herr Strauss is the latest victim of their peculiar fashion. No sooner does he leave the stage than he is pestered with a crowd of from ten to fifty blue-eyed maidens, who, autograph-book in hand, are endeavouring to wear out the poor man's patience and worry him into a passion by a continual urging that he may sign his name. The work is done willingly enough on his part. However, he signs with a grimace, and dismisses them with a long-drawn sigh. It is said by the Jenkinses, who have watched him hereabouts, that

HE IS SOMEWHAT ADDICTED TO FLIRTATION,

and that whenever he is confident that the matter will not interfere with the peace of his domestic household, he seeks and embraces every opportunity for a quiet chat in the corner with some one of the many Yankee maidens who are dancing attendance upon the movements of the wiry little fellow. . . . Before Strauss all minor notabilities are forgotten, and if he really possesses that vanity which looks forth from his countenance and appears in his manners, he is evidently satisfied with his reception."

The above "elegant extracts," which might easily be multiplied indefinitely, are taken from the *New York Herald*. We are sorry that our space will not allow us to give also a magnificent "high-falutin'" description of the overture to *Guillaume Tell* from the same paper, which winds up by saying that "the Coliseum became for the nonce an unreasoning Pandemonium." We need scarcely say that not all the accounts of the festival are as absurd as that from which we have quoted; but we have selected the one in question because the reporter appears to have fully risen to the height of his subject, and produced articles worthy of the musical apotheosis of Humbug. Mr. Gilmore is evidently a worthy compatriot of the great Barnum.

RICHARD WAGNER: HIS LIFE.

BY EDWARD DANNREUTHER.

(Continued from p. 96.)

"Natura lo fece e poi ruppe l'stampo."—*Ariosto.*

IN the four preceding articles I have attempted to sketch, as clearly and as distinctly as was possible within the space allotted, my notion of the dramatic ideal for which Wagner and we his disciples are striving. By way of introduction to the sixth and final article, which is to treat of the more important corollaries regarding matters of musical practice—corollaries that run side by side with, and are the necessary outcome of the master's theoretical conceptions, and which he has given vent to in various separate essays, such as the "Bericht über eine in Munchen zu errichtende deutsche Musikschule" and "Ueber das Dirigiren"—I now propose to furnish a number of biographical facts which may serve as landmarks to the outward history of his artistic career. It must be confessed, however, after all is said and done, that neither an exposition of artistic theories nor any species of critical and æsthetical talk can finally settle a single vital point in art matters—the actual works of art must in the end be left to speak for themselves. Moreover, in the life of a man of abnormal receptive powers, the centre of gravity of whose existence must be looked for in the realms of thought rather than in the realms of action, biographical facts are far less significant and worthy of attention than they would be in the life of a man of the world, whose practical doings represent the sum total of his existence. The strivings more or less successful of a man of genius for the acquisition of the necessary *quantum* of daily bread and butter are of less than secondary importance. Yet it is always pleasant, and sometimes even useful, to know where, when, or how he bore the burden of professional work, though such knowledge cannot in any sense widen one's conception of the man's nature or of his exceptional powers. If ever a biography of Wagner be written it would be best done by himself, and on the scheme of Goethe's "Wahrheit und Dichtung," wherein all that appertains to the author's spiritual development is carried out in full, and personal details are but slightly sketched.

Wagner has become a European celebrity in spite of himself. I say in spite of himself advisedly, for to those who believe in him and his works there is nothing more humiliating than the fact that the interest excited by his name is not one which derives from his works, but rather from his personality. Outside of Germany his reputation rests, if the truth must be told, on his mistakes of policy. "*Il a les défauts de ses vertus*," as Madame de Staël, and George Sand after her, has it. Like most men of genius when they meddle in practical matters, he is apt to make a mountain of a molehill, and the scandal arising from a number of momentary exaggerations on his part, fostered as it has been by the attacks of a hostile press, is in reality the cause of his name being in everybody's mouth. His dramas, and especially the later ones, are unfortunately as yet in no danger of being too familiar out of Germany.

Apropos of the position of a man of genius in this world of mental distress and physical want, let me be allowed to translate some lines from the second volume of Arthur Schopenhauer's "Die Welt als Wille und Vorstellung:"—"All great theoretical feats of whatever sort are achieved by means of so powerful, firm, and exclusive a concentration of their author's mind towards one particular object, that for the time being all the rest of the world disappears completely, and the one object becomes the sole reality to him. This great and forcible concentration, which is one of the special privileges of genius, is by no means rare even in the presence of ordinary things, and in the affairs of daily life; and under such a focus these latter are often enormously exaggerated, much as a flea takes elephantine proportions under the microscope. It is for this reason that highly-gifted persons are violently affected, rendered sad, gay, thoughtful, timid, angry, &c., by things which would not touch an ordinary mortal. For this reason also genius is wanting in *sobriety*, in the power of seeing in things, at least as far as our personal aims are concerned, nothing beyond what is contained in them. How much common sense, quiet composure, entire sereneness and evenness of conduct a man of ordinary capacity

exhibits in comparison with a man of genius! Yet it is the latter, so frequently sunk in dreams, or excited by passion, from whose restless anguish and pain immortal works spring forth. Genius stands almost invariably in an equivocal relation to the surrounding world, for its very strivings and doings are, as a rule, in opposition to and at war with the age. Men of mere talent always turn up at the proper time; they are moved by the spirit of their age and called forth by its requirements; they are able to satisfy these and no more; they take their share in the course of contemporaneous development, or by their help some special science advances a step or two; and they reap rewards and gain due applause. But to the next generation their works are no longer palateable, and must be replaced by others, which again in their turn do not last. Genius, on the contrary, flashes upon the times like a comet upon the planets' orbits, to the well-regulated and visible order of which its completely eccentric course is quite alien; it cannot therefore chime in with the course of regular development of the age, but it throws its works out far ahead (as the *imperator* who devotes himself to death throws his spear among the enemy) where time alone can overtake them. Its relations to the men of talent whose career culminates in the meanwhile is well expressed in the words of the evangelist—'My time is not yet come, but your time is always ready.' (St. John vii. 6.)"

But to begin with our biographical facts. I get them mainly from a little autobiographical sketch which appeared many years ago in the *Zeitung für die elegante Welt*, the editor of which, Laub, was a friend of Wagner's, and induced him to furnish the facts with a view to their being re-written for his journal. But Wagner's sketch struck him as being so bright and fresh that he chose to print it intact.

Wilhelm Richard Wagner was born 22nd May, 1813, at Leipzig. His father, an *actuarius* of police, died six months after, and the widow was re-married to Ludwig Geyer, an actor, painter, and author of comedies, who also died early—when Richard was seven years of age. It had been his intention to bring up Richard as a painter, but the boy proved invincibly awkward at drawing; so he did at pianoforte playing, in which, some months before Geyer's decease, he had a few lessons. The teacher caught him hammering at tunes from the overture to *Der Freischütz* with monstrous fingering in lieu of practising his exercises, and pronounced him a hopeless case, which dictum has since proved right enough, for Wagner continues to this day to torture the piano in a most abominable fashion.

The fact that he was *not* an "infant phenomenon" is nowise surprising if the strangely original nature of his gifts be considered. To my mind, sneers at the astonishing number of musical prodigies are perfectly legitimate; let it only be borne in mind that he who sneers is wrong if he represents the faculties required for music as being of a lower order than those required for other arts. To account for the presence of so many prodigies it is sufficient to point out, besides the hunger of indigent parents and the vanity of wealthier ones, that no art has in the course of time become so petrified in its rules and forms of procedure as music; and, moreover, that people are ready to hail any youth found capable of handling a few of these forms with some ease as a composer, whilst they would not dream of calling this or that boy a poet merely because he was able to make stanzas with the correct number of syllables in each line. It is neither easier nor more difficult to master all the means of expression in music than in any other art, only as regards music a very large proportion of the public are still in a state of childhood; they revel in sounds, leaving the sense to take care of itself.

Music, then, though he was enthusiastic about it, was but an accessory to Wagner's studies; Greek, Latin, mythology, and ancient history being the main points at the Kreuz Schule of Dresden, which he attended with a view to the usual university career. He was given to poetising, sketched tragedies in Greek form, and passed muster in the school for a clever fellow *in literis*. He learnt English so as to be able to read Shakespeare properly, and he translated bits in metre. He projected an immense tragedy, which he describes as a concoction made up of *Hamlet* and *King Lear*, on an absurdly grand scale. Forty-two men died in the course of it, and he was obliged to make a number of them return as ghosts, so as to keep the last acts sufficiently stocked with *dramatis personæ*. During two years this production occupied him; he left Dresden while it was still progressing and returned to Leipzig, where, at the *Gewandhaus* concerts, he first received intense impressions from the instrumental works of Beethoven and Mozart; and, in imitation of the former's *Egmont*, he attempted to add music to his play. When this play was at length discovered by his family to have led him to neglect his philological studies there was, as usual in such cases, a grand quarrel, followed by endless minor recriminations. But he was not to be stopped; he wrote overtures for grand orchestra, a sonata, a quartett, &c. One overture, which he describes as the culminating point of his musical absurdities, was performed and ridiculed at the Leipzig Theatre. Whilst he was a student at the University of Leipzig he went through a strict course of contrapuntal studies with Theodor Weinlig, then cantor at the Thomas-schule, and an excellent musician, which laid a solid foundation for his musical future. Now he brought forth a considerable number of works, amongst which a symphony, an overture, and the libretto together with some musical numbers for a tragic opera, are mentioned. In 1833 he was at Würzburg, composing an opera in three acts, *Die Feen*, for which he had contrived a libretto after Gozzi's *Woman-Snake*. His next opera, *Das Liebesverbot*, after Shakespeare's *Measure for Measure*, was written while he was conductor at Magdeburg, and performed in 1836, after only twelve days' preparation, with *nil* for a result, as might have been expected. Soon after this the Magdeburg Theatre failed, and Wagner, penniless and encumbered with debts, after a visit to Berlin, where a fruitless hope of having his opera performed had led him, accepted the conductorship at a theatre at Königsberg. There, in 1836, he married, and composed an overture, "Rule, Britannia." In 1837, whilst conducting the theatre at Riga, he began sketching the five-act tragic opera, *Rienzi*, the first of his dramatic works which has gained acceptance in Germany and has been published. Its libretto, based on Bulwer's novel, is laid out on an immense scale so as to make it suitable for the very largest theatres only. With the music to two acts of it finished he started, without funds or friends, and without the smallest definite plan of action, for Paris. At Boulogne he made Meyerbeer's acquaintance, who, on seeing the score of *Rienzi*, furnished him with letters of introduction to the musical and theatrical notabilities of Paris. In consequence of these, things looked bright for a little time, but he soon found that to gain a hearing in Paris without the aid of influential friends on the spot (Meyerbeer did not stay there for any length of time during the two years of Wagner's sojourn) was an Herculean task, beyond the reach even of such indomitable energy as his. When things looked particularly black he took to writing articles for Schlesinger's *Gazette Musicale*, and making arrangements of operas—Halévy's *Reine de*

Chypre, Donizetti's *Favorita*, and the like, for the pianoforte and all manner of other instruments, the cornet-à-piston among the number. Some of the articles into which he threw a good deal of his personal experience, such as "Das Ende eines deutschen Musikers in Paris," or of his *then* paradoxical opinions and fantastic aspirations, as in "Eine Pilgerfahrt zu Beethoven," created a considerable sensation. About this time the text-book and music to *Der fliegende Holländer* was executed in the space of seven weeks. There is a story current about this opera, to the effect that it was written to the order of Monsieur Léon Pillet, director of the Grand Opéra, and was rejected on account of the miserable quality of the music, which may as well be set to rights. The fact is that Wagner for a long time was led to expect that he might receive an order to compose an opera, and he had, in this expectation, handed to Monsieur Pillet a sketch for *Der fliegende Holländer*. But Pillet procrastinated from month to month, until Wagner happened to be informed by a friend that his sketch had been put into the hands of a professional librettist. He then, not to be entirely swindled, thought it best to sell his versified rendering of the sketch outright, and to let a musician appointed by Pillet (called Dietsch) maltreat it at his discretion. In the meanwhile he pleased himself by setting it to music for his own private edification. Giving up all hopes of Paris, he sent the score of *Rienzi* to the Court Theatre at Dresden. It was accepted, performed with immense success in 1842, and Wagner, who had followed it to Dresden, found himself of a sudden the most popular man there, and the King of Saxony's Hofcapellmeister. On the 2nd of January, 1843, *Der fliegende Holländer* was produced at Dresden.

That part of Wagner's career which is of universal interest commences with *Der fliegende Holländer*, and it would be a delightful task, if one had the space, to trace through *Tannhäuser*, *Lohengrin*, *Die Meistersinger*, *Tristan und Isolde*, and *Der Ring des Nibelungen*, the gradual expanse of his artistic practice. Here a few dates must suffice. While engaged among the arduous duties of a principal conductorship, at Dresden, *Tannhäuser* was completed and performed in 1845. *Das Liebesmahl der Apostel*, a large Biblical *scena* for male voices and orchestra, and *Lohengrin* were finished in 1847; and before the revolution in 1849 the poem of *Die Meistersinger* (which was originally intended to form a sort of comical pendant to *Tannhäuser*) and of *Siegfrieds Tod* were written. The revolution, in which Wagner took active part with written and spoken addresses, put an end to his connection with Dresden; he fled, and found refuge at Zürich. During the next ten years he appeared before the public, if we except a few concerts which he conducted here and there—for instance, the eight concerts of the London Philharmonic Society, in the season of 1855—only as a writer on musical æsthetics. "Die Kunst und die Revolution," "Das Kunstwerk der Zukunft," and "Oper und Drama" appeared in 1849, 1850, and 1851, respectively. During his sojourn at Zürich also the poem of *Der Ring des Nibelungen*, consisting of *Das Rheingold*, *Die Walküre*, *Siegfried*, *Götterdämmerung*—which, of all his works, is the most colossal in dimensions—was finished. He has since completed the scores of the three first parts of this tetralogy, and is now at work on the final act of the fourth. In 1857, also, the poem of *Tristan* was begun, and the music to it finished two years later, during his prolonged stay at Venice. Towards the end of 1859 he came to Paris, and in February, 1860, gave three concerts there. On the 13th of March, 1861, *Tannhäuser* was produced at the Grand Opéra, with a masterly translation by Edmond Roche, at the command of the emperor, and was hooted and whistled off the stage by the members of the Jockey Club. In 1863 he appeared at Vienna, Prague, Leipzig, St. Petersburg, Moscow, Pesth, &c., conducting orchestral concerts with brilliant success; and in May, 1864, King Ludwig II. called him to Munich, where in 1865 *Tristan*, in 1868 *Die Meistersinger*, in 1869 *Das Rheingold*, in 1870 *Die Walküre* (the latter two without the composer's co-operation), were first performed. In August, 1870, he was married a second time, to Cosima von Bülow, *née* Liszt.

(To be continued.)

THE MUSIC OF THE SANCTUARY.

TWO LECTURES

BY JAMES STIMPSON

(Organist of the Town Hall, Birmingham).

(Continued from p. 98.)

ST. AMBROSE, author of the grand old hymn *Te Deum Laudamus*, still used in so many of our churches, introduced the form of chant which bears his name, but no properly authenticated copy of the music can now be found; nor indeed of any of the music used by the primitive Christians. Instruments assisted their psalmody as early as the days of Constantine, for Eusebius in his Commentary on the 92nd Psalm writes, "When they" (the Christians) "are met, they act as the Psalm prescribes; first they confess their sins unto the Lord, secondly they sing to his name, not only with the voice, but upon an instrument of ten strings and upon the cithara."

It was to Pope Gregory I. that the British Church was indebted for the introduction of the Roman ritual, for he sent Austin the monk (the English Apostle), A.D. 596, to convert the Saxons and teach them church music. Afterwards John, Precentor of St. Peter's, Rome, was sent by Pope Agatho to teach the monks of Weremouth the art of singing, and the manner of performing the festival services, as practised at Rome throughout the year. At length a school for sacred music was founded at Canterbury, and from it masters were furnished to the rest of the island. The limits of time and space forbid even allusion to the changes in church music from this period of its introduction in England until that of the Reformation.

I must, however, mention that in the time of Palestrina (16th century) church music had become so unecclesiastical in character that the Pope had almost decided to banish it from the service of the church; even two hundred years previously the singers had so corrupted the plain song of the church, as to cause a bull to be issued from Avignon, A.D. 1322, to suppress their irreverent mode of singing.

At first after the Reformation, according to Burnet, the alterations in the old Roman ritual were so slight that there was no need of reprinting either the missals, breviaries, or other offices, "for a few rasures of the collects in which the Pope was prayed for, of Thomas à Becket's office, with some other deletions, made that the old books still did serve." (Hist. Ref., vol. i., p. 294.) Cranmer, alluding to the Litany which he had translated, says:—"But in my opinion the song that shall be made thereunto would not be full of notes, but as near as may be for every syllable a note, so that it may be sung distinctly and devoutly, as be in the Mattins and Evensong, Venite, the hymns, Te Deum, Benedictus, Magnificat, Nunc Dimittis, and all the psalms and versicles, and in the Mass Gloria in Excelsis, Gloria Patri, the Credo, the Perfice, the Paternoster, and some of the Sanctus and Agnus. As concerning the *Salve festa dies*, the Latin note is, as I think, sober and distinct enough, wherefore I

have travelled to make the verses in English, and have put the Latin note unto the same. Nevertheless, those that be cunning in singing can make a much more solemn note thereto. I made them only for a proof, to see how English would do in a song."

In 1550 the whole cathedral service was set to musical notes and published by John Marbeck, organist of Windsor. In this work the plain song of the Romish Church is largely used, and the melody only is given.

The English Prayer Book was published in 1548, but the books were not furnished to the whole kingdom until 1549, on Whitsunday of which year it was first used in St. Paul's.

This Prayer Book begins at the Lord's Prayer, and contains the following injunctions respecting the reading of the lessons. "And (to the end the people may the better hear) in such places where they do sing there shall the lessons be sung in a plain tune, after the manner of distinct reading, and likewise the epistle and gospel."

The rites and ceremonies of the Romish Church, restored for a brief period under Queen Mary, had, on the accession of Queen Elizabeth, once more to give place to the reformed service.

This queen, herself a good musician, spared neither expense nor trouble to make the cathedral service as perfect as possible. All boys possessing good voices were impressed into the cathedral choirs; in her own Chapel Royal the musical establishment was on a grand scale, and on festival days not only the organ, but cornets, sackbuts, and other instruments were employed. It required all the firmness of the queen to maintain the music of the church in its high order, on account of the over-zealous attacks of the opponents of Popery. In 1570 Cartwright, one of these extreme people, as well as Field and Wilcox, two Puritan ministers, made an onset on cathedral music, which was repelled by the learned Hooker. In 1586 a pamphlet was published, "A request of all true Christians to the House of Parliament," which, among other things, prays—"That all cathedral churches may be put down where the service of God is grievously abused by piping with organs, singing, ringing, and trowling of psalms from one side of the choir to another, with the squeaking of chanting choristers disguised (as are all the rest) in white surplices; some in corner caps and silly copes, imitating the fashion and manner of Antichrist the Pope, that man of sin and child of perdition, with his other rabble of miscreants and shavelings."

The invention of printing gave the reformers the means of disseminating those grand chorals which, in one form or another, are still sung in every church in Christendom. I know of nothing so noble in the whole range of psalmody as Luther's stirring tune, *Ein feste Burg*, and it is no slight testimony in its favour to know that after a lapse of 350 years it has still a place in every collection of good psalm tunes. There is no doubt that the English reformers were indebted to their Continental brethren for their psalmody, and our French neighbours appear to have been the first who published the 150 psalms in metre with appropriate tunes, and afterwards to have harmonised them. The tune so well known as the "Old Hundredth" was set to the 134th Psalm of the French version, and this was harmonised by Claude le Jeune (for which see examples). The melody is in the tenor, as was usual at that time, and it was in this manner the plain chant or *Canto fermo* of the Romish Church was treated, only the other three parts were much more florid in character. The entire version of the Psalter was not published in England till 1562, when it was tacked for the first time to the Common Prayer Book under this title: "The whole book of Psalmes collected into English metre by Thomas Sternhold, John Hopkins, and others, conferred with the Hebrue, with apt notes to sing them withall. Set foorth and allowed to be song in all churches, of all the people together, before and after morning and evening prayer: as also before and after sermons and moreouer in private houses, &c. &c." The notes are in the lozenge form and without any bars. There are no harmonies, the clefs are principally tenor and alto, and the melodies are supposed to be foreign, and taken from Continental works of an earlier date. The first harmonised edition of psalm tunes was published in 1594, under the following title: "The whole Book of Psalmes with their wonted tunes as they are song in churches, composed into foure parts by nine sondry authors. Imprinted at London by T. Est, 1594." In these tunes the arrangement of the Canto Fermo of the Romish Church was followed, the tenor part taking the melody.

The most complete collection of psalm tunes published in the 17th century was that of Ravenscroft, which contained a melody for every one of the 150 psalms, many of them by the editor himself, of which a considerable number are still in use; we need only mention Windsor, St. David's, Southwell, and Canterbury, as well-known and popular tunes. No tunes in triple time occur in any of the French publications, and only five in Ravenscroft's collection.

After the Reformation, people thought that because their psalm-singing pleased themselves it must be acceptable to the Divinity (as no doubt, if from the heart, it was), and therefore practised it on all available occasions. Roger Ascham writes from Augsburg, May 14, 1551, of hearing three or four thousand singing in a church there at one time. Bishop Jewell writes, March 5, 1560, of the change in the people, which nothing promotes more than inviting them to sing psalms, and that sometimes six thousand people would be singing together at St. Paul's Cross.

Master Mace, in his "Musick's Monument," speaks with quaint rapture of the singing in York Cathedral at the time of the siege, A.D. 1644. "The church was cramming and squeezing full. In that church, before the sermon, the whole congregation always sang a psalm together with the quire and the organ; and you must also know that there was then a most excellent, large, plump, lusty, full-speaking organ, which cost (as I am credibly informed) a thousand pounds. This organ, together with the choir, began the psalm; but when that vast conchording unity of the whole congregational chorus came thundering in (Oh! the unutterable ravishing soul's delight!) in the which I was so transported and wrapt up into high contemplation that there was no room left in my whole man, viz., body and spirit, for anything below divine and heavenly raptures."

From this account it does not appear that in England the organ was used, except to accompany the voices, while in A.D. 1580 we find that in the German Lutheran churches at each stave the organist made a kind of response to the singing, often very beautiful, and corresponding to the interludes of the present day. A few years ago at Haarlem I found the old practice still in vogue. Dr. Lightfoot, in his account of the Temple service, writes—"That the singers when singing the psalms divided every one of them into three parts, and between each of these made a large pause. At these intermissions the trumpets sounded and the people worshipped; and the trumpets were never joined with the choir in concert, but sounded only when the choir was silent." I would suggest that perhaps the custom of the German churches originated in this ancient Jewish form, and that from the same source also have sprung the interludes of our own

day. By a reference to the score of "Eli," it will be seen that in No. 5 Costa has made use of the trumpets in the way Dr. Lightfoot describes, and the Hebrew ritual is very closely followed out in some minor particulars to which I have not adverted.

I will close this part of my subject by merely saying that the revolution had a most depressing effect on church music. The cathedral service was suppressed in 1643, the church books destroyed, and only unisonous psalmody allowed; organs were taken down and organists and choirmen turned adrift. So "Church Music as it was" having ceased to exist, we must leave it, and consider "Church Music as it is."

The end of the 17th and the beginning of the 18th centuries saw compilers of hymn-books and dabblers in psalm tunes very active. A very curious collection of the old tunes by Daniel Purcell which I had, revealed the interesting fact that interludes on the organ between each line of the psalm or hymn were in vogue, and were as unlike the tune as possible. When things righted themselves after the chaos I have described, organs were soon erected in all places of worship where there were lovers of music who desired to have the praise of God conducted decently and in order. We must here except the Church of Scotland, which till quite recently has kept its doors rigidly closed against the entrance of the "kist o'whistles."

The fashion in church music half a century ago was florid ornamentation. That good old tune "York" is scarcely recognisable in the example, yet it is an exact copy of the version given in a tune-book of that period; and had we not some good books of a more ancient date to refer to, the plain old noble *Canto fermo* of the Reformed Church would have been entirely lost. Hearing of such a careless state of things makes one ask, What were the cathedrals doing? Did they not act as sentinels, and sound an alarm on the first approach of turns, shakes, quavers, semiquavers, and triple time, these enemies of good taste and right principle so far as psalm tunes are concerned? Alas, no! cathedrals have not done their duty in accordance with either their position or their privileges. With their immense advantages of daily practice, fixed stipends regularly paid, some of the best talent in the kingdom as organists, minor canons and precentors of musical cultivation, and the holy influence of the place, we have a right to expect a service of praise as near perfection as human effort can make it, and we are completely disappointed when we put our theories to a practical test.

I write now of what I know. The chanting in our own times has followed, and in some places does still follow, the old traditional mode. Three syllables, no matter what the sense, left to be sung to the last three notes of the first part of the chant, and five to the last five notes of the second part. For instance, in a recently published Choral Manual we see—

"My soul doth mágni- | -fy · the Lord:
The lówli- | -ness · of | His · hand- | -maiden,"

instead of—

"My soul doth | magnify · the | Lord:
The | lowliness · of | His · hand- | -maiden."

The grand old services are sung without much feeling; as the anthems are more showy, they generally meet with better treatment, owing to which they attract the laity; but to go expecting to hear a tasteful and finished performance of the music is to make a great mistake. Neither organist nor choir are paid as they should be to admit of proper rehearsals; the daily routine becomes mechanical, and the want of interest thus engendered sadly affects the music.

It is no secret also that the interference of an official called a precentor, who is the head of the musical part of the service and generally an amateur minor canon, has in some cathedrals a most prejudicial effect.

When I knew the ancient city of Carlisle, the fees of the higher dignitaries had risen with the value of money, but the choirmen had only a miserable £20 per annum doled out. To make them contented with this, one half the choir attended daily service one week, the other half the next, and so on, with the exception of each Saturday morning, when all were obliged to be present in order to practise during divine service the anthems for the grand display on the next day, as that was the only opportunity they had of rehearsing. All this applies more or less to every cathedral in the kingdom.

(To be continued.)

THE NATIONAL MUSIC MEETINGS AT THE CRYSTAL PALACE.

WHEN, some six months since, the arrangements for the musical competitions, which it was proposed to hold at the Crystal Palace, were first published, we called the attention of our readers to them, and expressed our opinion as to the good service which such gatherings were likely to render to the cause of music in this country. Though the plans, as at first announced, underwent some important modifications, the general outline laid down was adhered to; and it is now our business to record the result.

And first we have to express our regret that in so many of the classes there was no competition at all. For two of the classes (cathedral choirs and glee societies of one voice to a part) there was not a single entry. We are inclined to attribute this to the fact that the prizes offered in these classes were disproportionately small. While the solo singers were offered a prize of thirty pounds, that for the glee societies was only twenty-five pounds, or probably five pounds to each member. Again, the fact of there being only one entry for Class 3 (the societies of men's voices) may be accounted for by the scarcity of such societies in this country. But it is more difficult to understand why the competitions for military bands not exceeding forty performers, and for volunteer bands, and especially for the "Challenge Prize" of the value of £1,000, should in each case have resulted in a "walk over." Probably the novelty of the experiment deterred many of our bands and choirs from entering the lists; and if, as we surmise, such was the reason, it is only to be expected that next year's meetings will show much more numerous entries.

It was an excellent idea of the managers to allow each class of competitors to select its own umpires. By so doing, every possible ground of complaint as to the justness of the verdict was removed; for, proverbially sensitive (not to say touchy) as musical people are, they could not reasonably object to the decision of judges whom they themselves had chosen.

The meetings commenced with the private preliminary hearing of the solo singers. The large number of entries made it absolutely necessary to "weed" the ranks first, as it would have been obviously impossible to hear on the same afternoon two competitions with from fifteen to twenty candidates in each. Knowing, from bitter experience, that it is mostly the least competent who have the highest opinion of themselves, we shudder as we imagine what those unfortunate umpires must have had to endure at the preliminary hearings.

After the selection had been made of the best sopranos and tenors, the actual competition commenced on Thursday, June 27th. The sopranos were first tried, the judges whom they had chosen being Signor Arditi, Sir J. Benedict,

and Sir W. Sterndale Bennett. Six ladies sang, all of whom acquitted themselves creditably. Our space will not allow us to specify either their names or the pieces which they performed; we must content ourselves with saying that the prize was awarded to Miss Anna Williams, who gave the great air from *Elijah*, "Hear ye, Israel," so excellently as fully to justify the decision of the umpires. For the competition of tenors, which succeeded, Mr. Arthur Sullivan replaced Signor Arditi on the judgment seat. The gentlemen, it must be confessed, made on the whole a poor exhibition. Five sang, and the successful candidate, Mr. Dudley Thomas, is the only one in whose favour much can be said.

After a preliminary hearing, on the Friday, of the contraltos and basses, the competitions in these classes took place on Saturday, June 29th. The contraltos sang first, the umpires being Signor Arditi, Mr. J. Barnby, and Dr. Wylde. Four ladies sang, and a very close contest took place between Miss Hancock and Miss Emrick, so close, indeed, that the judges had evidently some difficulty in deciding between them. Eventually, however, Miss Hancock was declared the winner. The competition of the basses, six in number, followed, the judges being Signor Arditi, Sir W. Sterndale Bennett, and Mr. A. Sullivan; and the average of merit was far superior to that of the tenors on the previous Thursday. The choice ultimately lay between two Royal Academy students, Mr. Pope and Mr. Wadmore, who ought hardly to have been matched against one another, as the former has a deep bass, and the latter a high baritone voice. The prize was awarded to Mr. Wadmore, and Mr. Pope received "honourable mention."

The next day of these meetings, Tuesday, July 2nd, presented a feature of special interest in the competition of Class 2 (choral societies not exceeding 200 performers). For the prize of £100 offered to this class, there were three entries, the Brixton Choral Society (conducted by Mr. Lemare), the South London Choral Association (conducted by Mr. Venables), and the Tonic Sol-fa Association Choir (conducted by Mr. Proudman). While fully concurring in the decision of the judges (Sir J. Benedict, Mr. J. Barnby, and Mr. A. Sullivan), which was in favour of the last-named choir, and especially commending the purity of tone and accuracy of intonation they displayed in Mendelssohn's unaccompanied eight-part chorus, "Judge me, O God," we must express our opinion that it seems to us hardly fair to make a selection from a much larger choir, so as to obtain 200 picked voices to contend with other societies which were *bonâ fide* of the size intended to be included in this class: and we think our Sol-fa friends ought to have competed for the challenge prize instead. Apart, however, from this question, we have nothing but praise for the admirable manner in which they sang. The other two societies also sang very well, and were by no means ingloriously defeated. In the two other classes which were heard on this day there was no competition, only one entry having been made in each case. The duty of the judges therefore was simply to decide whether the excellence shown was such as to justify the award of the prize at all. The classes we refer to were the sixth—military bands not exceeding forty performers; and the seventh—bands of volunteer regiments. In the former class the umpires were Sir J. Benedict, Mr. F. Godfrey, and Signor Randegger, and the band which played was that of the Royal Engineers, conducted by Herr Sawerthal; and the volunteer band was that of the St. George's Rifles, conducted by Mr. Phasey, the judges being Sir J. Benedict, Mr. W. G. Cusins, and Dr. Rimbault. In each case a prize of £50 was given.

Thursday, July 4th, was the last, and in some respects the most interesting day of the competitions. In Class 3 (choral societies for men's voices) the Bristol Choral Union, conducted by Mr. Alfred Stone, was first heard, there being no other candidates, by Messrs. J. L. Hatton, H. Leslie, and Henry Smart. The choir achieved great success by their finished performance of the lovely chorus from Mendelssohn's *Œdipus*, "Thou comest here to a land, O friend," and Schubert's "Gondolier's Serenade." Next followed a contest in Class 6A (military bands) the judges being Sir J. Benedict and Messrs. J. L. Hatton and Arthur Sullivan. The rival bands were those of the 2nd Battalion of the Rifle Brigade and the 33rd regiment. The latter (conducted by Mr. Basquit) was adjudged victorious, a decision which seemed to cause no little surprise. What should have been the great event of the meeting, the competition for the challenge prize, followed. For this, as we have already mentioned, there was only one entry, the South Wales Choral Union, conducted by Mr. Griffith Jones, "Caradog," whatever that may mean. It is certainly a matter of surprise that no other of the large choral societies in the country should have entered for this prize. Where were the Sacred Harmonic Society, the National Choral Society, or Mr. Barnby's admirable choir, not to mention the Birmingham, Bradford, or Manchester societies? We must, however, speak of things as they were, and heartily congratulate the Welshmen on the success they so deservedly obtained. Those who know anything of the choral singing of the Principality, will not need to be told of the amazing spirit and energy with which Welshmen sing, nor of the pure, resonant, and brilliant quality of their voices. It was no slight undertaking to bring up some 500 performers, mostly miners and artisans, from Wales; but the patriotic feeling which so strongly characterises the people overcame every obstacle, and the choir have had the honour of carrying back with them the great prize. We venture to predict that next year they will not be allowed quietly to retain possession of it without "showing fight;" and we have no hesitation in saying that it must be a very good choir that can wrest the trophy from them.

The proceedings of the first series of these meetings were brought to a close on Saturday, the 6th ult., by a grand concert, in which all the successful competitors took part; but for the details of which we cannot spare room; after which the prizes were distributed to the successful candidates by the Duke of Edinburgh. The Report which was addressed to his Royal Highness is worth giving in full, as offering a succinct account of the objects and aims of these meetings. It was as follows:—

"The prizes your Royal Highness has graciously condescended to distribute to-day are given by the Directors of the Crystal Palace Company, for the purpose of encouraging excellence in the performance of high-class music.

"This object is found embodied in the undertaking known as the National Music Meetings, which consist of a series of public competitive performances, open to all comers, and intended to take place annually. The plan was originally proposed to the Directors by Mr. Willert Beale, and that gentleman has been associated with the officers of the Company in its practical realisation.

"The Directors of the Crystal Palace Company believe that these trials of skill do good service to Art; will tend to elevate the standard of taste by a means familiar and always attractive to the public; and will establish a test of merit such as did not hitherto exist. By preparing for these Annual Competitions, competitors will improve their musical acquirements to the fullest extent, while those who come to hear the trials will have the advantage of comparing their opinions with those of the judges who

are to make the awards; thus both competitors and hearers derive benefit from the competitive performances. Moreover, the best music being selected to be prepared for trial, a practical knowledge of the compositions of the greatest masters is acquired by all who enter the lists, whether they win prizes or not.

"With firm faith in the utility of our plan we have ventured to lay it before your Royal Highness, well knowing the interest your Royal Highness generously takes in all measures having any tendency to advance the cause of music in England.

"As far as it has gone, the undertaking promises to lead to good results. As the object of the National Music Meetings has become better known and understood, it has elicited the unanimous approval of those who have examined its details, and has obtained the support of a very large majority of the greatest living musical authorities in this country, who have further given the undertaking their co-operation and countenance by acting as Judges of the Competitions. To these gentlemen, whose names will be found in the statement appended to this Report, the Directors beg leave herewith to tender their sincere thanks. The confidence already reposed in the undertaking cannot fail to be still further extended. In the meetings of 1873 the Directors hope to enlarge the basis of their scheme, and to embrace circles and interests at present untouched, as well as to introduce improvements in the plan of operations, through the experience gained at the meetings just concluded. The National Music Meetings have already brought forward four new singers, who were a few days ago comparatively unknown, but whose merits are now generally recognised. They have also been the means of bringing choirs from Bristol and from South Wales, and of giving some four or five hundred singers in the last-named musical part of the kingdom, an opportunity of displaying their fresh and vigorous voices in a new and untried locality. The impulse which may thus be given to music in remote districts of the country, and through it to culture and refinement in the best sense of the word, is, though an indirect, by no means an unimportant or undesirable result to be anticipated from the National Music Meetings.

"In the second class of Choral Competitions, the Tonic Sol-fa Association Choir, the Brixton Choral Society, and the South London Choral Association have well maintained the reputation of the Choral bodies of the metropolis.

"The Diplomas for Sight-singing and general musical proficiency have elicited much talent. By the Brixton Choral Society, and the Bristol Choral Union, pieces of music, composed by Mr. Henry Smart and Mr. Joseph Barnby specially for the occasion, were read at first sight with an ease and correctness highly praiseworthy. Other candidates for Diplomas also evinced great facility in singing at sight, as well as a creditable knowledge of harmony.

"The competitions of Military and Volunteer Bands, though not so full as we should hope them to be in 1873, have been close and well-sustained, and have elicited the commendation of the Judges.

"If the anticipations of the Directors are correct, the establishment of the National Music Meetings is likely to mark an epoch in the progress of music in England, a cause to which the Crystal Palace Company has already devoted some of its best and most earnest efforts. The presence of your Royal Highness here to-day is at once a sign of the worth of the movement and a great encouragement to future efforts, and in the name of the Directors of the Company, I beg humbly to thank you for your kind condescension.

"*July 6th.* THOMAS HUGHES, *Chairman.*"

We must in conclusion congratulate the directors of these meetings, and Mr. Willert Beale the first proposer of them, on the general success which has attended them. That such gatherings must do good there can be no dispute; and we hope and believe that the meeting of 1873 will be even more fruitful in results than that now brought to a close.

THE COLLECTION OF ANCIENT MUSICAL INSTRUMENTS AT THE SOUTH KENSINGTON MUSEUM.

AN exhibition of no ordinary interest to musicians is at present to be seen at South Kensington. The happy idea occurred to the members of the committee of the Science and Art Department of the Museum that, as musical instruments were among the special features of the International Exhibition for this year, it would be an appropriate occasion to furnish an opportunity of instructive comparison by procuring the loan of as many old instruments as possible, and exhibiting them for public inspection. Their efforts have been crowned with complete success. Never, probably, has so large a collection of musical antiquities been brought together under one roof; and the student, after having acquainted himself at the International with the most recent improvements in the manufacture of musical instruments, has only to cross the road to find himself face to face with the past. Anything like an exhaustive description of the contents of this most curious collection would far exceed our limits; for details we must refer our readers to the interesting and well-arranged catalogue, contenting ourselves now with a brief notice of some of its principal features.

The first class consists of stringed instruments provided with a key-board—the piano and its various predecessors. Among these are to be seen numerous specimens of the spinet, virginals, clavichord, and the different varieties of the harpsichord, clavicembalo, clavecin, &c. Here is Handel's own harpsichord, made by Andreas Ruckers, of Antwerp, in 1651, and presented to the South Kensington Museum by Messrs. Broadwood. Here, too, can be compared one of the latest harpsichords (made by Kirkman in 1798) with one of the earliest pianos in England, made in 1776, and lent by Mr. Charles Salaman. Some of these old instruments are most elaborately ornamented. Especially noticeable in this respect is an Italian spinet made by Rossi, of Milan, in 1577, the keys of which are decorated in the most lavish manner with jasper, agate, and other stones, and which is set with lapis-lazuli, pearls, garnets, &c. Many others have mythological and emblematic paintings on the cases, and it would seem as if far more attention was given to externals than is usually paid at the present day.

The exhibition is singularly rich in instruments of the second class—stringed instruments played with a bow. Here the amateur of the violin can feast his eyes on the choicest specimens of the workmanship of the Amatis, Stradivarius, and Guarnerius—not to mention such *dii minores* as Maggini, Gaspar di Salo, Stainer, Barak Norman, and others. There is a curious specimen of the old Welsh "Crwth"—one of the predecessors of the violin. The different varieties of the viola, too, are highly interesting. Numerous examples are to be seen of the Viola da Gamba and the Viola d'Amore, for both of which Bach wrote so frequently in his scores. The former has been now superseded by the violoncello—indeed some of the instruments exhibited have been converted into violoncellos, and fitted with four strings instead of six. The viola d'amore, which was fitted with seven strings of catgut, and had seven "sympathetic" strings of thin steel

wire underneath, is now almost obsolete. The latest instance of its employment was, we believe, by Meyerbeer, in the *obligate* to Raoul's romance in the first act of the *Huguenots*, written for M. Urhan, but now usually performed on an ordinary viola.

Class 3 comprises harps, lutes, guitars, &c., and contains a number of instruments now entirely disused. Besides specimens of the old Irish and Welsh harps, examples are to be seen of the various members of the lute family, such as the lute proper, the theorbo, and the archlute, all of which instruments were in use as late as the time of Handel, and are to be found in his scores. Different varieties of the guitar, mandoline, and cither are to be seen, and also the dulcimer, psaltery, and other instruments the names of which will probably convey no definite impressions to the minds of our readers.

Coming now to the wind instruments, which form Classes 4 and 5, we find several old trumpets which give rise to interesting speculation. Their shape is different from that of the modern instrument, being longer, and it seems to us with a smaller mouthpiece. Was it on such instruments as these that the solo passages, now considered impracticable, which are to be found in Handel's, and even more in Bach's works, were played? We should like to bring the question to a practical solution, by giving Mr. Harper one of these old instruments, and setting before him the first trumpet part of Bach's mass in B minor! There are also to be seen in this collection examples of the "Cornetto"—another instrument often used by Bach, which was made of wood and covered with leather, after the manner of the more modern serpent. The different varieties of the flute are shown, such as the old "flûte-à-bec," which was played with a mouthpiece at the end, like the flageolet; also tenor and bass flutes. Among reed instruments are a curious "fagottino," or small bassoon, and two examples of the old "Oboe da Caccia"—another of Bach's favourite instruments, and the predecessor of the Cor Anglais. Several curious old organs—all small—are shown in Class 6, which also contains a "Regal," with vibrating reeds of metal instead of pipes, probably the earliest known example of an instrument of the harmonium class.

On the large collection of Oriental instruments also on view at the Museum we need not dwell, as they are of more interest to the ethnologist than the musician. It will be seen from our brief notice that the exhibition is of no ordinary importance and instructiveness, and we advise all our readers who have the opportunity to pay it a visit. We must not omit to mention that the catalogue has prefixed to it a very interesting introduction by Mr. Carl Engel, the well-known musical antiquarian (who is also a large contributor to the exhibition), giving an account of the principal existing collections of ancient instruments.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *July*, 1872.

IF it is already a difficult task to write about musical events, and to give more than a simple *resumé* of facts and dates, it will easily be understood that every possibility of giving a report vanishes, if facts and dates are wanting. In this predicament we find ourselves to-day, and declare, at the beginning of our letter, that we have nothing to report, and leave it to the good-will of our readers whether or not they deem the following lines worthy of a glance.

We intend to-day to let our readers have, for once, a look into the secret mental workshop of a musical reporter; and since we cannot work to-day in this workshop, to give them an explanation of the style, manner, and nature of the work.

To be able to write critically about a musical work it is necessary that the work be presented to the reviewer in the clearest possible way, and then again, that he, for his part, must be able to give clear expression to the impression he has received. The second condition considerably surpasses in difficulty the first, but nevertheless the first also presents unusual difficulties.

Taking it for granted that, at the first performance of a new musical work, everything is prepared in such a way that the listener may, undisturbed, form a just idea of it, we find here already, in the conscientious listening, a task which presupposes, besides an ideal degree of acuteness of the musical ear, a never-ceasing attention and an astonishing power of memory. Every other fine art produces forms quite complete, and gives ample time to whoever enjoys it to take in the whole in its details, in the connection of these details, or the total impression, to recapitulate points which the first impression left undecided, to try the proportion of a part to the whole, and the converse, repeatedly. By this means he simplifies his comprehension of the work without requiring the aid of memory. The object always remains present, never disappears from the person enjoying it as long as he wishes to study it.

Quite differently a musical work presents itself. Only a little, quite diminutive part by itself—that is to say, as far as its mental contents are concerned, quite an unimportant fraction of the whole—can, at a given moment, be heard. This fraction has meaning only through its connection with fractions that have preceded, or that follow it. These fragments form themselves, by degrees, into larger parts and movements, of which the hearer can only get a total impression of the whole at the end, provided that he has heard everything distinctly, and by means of his memory can receive and retain it connectedly. Here there is no resting, no possibility of a recapitulation. Within a certain time the harmonies sound, tone after tone, the total result of which must be obtained before we can speak of an impression. Whilst Lessing says, of a work of art in painting, "On the first look the greatest effect depends," Lazarus quotes, "The composition of the musician every listener must again compose, in the literal meaning of the word compose (to put together), and recall with the help of his memory."

Another and no trifling difficulty in appreciating a work appears, if with music other arts are joined, as, *e.g.* in the opera, where poetry in the words, art of painting in the scenery, acting and pantomime, are often employed all at the same time, whilst our mind cannot possibly take in all these different impressions all at once, but must turn from one to the other; and for this reason at a first hearing cannot possibly obtain a clear appreciation of the whole.

It is different if one hears the same work repeatedly. In that case the gaps are filled up, just as by the reading of a musical work the means are given to the musician to have the whole before his mind. From this we come to the conclusion, that a conscientious reporter is only enabled to express an opinion on a new musical work if he has been present at the rehearsals which preceded the performance, or has made himself intimately acquainted with the score, or better still, if he has done both.

By far the greatest difficulty appears in the attempt to reproduce in words the impression received, and such an exposition must always be imperfect, since language

possesses for a great number of impressions and sensations no expression at all. The degree or the manner of emotion or agitation of the mind in which we are placed through listening to music we cannot give precisely. We can only, quite in a general way, give expression to our satisfaction, or the reverse. Phrases—such as, for instance, "The work has made a very powerful impression," show in their undecided, unclear form how little we can describe the deep and peculiar delight which we experience. Everybody will admit that the intelligent, sensible listener to the ninth Symphony of Beethoven, an oratorio by Handel or Bach, or an opera by Mozart, will receive a "great impression." But even with compositions of the same character this so-called "great impression" will be of infinitely various kinds, for a more accurate definition of which the language possesses no words.

The writer on music will always be compelled to keep back a great surplus of ideas, thoughts, impressions, and sensations with respect to a work of art, which he is not able to express by words. This deficiency he has in common with other writers about art, but the objects of poetry, painting, or sculpture are nearly always taken from life, even if idealised. They are founded on some object or another, and if their peculiarities can only with difficulty, or not exhaustively, be given in words, the leading idea can be exactly represented—if it be only in dry words. Even of the work of an architect an idea, if only a faint one, might be given to an intelligent, attentive reader by giving the exact measurements and accurate description of the ornaments. Of course, such an idea would not be equal to the impression of a drawing of the building. But poetical, pictorial, or sculptural works have something to take hold of, something to comprehend, because they have an object, or—as in lyric poetry—human sentiments as a foundation.

Music, on the other hand, is a thing by itself—not to be expressed in words, which, it is true, can be felt by everybody, but cannot be expressed by anybody. Everybody feels the beauty of the tone of a horn, but who could describe this sound to somebody who had never heard a horn?

For all this, we find a fully developed music literature amongst all nations of the civilised world. This is only possible, because one writes for musically well-educated readers, amongst whom the writer may hope to find an intelligent appreciation of his descriptions, which he himself considers insufficient. The higher the writer estimates the understanding of his readers, the more free and less constrained, we might almost say the more unfettered, will be his expression. Even in every-day life we often speak in short, broken sentences, which perhaps only express correctly and precisely half or one-third of what we intend to say, if we are amongst hearers of whose power of thinking and quick perception we are convinced, and who will understand our *demi-mot*.

Only because we have a very high opinion of the musical intelligence of our readers we can write for them. For this reason we can and may hope that they will excuse what is incomplete in our reports from the nature of the art about which we write, and that they will not accuse us of want of knowledge and inaccuracy of expression, where, in the reproduction of an impression, a description of the work in general can only be approximately given in general, vague words.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

VIENNA, *July* 12, 1872.

VIENNA looks now like London in September—no opera, no concert—travellers armed with red books running through the streets, and beerhouses filled with thirsty people. Barbarous organs look for houses where the windows are not yet closed with curtains, to begin their horrid noise, playing energetically the "Wacht am Rhein," and the corners of cross-roads are overloaded with advertisements in all colours, inviting peaceable citizens to Gartenfeste with three and more musical bands. The opera closed with *Rienzi*, to begin probably with the same opera. It was the only opera by Wagner which was represented during his presence in Vienna: a very singular choice. Did they fear a bad representation of *Lohengrin*, *Meistersinger*, to call out a malediction of Wagner the very sensible man? It will be wisely done by the direction to look out in the meantime for some new opera—new, at least, for Vienna—or reproductions of old operas never given in the new house, as, for instance, *Oberon*, *Vestalin*, *Idomeneo*, *Cosi fan tutti*, *Templer und Judin*, *Jessonda*, *Barbier von Sevilla*, and many others. The last season brought out but one new opera, *Feramors*, which could not satisfy the public, being withdrawn therefore after the second evening.

The Theatre an der Wien is again open for its proper company, the French actors having brought their representations to a close on the 10th of July. The operettas interested the visitors, giving them an opportunity of exercising their critical powers in comparing the French and German representations of the same operettas of Offenbach. The best actors and singers may be named Messrs. Christian, Juteau, and Madame Meta-Ferrari. A new opera bouffe, *Les Turcs*, music by Hervé, made no particular impression.

The little Strampfer Theater finished with Rossini's *Moses*, Signori Milesi, Bertolasi, Patierno straining their lungs in a murderous manner, Signora Fossa as Anaide being a "diva" *en miniature*.

The Carl Theatre has changed its director; Ascher, the tall man from Berlin, is gone to become a Verwaltungsrath, or something similar, and Herr Franz Jauner, the gallant tenor, has taken his place. As he is himself a good singer, and known as a man of good taste, he will probably cultivate by-and-by a better class of operetta, and become a favourite of his native town.

The Conservatoire has announced its public examinations, one being also a dramatic representation, for which purpose the platform of the orchestra has been changed into a very nice stage *in nuce*. The Museum in the same house is now open for visitors. It is the jewel-box of the Gesellschaft der Musikfreunde, representing collections of all sorts. There is a collection of old instruments—as barytons (viola Bardona) back to the year 1660, viole d'amore, Morocco and Turkish fiddles, lutes, theorben, mandoren, mandolines, all sorts of flutes, oboe d'amore, dulcian, zinken, trumpets, back to the year 1598, Turkish kettledrums and tambourines. Further—a collection of medals, among which the large golden medal presented by Louis XVIII. to Beethoven for a copy of his mass; a collection of busts—Beethoven by Dietrich, Mozart, Haydn, Gluck, Wagner, and Liszt, in bas-relief; the mask of Beethoven made in the year 1812, one of the last copies of Dietrich; a gallery of portraits in oil of eminent composers and musical literary men of Austria; a large collection of autograph letters of Baini, Beethoven (117 letters), Berlioz, Boieldieu, Cherubini, Fétis, Gerber, Haydn (Joseph and Michael), Otto Jahn, Kiesewetter (39), Liszt, Marx, Mendelssohn, Meyerbeer, Mosel (50), Mozart, Nardini, Schubert, Spontini, Telemann, C. M. v. Weber, Zelter; compositions in the original handwriting (nearly 800) by Astorga, S. Bach, Beethoven, Emperor Carl VI., Chopin, Forkel, J. J. Fux, Gluck, Handel, Hasse, Haydn, Kirnberger, Emperor Leopold I., Ant. Lotti, Marpurg,

Mattheson, Mendelssohn, Mercadante, Mozart, Murlos, Neukomm, Pacini, Paer, Paisiello, Porpora, J. Fr. Reichard, Righini, Rossini, Archduke Rudolph, Sacchini, Salieri, Scarlatti, Schubart, Schubert, Schumann, Telemann, C. M. v. Weber, Clara Wieck, Zelter, Ziani, Zingarelli, and Zumsteeg. Moreover, a collection of one thousand portraits in engravings, lithographs, wood-engravings, and frechand drawings of all sizes; the famous Schubert collection by Wittezrek-Spaun; the famous old editions of Tinctor (1790), Gafor, Virdung, Hans Judenkunig (Wien, 1523), Zarlino, Ammerbach, Kircher, down to Mattheson, Gerbert, and others.

Now come and see and do the same at home.

Reviews.

Viertes Grosses Trio, fur Pianoforte, Violine, und Violoncell, von JOACHIM RAFF. Op. 158. Leipzig & Weimar: R. Seitz.

"La Ciceronella," Nouveau Carnival pour le Piano, par JOACHIM RAFF. Op. 165. Leipzig: C. F. W. Siegel.

Fantasie-Sonate für das Pianoforte, von JOACHIM RAFF. Op. 168. Leipzig: C. F. W. Siegel.

Romance pour le Piano, par JOACHIM RAFF. Op. 169. No. 1. Leipzig: C. F. W. Siegel.

Valse brillante pour le Piano, par JOACHIM RAFF. Op. 169. No. 2. Leipzig: C. F. W. Siegel.

La Polka Glissante. Caprice pour le Piano, par JOACHIM RAFF. Op. 170. Leipzig: C. F. W. Siegel.

THESE recent compositions of one of the leading musicians of the New German School present several points of interest. A writer whose published works when he has only attained the age of fifty already reach Op. 170, must at least be credited with considerable industry. And a careful examination of these pieces convinces us that Herr Raff has many other claims to attention beyond mere activity in production. Both his strength and his weakness come clearly to light in the works here before us. And we should say that his weak points are, first, that there is a want of sufficient self-criticism about him. He is too ready to take the first idea, beautiful or otherwise, which may happen to present itself for treatment; and, secondly, he suffers at times from an aggravated attack of the disease with which so many of his school are affected—diffuseness. But on the other hand, we must credit him with decided originality of idea, a thorough acquaintance with classical forms, and great mastery of the technicalities of the piano. We will briefly notice the different works before us, and try to assist our readers to form some idea of their merits.

The Pianoforte Trio which heads the list is to our thinking the least satisfactory, as it is also the most ambitious of the series. The first *allegro* (in D major) commences with a broad subject given out by the violoncello in the bass, after a manner which somewhat recalls the opening of Beethoven's grand Rasumouffsky Quartett in F. The exposition of this movement is decidedly interesting, and excites expectations which, unhappily, are subsequently doomed to disappointment. On arriving at the second subject the time changes from 12-8 to 9-8, and these two rhythms henceforth alternate—sometimes at only a bar's distance—in a way that produces, to our mind at least, a singularly undecided and unsatisfactory impression. Herr Raff would possibly adduce the authority of Beethoven (Adagio of the Choral Symphony) for this change of time; but such an innovation must be judged in each case by its own effect; and while in Beethoven the two subjects are kept so distinct that there is no confusion arising from their alternation, the exact opposite is the case in this Trio. In other respects the movement is well written, and is on the whole the most successful portion of the work. The succeeding *scherzo* in D minor affords a striking example of both of the faults we have named above; the principal subject is thoroughly uninteresting, and the developments not only very laboured, but far too much elaborated. Had the themes been good in themselves, their so frequent recurrence might have been at least tolerated; but we have here fourteen pages of a movement not one single bar of which touches our feelings or excites a wish to hear it again. The *Andante quasi Larghetto*, in F sharp minor, begins well, but the music is again ruined by its fatal prolixity. It contains many points of interest, but becomes very tedious before its close. The final *allegro*, in D minor and major, must, we fear, be described as "much ado about nothing." There is plenty of bustle and activity in it, but it is what we have heard described as "music made by the yard." As in the *scherzo*, the subjects are original, but not interesting. Herr Raff seems to have put on paper the first series of notes which occurred to him, and proceeded to treat them according to the regular pattern. It is not in this way that the works which will be immortal are produced. True we find at rare intervals a Mozart who can strike off an undying masterpiece at the white heat of genius; but Herr Raff has not Mozart's spontaneity of invention, and he would undoubtedly write much better did he follow the example of Beethoven and Mendelssohn, who touched and retouched every work that came from their pen, till it was so highly finished that one can hardly find a bar in which an improvement could be suggested.

Far lower than the Trio is the "Fantasie-Sonate," Op. 168, which we consider decidedly the best of these new works. It is in the key of D minor, in three movements, which follow one another without break. After a page of somewhat incoherent prelude, the principal subject, founded on a theme of merely three notes, is introduced with an accompaniment of broken chords for both hands. This leads in due course to a charming *cantabile* phrase in F major, first given to the right hand with simple harmonies, and subsequently repeated in the tenor, with semiquaver passages above. A very brilliant RETURN passage brings back the first subject—now in diminution, that is, in notes of half the previous length, and very interesting developments of this subject lead us two pages further on to the second movement—*largo*. This second movement consists of a very charming air with variations. These latter are highly ingenious and mostly very original, though two of them—the first and the last—remind us a little of Beethoven's variations in the finale of his Sonata Op. 111. A coda to the last variation takes us at once to the finale (*Allegro molto*, 6-4, D minor). In this movement the subjects, both of the opening *allegro* and of the *largo*, are introduced again; but the changes of rhythm and treatment are so well contrived that the effect, instead of being at all monotonous, is simply to give unity to the whole composition. Towards the close, the theme of the slow movement is introduced in D major, *fortissimo* with a vigorous accompaniment of octaves for the left hand, after which a short *presto* in D major, 6-8, brings this highly interesting work to a conclusion. It is almost incomprehensible to us how any musician capable of writing a work of such sustained power as this "Fantasie-Sonate" could also be the composer of such dry music as the Trio previously noticed.

We must dismiss briefly the remainder of these pieces; nor, indeed, are they of a kind to require a detailed notice. The title "Nouveau Carnival" affixed to "La Ciceronella," suggests its relationship to the well-known "Carnival of Venice." It is in fact a very brilliant set of variations, after the model of that piece. As a thoroughly good show-piece for well-advanced players it is admirably suited. The variations are exceedingly pleasing; but we would caution pianists that unless they possess considerable technical dexterity, they will do well to leave both this and the Sonata alone. Both works are decidedly difficult, and neither will produce any effect with second-rate playing. The "Valse Brillante" and the "Polka Glissante" are also good drawing-room pieces; the latter is the more difficult of the two, and the *glissando* passages in double notes will, we fear, be found almost impracticable on instruments with a deep or heavy touch. The "Romance" we do not particularly care for. The fault of diffuseness shows itself here again, and there is a pretentiousness about it out of keeping with its character.

Sinfonie (*No. 8, H moll*) *für Orchester, von* NIELS W. GADE. Op. 47. Partitur. Leipzig: F. Kistner.

READERS of Mendelssohn's letters will probably remember one in which the composer of *Elijah* wrote to Gade congratulating him on the success of his first symphony, and expressing a very high opinion of his talents. Since that letter was written some thirty years have passed, and Gade's symphonies have increased in number from one to eight, the last of which now lies before us. We must express at once our decided conviction that it is by no means worthy of its composer. Herr Gade appears to be one of the many musicians who never advance beyond a certain point. Of his talent there can be no doubt. All of his works which we have seen are characterised by clearness of form, a finish of workmanship, reminding us at times of his friend Mendelssohn, and in his orchestral works great skill in tone-colour; but his more recent productions are in no respect superior to his earliest works. The symphony in B minor, just published, is distinguished by an extraordinary absence of attractive melody. One is almost tempted to ask whether the spring of the composer's ideas has run dry. Thus the first movement of this work is constructed on two themes, ably treated, it is true, and charmingly scored, and possessing, moreover, the great merit of not being over-elaborated; but there our praise must end. The subjects

themselves are uninteresting to the last degree. The same remark applies almost more forcibly to the second movement—an *allegro moderato*, which takes the place of the customary *scherzo*. The following *andantino* in E is much more attractive. The opening melody, given to the violoncello, is very graceful, and although the episodes in the middle portion of the piece are somewhat diffuse and rambling, the whole movement is set off with such delicate touches of instrumentation, and presents so much that is really beautiful as to make it by far the best part of the symphony. The finale, again, though showing the hand of the experienced writer, is not without a certain amount of dryness. The ideas do not seem to flow naturally, and the general effect produced by the work is one of heaviness. The symphony was performed during the last season of the Gewandhaus Concerts at Leipzig, but failed to make any great impression there.

Twelve Polonaises for the Piano. Composed by F. CHOPIN. Edited by E. PAUER. London: Augener & Co.

IN none of his compositions does Chopin appear to greater advantage than in his national dances. It has frequently been remarked that while his larger and more ambitious works are for the most part (with deference be it said) more or less failures, in his smaller pieces, on the other hand, he is almost uniformly successful. It would be difficult to find a single one of his mazurkas, valses, or nocturnes, that does not present points of interest; and the same may be said of the polonaises now before us. This collection is, in its way, fully as remarkable as the volume of mazurkas, in showing Chopin's wonderful variety of idea even in dealing with forms seemingly the most stereotyped. There are few dances of which the rhythm is more marked than that of the polonaise, the peculiar accent on the second crotchet of the bar at the cadence being *de rigueur*; and yet no two of the twelve specimens of the dance which the Polish composer has produced are in the least similar. What, for instance, can be more unlike than the gloomy, almost weird polonaise in E flat minor (No. 4), and the triumphant burst of joy in A major (No. 5) of the present collection? Again, how complete the contrast between the melancholy of No. 3 in C minor, and the bold and jubilant A flat polonaise, Op. 53, the most popular, and probably the best known of the series! One of the longest and most elaborate of the set (the great polonaise in F sharp minor, Op. 44) is also, we think, as usual with Chopin's more extended works, the least successful of all. The present edition is the most complete that we have yet seen, and includes not merely all the commonly known numbers, but also the Polonaise in C, Op. 3, originally written for piano and violoncello, and arranged for piano solo by Carl Czerny, the Polonaise Fantasie in A flat, Op. 61, and the three posthumous works classed together as Op. 71. The average of difficulty is decidedly greater than that of either the valses or the mazurkas, but great assistance will be afforded to the student by the fingering, which the editor has judiciously marked for all the most difficult passages.

Violin-Concerte älterer Meister, zum Gebrauch am Leipziger Conservatorium der Musik genau bezeichnet, von FERDINAND DAVID. (Violin-Concertos by older Masters, accurately marked for the use of the Leipzig Conservatory of Music, by FERDINAND DAVID.) Offenbach: J. André.

THE works of the older writers for the violin are much more talked about than played. With the exception of Tartini's "Trillo del Diavolo," and one or two of Viotti's Concertos, it is but seldom that any are heard in public. As far as we can judge from the collection now before us, a great deal of excellent music is unjustly neglected. We insert the qualifying clause, because as this edition contains merely the principal solo part, without even an accompaniment for the piano, it is impossible to form an accurate estimate of the concertos as music. The series contains five numbers—the first, fifth, and tenth concerto by Rode, and the fifth and seventh by Rodolphe Kreutzer. Herr Ferdinand David, the editor, enjoys an equal reputation as a performer and a teacher, and he has carefully marked all needful fingerings, bowings, &c. The study of these standard works cannot fail to be useful in forming the style and execution of those who are studying the violin.

"Geistertanz" and "Humoreske," by HERRMANN SCHOLTZ (Berlin: Bote & Bock). Though both small pieces, display, especially the former, more than average originality. The composer not only has ideas, but knows how to make use of them. The "Geistertanz" is, we consider, the better of the two, and is an excellent piece for advanced players.

Aus dem Nachlasse des tollen Geigers. (From the posthumous works of the mad violinist). Suite for Piano and Violin, by K. J. BISCHOFF (Offenbach: J. André), is incoherent enough to have been the production of any madman, fiddler or otherwise. It is a mystery to us that it should ever have been written; and it is a still greater one that it should ever have been published. But the ways of man are past finding out.

Ein neues Notenbuch für kleine Leute. (A new music-book for little people), by CARL REINECKE, Op. 107 (Leipzig: F. Kistner), is a collection of thirty small pieces for young children, after the pattern of the easier numbers of Schumann's "Album." Though we cannot say that Herr Reinecke has equalled his model, the pieces are all good, suited to the capacity, both physical and intellectual, of quite young children, and therefore well adapted to their end.

Fantasie in Form einer Toccata, für Pianoforte, von ISIDOR STASS (Berlin: Schlesinger), is undeniably excellent practice, but we cannot say that it pleases us much as music.

Am stillen Heerd. Lied from Wagner's "Meistersinger," transcribed for the piano by FRANZ LISZT (Berlin: Trautwein), is a most charming melody, which ought to be heard by all who declare that there is "no tune" in Wagner's music. The transcription is in Liszt's usual wonderfully effective and brilliant manner.

"*Adieu, Delusive Dreams!*" Song, "*Se tu pingi, se tu canti,*" Romanza, "*Veglia i miei Sonni un Angelo,*" Elegy for contralto with violin obligato, by ED. RUBINI JERVIS (Hutchings & Romer), show considerable musical feeling. All are in minor keys, for which Mr. Jervis seems to have a special liking. The Elegy is a really charming little piece, with a very effective and tasteful violin accompaniment. There are, however, in all these pieces some curious slips in the harmony—unless, indeed, as we are half inclined to think, the proof-sheets have been carelessly corrected, and they are merely engraver's errors.

Two Canzonets by LEO KERDUSCH, Mus. Doc. (Augener & Co.), are very simple little songs, intended, we imagine, for beginners. Being melodious and easy, they can be recommended for teaching, especially as the words are unexceptionable.

Sunshine, Valse by F. EAVESTAFF (London: E. F. Eavestaff), has nothing that we can see to distinguish it from hundreds of other waltzes.

MUSIC RECEIVED FOR REVIEW.

Beringer. "La Marquise" Gavotte. "From Blush to Bloom." Second Series of Six Character-pieces. (W. Czerny.)
Brocca. Air à la Gavotte, Air à la Bourrée. (W. Czerny.)
Enrichetta. "The Crystal Key." (Lamborn, Cock, & Co.)
Filby. "A Vesper Prayer." (W. Czerny.)
Gladstone. "A Birthday." (Lamborn, Cock, & Co.) "Playthings." (Augener & Co.)
Hartog. "Visions of Home." Song with Viol. obl. (Augener & Co.)
Helst, Mus. Doc. "The Harmony of Sounds." (Metzler & Co.)
Percival. "The Nicene Creed." (Novello.) "Ethel." (Ashdown & Parry.)
Pereira. "Silent Footsteps." (Morley.)
Prendergast. "A Birdie's Life." (Lamborn, Cock, & Co.)
Richards. "Cease your funning." (Lamborn, Cock, & Co.)
Salaman. "Katie," "Without thine ear," "Oh, linger." (Lamborn, Cock, & Co.)
Thomson. "The Village Church," "The Year," "The Nativity." (Thomson, St. Leonards.)
Touri. "Thy name," "Rosa Clare." (W. Czerny.)
Wagner, E. "Heureux Printemps." (W. Czerny.)

Concerts, &c.

HER MAJESTY'S OPERA.

FROM a musical point of view the condition of Italian Opera in London, or, more strictly speaking, of opera in Italian—seeing that both our Opera Houses are as much dependent upon adaptations from the French and German as upon works purely Italian—cannot by any means be regarded as satisfactory. Year after year the same round of well-worn works is presented with scarcely any variation, except so far as regards the cast of the characters impersonated, and the most trivial works are given the oftenest. In England our theatres receive no State subvention or supervision, except so far as the latter may be exercised by the Lord Chamberlain, and this only negatively; though the performance of works of a grossly immoral tendency may be interdicted, we have never heard of any work

being specially pointed out by him and recommended for performance on account of its elevating character. On the Continent the reverse is the case: it follows, therefore, that there the dictum laid down by the Emperor Joseph II., that the only aim of the theatre should be to elevate taste and improve manners, ideal though it may seem, is not altogether unfeasible. With us theatrical and operatic representations are merely the financial speculations of individuals, and, therefore, the advancement of art and the improvement of taste are the last things thought of, and the greed for gain is worshipped to the exclusion of culture. That this is the case is not to be wondered at, when we consider that our operas mainly rely upon the aristocratic and rich for their support; and it certainly is not among the highest in the land that the most advanced musical culture is to be found, as may surely be divined from a glance at a programme of a State concert, which will be found to be precisely of the same calibre as those drawn up for a fashionable promenade on a summer's afternoon at the Crystal Palace or the Albert Hall. It is not, therefore, to the most musical that opera addresses itself, but to those who are drawn together by fashion rather than by love of music, and who mutually prefer the trivial and the sensational to the sober and classical. As a consequence, works of the first-named classgreatly predominate. Occasionally, however, at rare intervals, by way of maintaining the musical credit of the house, or perhaps at the instigation of some real artiste —a Titiens or a Santley—a concession is made to musicians and musically cultured amateurs by the revival of some classical masterpiece, or by the presentation of some modern work, the musical worth of which has already been ascertained and established abroad, and curiosity aroused thereby at home. Such a concession was the late production at Her Majesty's Opera, Drury Lane, of Cherubini's *Les Deux Journées*, under the Italian title of *Le Due Giornate*; it was one which must be considered not done to take advantage of; the audience was quite exceptional, one so musical certainly not having been brought together, in either of our Opera Houses, since the production of Wagner's *Fliegende Holländer* in the same theatre two years ago.

That a work which on its first production in Paris, seventy years ago, was so well received that it had a run of two hundred nights, and still holds the stage in most of the cities of Germany, has only just now been brought to light in London, would be a matter of surprise, but from the well-known fact to musicians that here in London we are at least thirty years, if not seventy, behind the rest of the civilised world in our musical education, and that such works as Cherubini's, to be fully understood and enjoyed, demand a musically educated and intelligent audience, and are not therefore calculated to impress the untutored masses. Though it is thus easy to account for the fact that up till now *Medea*, revived a few years back at Her Majesty's Theatre under Signor Arditi, has been the only one of Cherubini's operas which has kept the stage: it is nevertheless surprising that the works of a composer, whose proper place is incontrovertibly allowed to be by the side of the greatest masters of his art, have been so much overlooked by concert givers, who, as a rule, are certainly far in advance of our opera directors, both as regards their enterprise and in their research for works that are really good from among both old and new. Cherubini was the author of no less than thirty-two operas, twenty-nine church compositions, four cantatas, and a variety of instrumental music both for the orchestra and the chamber. Of this vast number of works how small a proportion is known in England! Besides the aforesaid *Medea* and three or four overtures, which may be accounted as stock pieces, we can only call to mind having heard at rare intervals during many years his grand Requiem Mass, a symphony composed for the Philharmonic Society, three string quartetts, and a pianoforte sonata. Such neglect of so great a master is the more astonishing when we refer to the opinions expressed by those best able to judge of him among his contemporaries and his successors. Both Haydn and Beethoven pronounced him to be the greatest dramatic composer of his day; and in Beethoven's *Fidelio* Cherubini's dramatic style of composition is everywhere apparent as his most cherished pattern. Weber, writing from Munich in 1812, says—"Fancy my delight when I beheld lying on the table of the hotel the playbill with the magic word 'Armand'"—as *Les Deux Journées*, now known in Germany as *Der Wasserträger*, was formerly called. "I was the first person in the theatre, and planted myself in the middle of the pit, where I waited anxiously for the tones which I knew beforehand would again elevate and inspire me. I think I may boldly assert that *Les Deux Journées* is a real dramatic and classical work. Everything therein is calculated to produce the greatest effect: all the pieces are so much in their proper place that you can neither omit one nor make any addition to them. The opera displays a pleasing richness of melody, vigorous declamation, and striking truth in the treatment of the situations, ever new, ever seen and retained with pleasure." While conductor of the opera at Düsseldorf, Mendelssohn revived *Les Deux Journées*. In a letter to his friend Devrient, at that time Intendant of the Berlin Opera, he speaks of the first three bars of the overture as being worth more than the entire *repertoire* of the Berlin Opera; and in one to his father, describing the performance, he speaks of the enthusiasm of the audience as extreme, as well as of his own pleasure, as surpassing anything he had ever experienced in a theatre. Again, in a letter to Moscheles, he writes—"I have got Cherubini's *Abencerrages*, and cannot sufficiently admire the sparkling fire, the clever original phrases, the extraordinary delicacy and refinement with which the whole is written, or feel sufficiently grateful to the grand old man for it." Oulibischeff, Mozart's enthusiastic admirer and biographer, speaks of Cherubini as not only the founder of modern French opera, but also as that musician who, after Mozart, has exerted the greatest influence on the general tendency of art. Describing him as an Italian by birth, excellently educated under Sarti, a German by his musical sympathies as well as by the variety and profundity of his knowledge, and a Frenchman by the school and principles to which we owe his finest dramatic works, he credits him with being the most accomplished musician, if not the greatest genius, of the nineteenth century. Schumann spoke of him as the greatest contrapuntist of his day, and for his rigid reserve and strength of character likened him to Dante. Burney, Fétis, and others have equally eulogised him.

Were it otherwise, we should not hesitate to state it as our conviction that in *Les Deux Journées* all the qualities assigned to Cherubini by his critics are here fully apparent. Considering the date of its composition (1800), it is wonderfully in advance of its time. In it may probably be found the prototypeism of one of Wagner's most cherished ideas, and one which in his later works he has carried out to its furthest extent. This consists in characterising the persons and situations brought forward in his dramas by fixed musical phrases, which are repeated each time that the interest is centred in the person they characterise, or in the situation they represent, when mention is made of either. In *Les Deux Journées*, Cherubini seems to have adopted the very same mode of procedure, though on a much more limited scale.

The interest of the drama turns upon the desire of Michael, a poor but honest water-carrier, to protect Count Armand, President of the Parliament of Paris, against the soldiers of Mazarin, who have set a price upon his head, and ordered his arrest, and to convey him in safety, with his wife Constance, across the barriers of Paris. This he effects by secreting the Count in his water-cart, and intrusting Constance to the care of his son Antonio, to convey her, disguised as his sister, to the neighbouring village of Gonesse, where they are to meet again. At the outset of the opera, Michael prays for the success of his scheme in the air "Guide mes pas, ô Providence." On arriving at the barrier, with the Count safely ensconced in his water-cart, he meets with Constance and Antonio, who, he thought, would now have been an hour or more on their way, but who have been detained by the soldiers on account of an apparent irregularity in their passport. What more natural than that the orchestra, for the enlightenment of the audience, should here portray his anxiety, which he has the strongest reason to disguise from the soldiers, by playing the melody of the air in which he has already expressed his longing for success, while he questions them as to the cause of their detention, and by aiding in their identification obtains a safe conduct for them? Similarly, the appearance of the soldiers at Gonesse, in search for the fugitives (in the third act), is accompanied by the same martial strains which we have already heard on their appearance in a previous portion of the drama. Other instances, too, might be adduced prognosticating the most modern practices. Michael's air, already alluded to, is the only solo in the whole work which could be extracted for performance apart from the context. No concession is made to the *prima donna* for meaningless display; the concerted pieces are masterly and effective, and the whole work is laid out with an amount of dramatic unity and propriety, for which there could have been no precedent at the date of its composition.

More than ordinary care had evidently been taken in the preparation of the work for the Italian stage. The task of setting to music the originally spoken dialogue as recitative, and of providing for sundry other interpolations necessitated by the Italian version, was entrusted upon Sir Michael Costa, and was carried out by him in a most masterly and judicious manner. His recitatives never retard the dramatic action; for a chorus appropriately introduced in the first act he has made use of music taken from another opera of Cherubini's; and where musical "stage carpentering" was required he has had recourse to themes which occur in the overture. What he has had to supply is, therefore, all of a piece with the original. But the enforcement of the hand by the interpolation of sundry brass instruments which do not stand in Cherubini's original score, however necessary it might seem for the performance of the work in so extended an area as that of Drury Lane Theatre, might have been advantageously dispensed with. The performance, though not

altogether perfect, was certainly superior to the dress rehearsal kind of performance we are so accustomed to in England on the occasion of a first representation. The opera was strongly cast; the part of Constance, though not so showy as modern opera of the sensational school has accustomed us to, demands the highest skill in vocalisation, and was admirably sustained by Madlle. Titiens. Signor Agnesi seemed thoroughly to enter into the character of the water-carrier, the most prominent *rôle* in the opera, and sang and acted throughout most artistically and effectively. Perhaps the same might have been said for Signor Vizzani, but being cooped up in a water-butt for half-an-hour, and subsequently hid in the trunk of a tree for a like period, does not certainly conduce to ease or correctness of intonation. In the subordinate parts Madlle. Marie Rose, Signor Foli, and Signor Zoboli were highly satisfactory; and had there been another full rehearsal or two for band and chorus there would have been little more to desire. Though the work was received with every apparent mark of approval, the principal actors being enthusiastically applauded and recalled after each act, it is disappointing to have to state that it is not to be heard again, at least during the present season. Highly appreciated as it was by musicians, the absence of all modern sensationalism, the small scope which it affords for the display of a gorgeous *mise-en-scène* or a ballet, unfits it for an operatic audience of the present day; the fact being that musically it is much too good for the subscribers to the Italian Opera. C. A. B.

ROYAL ITALIAN OPERA, COVENT GARDEN.

THE season at the Royal Italian Opera closed on Saturday, the 30th ult., with a fine performance of Meyerbeer's *L'Etoile du Nord*, the part of Catherine being most brilliantly sung by Madame Adelina Patti.

The season opened on March 26th with *Faust*, the principal characters being sustained by Madame Sinico, Madlle. Scalchi, M. Faure, Signor Cotogni, and M. Naudin.

Madame Pauline Lucca made her first appearance on April 22nd, and Madame Adelina Patti on May 4th. One of the most important *débuts* during the season was that of Madlle. Albani, on April 2nd, who made, as Amina in *La Sonnambula*, a very favourable impression, which she subsequently confirmed in *Martha*, *Rigoletto*, and *Linda di Chamounix*. Another new-comer was Madlle. Brandt, who, though not a singer of the first rank, showed herself a conscientious and painstaking artiste in her assumptions of Leonora (*Fidelio*) and Elvira (*Don Giovanni*). The reappearance after a long absence in America of Madame Parepa-Rosa, as Donna Anna in *Don Giovanni*, and as Norma, was entirely successful. Among other first performances should be mentioned those of Madlle. Smeroschi, Herr Koehler (a fine basso), Madlle. Ohm, and Signor Caesari. Three singers originally announced in Mr. Gye's prospectus, Madlle. Emy Zimmermann, Herr Verenrath, and Signor Dodoni, did not put in an appearance.

Two new operas have been produced during the season, Prince Poniatowski's *Golmina* (June 4th) and Signor Gomez's *Il Guarany*. Neither work is likely to live; and we may add, neither deserves to do so.

The revival of Weber's *Freischutz*, with Madame Pauline Lucca as Agatha, and M. Faure as Caspar, was a treat for the lovers of good music, who, we fear, form but a minority of the regular opera-frequenters.

The great disappointment of the season has been the non-performance of Wagner's *Lohengrin*. The unusual difficulties of the music are probably the chief cause of its abandonment; but it is none the less a subject of regret, as the production of a representative work by the composer who is at present attracting so much attention, and arousing so much opposition in the musical world, could not fail to have been most interesting. Another unfulfilled promise was that of Auber's *Crown Diamonds*.

The important duties of the conductor's desk have been shared, as in previous years, by Signori Bevignani and Vianesi. The excellent band has been led by our talented countryman, Mr. Carrodus, and Mr. Pittman has presided at the organ in those operas in which it is introduced. The *mise-en-scène*, under the management of Mr. A. Harris, has been as brilliant and effective as in past years.

PHILHARMONIC SOCIETY.

THIS society's seventh concert took place on June 24th. The opening piece was a concerto by Bach in G major, for three violins, three violas, three violoncellos, and basses. This most interesting work (which is to be found in the 29th volume of the Bach Society's Edition, and was noticed some time since in these columns) is in two movements only. The directors of the Philharmonic Society had the bad taste, against which we cannot too strongly protest, to interpolate between these two movements the "air" from the same composer's great suite in D; notwithstanding which (or perhaps we should say, in spite of which) the concerto produced a great effect, from its combination of the most flowing melodies with the strictest counterpoint. The other instrumental pieces were Beethoven's 7th Symphony (in A), and the overtures to the *Midsummer Night's Dream* and *Der Berggeist* (Spohr). Madame Lemmen Nérada gave a very finished rendering of Spohr's "Scena cantante" for the violin; the vocalists were Madlle. Titiens and Madame Trebelli-Bettini.

The last concert of the season brought forward two novelties—the first being a serenade for orchestra, by Johannes Brahms, an early work (being numbered as Op. 11), but full of interesting points, though, like many of his other compositions, suffering from diffuseness. It was, however, very favourably received, and deserves to be heard again. The other novelty was Sir W. Sterndale Bennett's orchestral prelude to Sophocles' *Ajax*, a short and unpretending work, which though, we need scarcely say, well written, has hardly enough distinctive importance to render it worthy of a place in a Philharmonic programme. A very fine performance was given of Beethoven's C minor symphony, and the concert concluded with Weber's *Jubilee* overture. Mr. Charles Hallé played Mendelssohn's concerto in D minor, with somewhat less than his usual excellence, and Madame Parepa-Rosa and Mr. Santley contributed the vocal music. The lady's rendering of Beethoven's grand scena, "Ah, perfido!" was especially fine.

MUSICAL UNION.

AT the seventh matinée of the present season, M. Henry Logé, a young Belgian pianist, appeared, taking part in Schubert's great trio in E flat, Op. 100. We are always inclined to wonder that this magnificent piece should be comparatively so neglected in favour of the much more often played companion work in B flat, Op. 99. For ourselves, we frankly confess that we consider the E flat trio decidedly the finer work of the two. Perhaps the greater difficulty of the piano part may in some measure account for the rarity of its performance. M. Logé's playing of his very exacting task was excellent. He subsequently gave a very fine rendering of Chopin's great Polonaise in A flat, Op. 53. The other works performed at this matinée were Schubert's delightful quartett in A minor, and Beethoven's quintett in C, Op. 29, both of which were admirably led by Herr Auer.

At the last matinée of the season, Mr. Ella, according to his custom, presented his hearers with the two grand sextets of Beethovent and Hummel, both masterpieces in different styles. The former work was exquisitely led by Herr Auer, while M. Duvernoy did full justice to the brilliant pianoforte part of Hummel's piece. The programme also included pianoforte solos by Signor Rendano and M. Duvernoy, a fantasia on Hungarian airs by Herr Auer, and songs by M. Lefort.

IMPORTANT SALE OF MUSICAL AUTOGRAPHS.

A COLLECTION of autograph compositions and letters by distinguished musicians, such as both in extent and importance is but seldom offered for sale, was disposed of by auction on the 13th ult. by Messrs. Sotheby, Wilkinson, and Hodge, at their rooms in Wellington Street. The results were, in some cases very curious, the prices realised being apparently altogether disproportionate to the value of the works. Thus the autograph of Mozart's "Strinasacchi" Sonata in B flat, one of his finest works of its class (Lot 310), went for ten guineas, while the autograph of the same composer's "Mannheim" Sonata in C, for piano and violin (musically a far inferior work), fetched £29. Beethoven's and Concerto, Op. 19 (a splendid autograph of 54 pages), could obtain no higher bid than £16, while the manuscript of his three songs, Op. 83 (only 16 pages, and moreover wanting a few bars of the last song), ran up to £12 10s. The popularity of Handel was shown by the fact that a manuscript unpublished cantata in his writing realised £35, the highest price of any of the musical lots, while no unpublished autograph of Mendelssohn's (Lot 210), "Christe, du Lamm Gottes," for chorus and orchestra, presented by the composer to the late Thomas Attwood, went for £6 15s. We subjoin the prices of some other of the more important lots. Lot 97, Wedding Service by Johann Sebastian Bach, 20 pages, autograph, £24. Lot 104, Mendelssohn's "Im Wald," four-part song, 2 pages, autograph, £5 10s. Lot 112, Haydn's Quartett No. 6, in D, 32 pages, autograph, £12. Lot 311, Mozart, Variations on "La Bergère Celimène," for piano and violin, 7 pages, autograph, £9. Lot 312, Ditto, Fugue in C, for piano, 2 pages, autograph, £8 5s. Lot 313, Ditto, Adagio in B minor, for

piano, 2 pages, autograph, £8 10s. Lot 314, Ditto, Variations on "Unser dummer Pöbel meint," for piano, 7 pages, autograph, £7 10s. Lot 315, Ditto, Variations in G minor, for piano and violin, 5 pages, autograph, £7 10s. Lot 316, Ditto, Sonata in F major, for piano and violin, 13 pages, autograph, £10. Lot 318, Ditto, Rondo in A minor, for piano, 5 pages, autograph, £12.

Musical Notes.

AMONG the operas produced in English during the past month at the Crystal Palace have been the *Freischütz* and the *Crown Diamonds*. The performance of Weber's opera was especially praiseworthy.

THE newly-issued results of this year's Society of Arts examinations in musical theory and composition, under Messrs. Hullah and G. A. Macfarren, show that of eighty-seven certificates and three prizes awarded by Mr. Hullah, the Tonic Sol-fa pupils have taken the first prize and sixty-eight (more than three-fourths) of the certificates. Mr. Macfarren has awarded two prizes and thirty-six certificates, and Sol-faists have taken both the prizes and thirty-one of the certificates. The society has now relinquished its musical examinations, in which during the last six years 504 certificates have been issued, more than three-quarters (449) having been obtained by Tonic Sol-fa pupils. In Mr. Hullah's examination the ordinary notation and nomenclature of music is strictly used; in Mr. Macfarren's the exercises may be worked in either new or old notation, at the candidate's option. The Council of the Tonic Sol-fa College, having tried in vain to induce the Science and Art Department and the University of London to carry on these examinations, has determined, as a provisional measure, to undertake the work, for three years at least.

WE have to announce the death of Mrs. Rice, better known under her maiden name of Miss Eyles, a vocalist whose excellent ballad-singing will be remembered by many of our readers.

ONE of the sisters Marchisio-Carlotta has recently died at Turin.

THE London School Board have appointed Mr. Evans as their instructor in music. The gentleman is well known as a teacher on the Tonic Sol-fa method.

ORGAN APPOINTMENT.—Mr. W. J. Bown, of Wells, to St. Luke's Church, Wellingborough.

TO CORRESPONDENTS.

J. T.—The College of Organists is situated in Queen Square, Bloomsbury. The honorary secretary, Mr. R. Limpus, will no doubt be happy to give you any information you may desire.

C. D.—You will find the song in question, with English and German words, as No. 26 in Mendelssohn's Vocal Album, published by Messrs. Augener & Co.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

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The Monthly Musical Record.

SEPTEMBER 1, 1872.

THE ROYALTY SYSTEM.

WE have several times had occasion to advert to what is known to musicians as the "royalty" system; and our readers will hardly need to be told that we look upon it with no favour. As it is quite possible, however, that there may be some, especially among amateurs, who have no very clear idea of what the system really is, and how it works, we propose in the present article to explain as clearly as we can its action, and give our reasons for believing that its influence on the cause of music is most deleterious, and even demoralising. Though we have but little hope of exerting any influence on those who uphold it, we think our time will not be wasted if we throw a little light into one of the darkest and dirtiest corners of the musical world.

And first let us say that in the royalty system, under proper conditions, there is nothing in itself objectionable. A "royalty," strictly speaking, is a certain percentage received by the inventor of a machine, or the author of a work, musical or otherwise, on the proceeds of the sale of his invention or composition. There is certainly no reason why this system of payment should not be adopted in the cases we have named. It seems to us quite fair that the composer of a song, for instance, instead of receiving let us say ten guineas for the copyright, should be paid fourpence or sixpence on each copy sold. Indeed the plan commends itself as a perfectly just one; for the popularity of an unpublished song can seldom, unless (as we shall presently see) external forces are brought to bear upon it, be predicted with any certainty; and it is quite possible that a publisher might pay a large sum for a work of which he would never sell fifty copies. Did the matter therefore rest simply between the composer and the publisher, we should be inclined to approve of this method of "payment by results," as on the whole the fairest to both parties that could be devised.

It is well known, however, that this is only one, the most harmless, but also the least common phase of the system. In order to push the sale of worthless compositions, many publishers resort to the plan of paying a royalty, not to the composer for the fruit of his brain, but to the singer who is willing to degrade himself and his art (or *her*self and *her* art, as the case may be) by forcing trash down the throat of the musical public. The publisher, of course, has a certain right from his point of view to say, "This song is my property, and I must sell it by every means in my power. If I can only get Madame ——, Miss ——, or Mr. —— to take it up and sing it, its success is certain. It is worth my while, therefore, to let them share the profits with me. Whether the music is good or bad is no business of mine; high-art considerations will never keep a music-shop. It is quite enough for me that I have bought the song, and must get my money back again if I can." But we conceive that there is a very complete answer to be given to this line of argument. At the risk of being thought Quixotic, we express our firm conviction that a publisher who lives by the public has, in his turn, duties and responsibilities towards them. No man has a right to say, "I intend to get rich by selling trash to the public; if it does them harm, so much the worse for them;" and this is virtually what by their actions the supporters of this vicious system do say. We affirm deliberately that a music-publisher who knowingly induces the public to purchase what will corrupt its taste, instead of elevating it, offends in the same way (though, of course, in a far less degree) as the seller of an immoral book in Holywell Street. There is, unfortunately, no Lord Campbell's Act for prosecuting the corrupters of public taste as well as of public morals—we wish there were; but we maintain that those who by such pernicious means force the sale of music which in the majority of cases is fit for nothing but the butter-shop, are either altogether unconscious or wilfully neglectful of what they owe to the public.

But music-publishers are not the only, nor indeed the chief offenders. They may with at least some measure of reason urge the excuse already given on their behalf, that their first business is to dispose of their wares. But what can be said for the singers who deliberately prostitute their, in some cases, great talent by singing rubbish and inanity, simply because they are paid to do so? If the chief transgressors were artistes just entering the musical profession, with whom it was a hard struggle to "make both ends meet," there might at least be some palliation for them; but it is well known that among the foremost of the offenders are singers who rank high in their profession, and who certainly ought to be, and if they had the true interests of music at heart would be, above selling themselves and their talent for the sake of paltry gain. Were it not that we wish to avoid personalities, we could easily name singers who are making an income which places them far above want, who are yet not ashamed for pecuniary considerations to sing music which they must know is utterly unworthy of their abilities.

Meanwhile, what is the unfortunate public to do, and how is the present state of things to be remedied? Our advice to our readers is this—exercise discrimination for yourselves, and do not be deluded into buying stupid inanity simply because it bears on the title "Sung with the greatest success by so and so." The remedy must ultimately rest with our audiences. If they will persistently refuse to purchase rubbish, no matter who may sing it, the publishers will soon find it unprofitable to produce it. To teachers especially, who after all are the publisher's chief customers, we would say, Buy no royalty songs; but avoid, as you would a contagion, all those which have the well-known marks in the corner. There are plenty of other good songs for sale; and there is no fear that you will find yourselves hampered in your selection; quite the contrary. You will probably thus keep clear of the larger part of the trash in the musical market; and by such a course you may perhaps induce publishers, from regard to their own interests, to show somewhat more consideration for the taste of the public than they do at present.

RICHARD WAGNER: MINOR WRITINGS.

BY EDWARD DANNREUTHER.

(*Continued from p.* 110.)

"Vates in propria patria honore caret."

"Tempo è galantuomo."

The theatre is the centre from which all truly national culture is diffused; no art can hope to lend effectual aid towards popular culture as long as the supreme importance of the theatre is unrecognised, as long as the theatre is not lifted from out of its present deplorable condition.

If the spirit of modern life, which takes its origin in the "renaissance," could succeed in producing a theatre that shall stand in relation to the innermost motives of modern culture as the Greek theatre stood to the religion of Greece, then the arts should have arrived at the same vivifying spring from which in Greece they nourished themselves;

should this be impossible, "renascent" art also has had its day.

It is principally in the drama that the limitless capacities of music for emotional expression, the width and wealth of its resources are fully apparent; under the hands of great dramatic composers this capacity has grown in exact ratio with the extent and the dignity of the opportunities afforded to musicians by the dramatic poets; and the future prospects of musical art are intimately and indissolubly connected with those of the theatre.

These assertions can be taken as the *thesis* which Wagner illustrates from numberless different points of view, in the many smaller writings which have the amelioration of the present state of theatrical things in Germany for an object. To complete the task here attempted, I ought to give an account of one at least of these writings—"Deutsche Kunst und Deutsche Politik"—small in bulk, weighty in contents; but as its matter is not fit for a strictly musical journal, it must suffice to take a few gleanings from the two pamphlets, "Bericht über eine in München zu errichtende Deutsche Musikschule" (Report concerning a German school of music to be established at Munich), and "Ueber das Dirigiren" (On Conducting), in which Wagner's dramatic ideal is brought to bear directly upon questions of musical practice. If we bear in mind that it is from the high point of view of his drama that he looks upon the musical doings of the present, we shall be more inclined to make allowances for the occasional hardness in his criticism of contemporaneous efforts, and for the extreme severity of his censure when dealing with downright incapacity or wilful perversity. Moreover, if we remember that his supreme dramatic instinct is to him in all cases the sole criterion of musical right and wrong, we shall be better able to understand how he manages to attain those phenomenal results as an interpreter and conductor, which so many have lately had the good fortune to witness.

Of the two pamphlets in question, the first is a scheme for the establishment of a school of music in Munich, the main object of which was to have been to train dramatic singers towards the correct presentation of works written in the German language, and in specifically German spirit; and, together with this, to fix and to preserve a distinct and adequate style for the rendering of works by the great German composers, both vocal and instrumental. The second is a severe and elaborate criticism of the mode of conducting now current in Germany, with significant hints as to its improvement.

The school was not to teach all and everything, and end, as do most conservatoriums, by teaching little or nothing; it was to devote itself exclusively to the attainment of *correct performances*—correct in every technical detail, and in every nuance of expression. The theory of harmony, counterpoint, and composition, history of music and æsthetics, even the exclusively technical side of the instructions for every particular instrument, were to be left to private tuition, under the supervision of the school authorities. It was intended to act direct upon the artistic taste and instinct of the pupils, by means of constant united practice of the representative works of the great masters. There is, as every one knows, abundant opportunity in German towns to get excellent theoretical instruction; but what young musicians want above all things is a practical knowledge of the laws of beautiful and correct expression, and this the school was to cultivate.

That a knowledge of the laws of correct expression should be to some extent wanting to their performances is a truth which German musicians, and especially German singers, do not like to hear, but the sense of which they are sometimes rather roughly taught by the public of Paris or London. There are many singers in Germany who deserve to be called good musicians; as a rule they know much more about music than their Italian or French brethren; they possess good voices too; yet they "cannot sing." The real cause of this, as of so many other practical shortcomings (and here is the point to which Wagner is ever returning), lies in the fact that Germany has never been in possession of a *national musical* theatre—a theatre which, acting upon the national taste, and being in its turn acted upon by the nation, should have developed a *classical style of execution*, such as could adequately reflect the peculiar *German spirit* which breathes in the great German poets and composers. The conservatoires of Naples, Milan, and Paris preserved and fostered the styles which had been developed by the artistes of San Carlo, of La Scala, and L'Académie de Musique, with the co-operation of the Italian and French nations. But the German theatres, unfortunately, having to cater for a public of Philistine subscribers who attend all the year round, and require constant change of diet, have never subsisted on any speciality of their own; they produce every conceivable thing, from Sophocles to the latest *cochonnerie à la* Offenbach. These pieces are translated mostly by penny-a-liners, and are generally given without any attempt at correctness of style. Whoever has passed a year in Dresden, Berlin, or Vienna, can furnish a list of theatrical poltrooneries that makes one's flesh creep. There are, of course, now and then exceptional performances, which are prepared with due care, and are proportionately good; but these are inevitably swamped by the numberless bad ones, and seem to have little influence either upon the public or upon the artistes immediately concerned.

It was objected that a German conservatorium need not trouble itself about Italian or French productions. "Let them go their ways—and let it conserve the proper tradition concerning Gluck and Mozart!"

Ay, but here lies the rub! The dramatic works of the Germans Gluck and Mozart must be studied with a view to French and Italian peculiarities of style; German singers have no more mastered these peculiarities than those of other works by entirely foreign authors. If Gluck and Mozart have ever been properly given in Germany, they certainly are not so now; and if proof were needed of the utter helplessness of the present race of operatic performers, one could not point to a more melancholy sight than their lifeless and colourless representations of *Don Giovanni* and *Iphigénie*.

It has also been objected that the real centre of musical life in Germany lies in the concert-room and not in the theatre. Granted; but it is impossible to deny that all the noble efforts which have been made by concert-givers and conductors, with a view to directing the taste of the nation towards the highest and the best, have been again and again disturbed by the overwhelming *miasma* arising from the theatrical morasses. You may witness after a Mozartian or Beethovenian symphony some *virtuoso* riding his parade horse, or some singer going through a series of contortions for the throat; whilst the public, demoralised by its daily meal of theatrical vulgarity, and devoid of artistic instincts, applauds everything indiscriminately. The more one examines the matter, the more one's conviction grows that if nobler and higher artistic tastes are to be effectively engrafted upon a nation, there is but one way: raise the quality and the character of theatrical performances. And thus, to return to our starting point, the Munich institution was to prepare the material for a theatre in which the performances should be correct, and German.

Singing lessons are of the utmost importance to every young musician, no matter to what speciality he intends ultimately to devote himself, and the neglect of vocal studies is to be felt in Germany, not only with professed singers, but also with most instrumentalists and composers. Accordingly, elementary singing instruction was to be made a *sine qua non* for every pupil of the school. In developing a German style of singing, the peculiarities of the language, its short and often mute vowels, its clotted lumps of consonants, marvellously expressive though they be, its ever-recurring gutturals and sibilants must be carefully taken account of. For this reason, the prominent feature of a German style, as opposed to the long-drawn vocalism of the Italian style, must of necessity consist in an energetic accentuation akin to actual speech; obviously a kind of singing particularly well adapted to dramatic delivery. When Wagner speaks of energetic accents, he, of course, does not intend to sacrifice the beauty of sound pertaining to the Italian method. The *cursus* was to combine the study of Italian singing in the Italian language with German. Besides general instructions in music—harmony, counterpoint, and composition, which, as has been already stated, were to be left to private tuition—rhetoric and gymnastics were to be added to the vocal studies, so that in time the school for singing might completely fulfil all the conditions necessary to the proper preparation of its pupils for the lyric stage. The piano, that indispensable auxiliary, and its literature, so important to musicians, were to receive due attention not only from those who wished to become *virtuosi*, but also from such as intended to devote themselves to composing and conducting. Finally, to give the tendencies of the school a chance of spreading more rapidly, a journal written by the masters, in which the novel tasks and problems emanating therefrom should be discussed, was to be published.

What has become of the school? It was started, and promised wonders. I was present at one of the examinations. It has not kept its promise since Wagner, and after him Von Bülow, left Munich.

The pamphlet on conducting should be translated entire. I shall pick out some points here and there, as it appears an impossible task to abridge or further condense it.

A true taste for classical compositions cannot accrue unless a truly classical style for their execution be developed. The general public accepts great works much more on authority than by reason of any emotional impressions the customary performances of them are capable of producing. Take a simple example—Mozart's symphonies—notice two points: the vocal nature of the themes (in which respect he differs from and is superior to Haydn) and the sparse indications in the scores for the proper rendering of these. It is well known how hurriedly Mozart wrote his symphonies; generally for performance at some concert he was about to give, and how exacting he was as regards the rendering of his melodious phrases when rehearsing the orchestra. It is evident that the success of the performance depended in great measure upon the master's verbal admonitions; and it is within the experience of every musician that even in our days, when the orchestral parts are overloaded with dynamical marks, a word from the conductor is more efficacious than written signs. Now, it is considered "classical" by nine conductors out of ten in Germany and elsewhere, to avoid most scrupulously all nuances of expression not expressly indicated in the score! And what becomes of Mozart's heavenly melodies under such a method of procedure? He who was imbued with the noble spirit of older Italian singing, whose great merit it is to have transplanted its expressive inflections into the orchestra—what becomes of his themes if they are delivered without increase or decrease of accent, without that modification of *tempo* and rhythm so indispensable to singers?—what becomes of them if they are played smoothly and neatly, like ar ecitation of some rule of three sum?

Beethoven's orchestral works are in a different though not in a much better plight. His scores contain ample directions for correct execution; still the difficulty of rendering his symphonies properly is as much greater as his thematic combinations are more elaborate than Mozart's. New difficulties arise through the peculiar use Beethoven makes of his rhythms; and to fix the proper *tempo* for his symphonic movements, above all the ever-present delicate and expressive modification of this *tempo*, without which the sense of many an eloquent phrase remains incomprehensible, is a task requiring artistic instincts such as the typical German Kapellmeister is not as a rule remarkable for.

The fact that most people have played arrangements of Mozart's and Beethoven's symphonies on the pianoforte before they listen to the orchestra accounts in some measure for the lively applause extremely lifeless performances of them are generally wont to meet with.

The demand for continual though scarcely perceptible modifications of *tempo* forms the essence of Wagner's pamphlet. Conductors, he says, often miss the proper *tempo* because they are ignorant of the art of singing, for it is only after you have correctly caught the *melos* (melodious phraseology) of a movement that you have found the *right tempo*. The two are inseparable; one implies the other. Older musicians rarely gave other than very general indications: the two extremes, *allegro*, *adagio*, and *andante*, to denote the medium between them. Sebastian Bach, in most cases, gives no hints whatever, and this is, from a musical point of view, not without some show of reason. Bach may have said to himself:—He who does not understand my themes and their treatment, he whose instinct does not lead him to feel their character, what can he be expected to make of any vague Italian designation of *tempo*?

The *tempo adagio* stands opposed to the *tempo allegro*, as the sustained tone to the animated movement (*figurirte Bewegung*). In the *tempo adagio*, as Beethoven has it, the sustained tone furnishes the laws for the movement. One might say, in a certain delicate sense, of the pure *adagio*, that it cannot be taken too slowly. Here the sustained tone speaks for itself; the smallest change of harmony is surprising, and successions the most remote are at once understood by our expectant feelings. Beethoven's *allegro* can be looked upon, also in a certain delicate sense, as the result of an admixture of the emotional *adagio* with *animated movement* (*bewegtere figuration*). In Beethoven's greatest *allegros* some large melody generally predominates, which in character is akin to the *adagio*, and which gives to these movements a certain *sentimental* colour (in the best acceptation of the word) that clearly distinguishes them from the earlier *naive* sort of *allegro*. Take for example the opening melody of the Sinfonia Eroica or of the great trio in B flat. The exclusive character of the *naive allegro* is not felt until much later in the course of these pieces, when the rhthymical movement gets the upper hand of the sustained tone. The best specimens of the *naive allegro* are to be found in Mozart's *alla breve* movements, such as the *allegros* of the overtures, above all *Figaro* and *Don Giovanni*. In pieces of this character, of which Beethoven too furnishes specimens, like the *finale* of his symphony in A major, the rhythmical movement has it all its own way, celebrates its orgies as it were; and it is impossible to take these pieces too quick, or with too much

decision. But whatever lies between the two extremes stands under the laws of *mutual relationship, each to the other*, and requires as many and as delicate modifications of *tempo* as are the nuances and inflections of which the sustained tone is capable.

We find in Beethoven's sentimental *allegro* all the separate peculiarities of the older *allegro*, the sustained and the broken tone, the vocal *portamento* and the animated movement, so fused, as to make an inseparable, sole, and unique musical tissue; and it is undeniably certain that all the manifold materials which go to make up one of his symphonic movements must be rendered in accordance with their respective nature, if the whole is not to make the impression of a something akin to a monstrosity. Wagner recounts how in his youth he had often seen older musicians shake their heads over the Eroica. Dionys Weber for example, who was director of the conservatorium at Prague, treated it altogether as a nonentity. He knew of nothing beyond the Mozartian *naive allegro* spoken of above; and whoever heard the pupils of his school play the first movement of the Eroica in the strict *tempo* proper to that Mozartian *allegro* was certainly constrained to agree with him. Have we, since, improved much upon Dionys' mode of procedure?

In connection with his assertion, that as regards *tempo* everything depends upon the executants understanding the melodious phraseology of a piece, Wagner goes on to show how great a risk conductors run who, of a sudden, expect their orchestra to play a piece in a different *tempo* from the supposed "traditional" one. The deplorable fact is, he says, that a mode of playing, which can be described "as a careless gliding over things," has taken root, and is intimately connected with the incorrect *tempo* habitually taken for certain movements—witness the second movement of Beethoven's 8th Symphony, which, though expressly marked *Tempo di Menuetto*, is almost invariably served up as a sort of *scherzo*.

Nothing is less familiar to German orchestras than the production of *a long-sustained tone with unflagging strength*. Ask any orchestral instrument for a full, equal, and sustained *forte*, and the player will be astonished at the unusual demand! *Yet this equally sustained tone is the basis of all dynamics*—as with singing so with orchestral playing. Without this basis an orchestra will produce much noise but no *power*. But our conductors think very highly of an *over-delicate piano*, which the strings produce without the slightest trouble, but which for the wind, and especially the wood wind instruments, is extremely difficult to attain. The players on these latter, particularly flutists, who have transformed their instruments, formerly so soft, into "forcible tubes," find it scarcely possible to produce a delicately sustained *piano*—with perhaps the exception of French oboists, who have never altered the pastoral character of their instrument, or of clarinettists, if you ask them for the "echo effect."

Now the discrepancies between the *piano* of the winds and that of the strings seem entirely to escape the observation of conductors. It is the character of the *piano* of the strings which is in a great measure at the bottom of the fault, for we are as much without a *proper piano* as we are without a *proper forte; both lack fulness of tone*. The fiddlers, who find it so easy to draw their bows over the strings so as to produce a whispering vibration, might copy the full-toned *piano* from exceptionally good wind instrument players. These again might gain by imitating the *piano* of great singers. For these two, the full *piano* and sustained *forte*, are, to reiterate our dogma, the two poles of orchestral dynamics between which all execution should move. United to the proper *tempo* they form the elements of a truly classical style for the delivery of our instrumental music.

In the face of all these troubles, one cannot shrink from the confession that there is very serious danger in advocating the modification of *tempo* above spoken of. Are we to allow, it may be asked, every man who "wags a stick" to do as it listeth him with the *tempo* of our glorious instrumental music? Are we to permit him to "make effects" in Beethoven's symphonies as his reckless fancy may dictate? To which I know of no answer, except it be, 'Tis a pity that men should occupy positions which they are not fit for.

"Ueber das Dirigiren" contains numerous examples in musical type; amongst others, many details concerning the interpretation of the overtures to *Der Freischütz* and *Die Meistersinger*, Beethoven's 3rd, 5th, 8th, and 9th Symphonies, &c.

Concerning this pamphlet, and in fact concerning *all* Wagner's writings, I would say what the supernatural voice is reported to have said to the Father of the Church, St. Augustine: *Tolle, lege* (Take and read).

THE MUSIC OF THE SANCTUARY.

TWO LECTURES

BY JAMES STIMPSON

(*Organist of the Town Hall, Birmingham*).

(*Continued from p.* 112.)

A WORD must now be said about anthems, and here the names of Tye, Tallis, Byrd, Gibbons, Farrant, &c., rise in array before us. However, their works do now give place at times to those of the modern school, as well as to English versions of portions of masses by Mozart and Haydn: whilst admitting the beauty of the latter, I must say I do not consider them at all fit to introduce into the ritual of the Church of England; the orchestral accompaniment, together with other sensc-gratifying accessories, being absent.

Let any unprejudiced person listen to Byrd's most beautiful anthem, "Bow thine ear," and then to that from Mozart's 1st Mass, "Praise thou the Lord, O my soul," and judge which is church music and which is not; there is a dignity, simplicity, and ecclesiastical style in Byrd to which Mozart's work makes no pretension. In justice to the German composer, I must say that the circumstances under which his masses were composed to order make an excuse for him, but not for those who have taken the trouble to put English words to them, in order that they may be sung in our cathedrals and churches.

We must now glance at the musical services of parish churches, and of the non-established places of worship scattered through the land. Surely music is "as it should be" somewhere among them. I fear, as a general rule, that if we take noise as a proof of earnestness; nasal drawling as a proof of solemnity; sitting still as a proof of devotion; or, worse than all, a whole congregation listening to a paid choir as a proof of hearty praise, then the perfection of church music rises to heaven from every corner of our land. In how few of our parish churches do we find the golden mean between slovenly performance and choir exclusiveness! Many of my readers no doubt have enjoyed the clarinet, big-fiddle, and violin of former days. The barrel-organ or harmonium of the present time may perhaps be better, but the tunes still in vogue, and the want of knowledge on the part of far too many of those who volunteer to guide the music of the church, keep it in a state that is a disgrace to it—in this word I include having the music so fine (not good) that only a trained choir can sing it.

To look in another direction—in an established church in Edinburgh not long ago, the precentor was heard patiently waiting at the end of each line of the psalm that was being sung, for the congregation to reach that point, before they could start again on a fresh line together. The effect, I need hardly add, was not devotional.

In other places of worship we find over-zeal predominating. To give this a vent, the fine old billowy and fugueing tunes are revelled in—a style of music as unfit for any church as are the masses before mentioned. Another reprehensible kind of tune my readers may have heard, so I will draw attention to two, "Job" and the "Portuguese Hymn." Each of these demands the repetition of some syllables, the effect of the former being—

"I am a poor pol-
I am a poor polluted worm,"

and of the latter—

"And none its ra-a-
And none its ra-a-
And none its ra-a-pid course can stay."

A strange custom prevails in many churches which is notably opposed to common sense. In the *Te Deum* we have this verse—"To thee all angels cry aloud, the heavens and all the powers therein; to thee Cherubin and Seraphin continually do cry, Holy, holy, holy Lord God of Sabaoth." We all know the traditional mode in which the voices whisper "Holy, holy," &c. This bears a contradiction on its very face, for the verse tells us, the "angels," "the heavens and all the powers therein," the "cherubin" and the "seraphin" cry *aloud*. I cannot see how crying aloud can mean either weeping or whispering; my mind hears in it a shout of adoring praise, and so I would have these words sung aloud, not wept over.

Like as did Handel in his *Te Deum*, the admirers of this mournful mode of praising God forget that in heaven there is no weeping. Let us now look at *what is performed* as church music among various denominations; and here I must include the words as well as the music, both being too closely connected to admit of division. I cannot express what I feel at the revelations my researches into modern hymn and tune-books have made to me. Holding as I firmly do the opinion that what is earthly and sensual can never be a fit vehicle to convey holy thoughts to a holy God, in which I beg to differ with John Wesley and a host of others, judge of my horror to find operatic airs unblushingly allied to the most solemn words. For instance—

"Who is this that comes from Edom,
All his raiment stained with blood?"
Tune, "Cease your Funning."

"Ye who walk in darkness mourning
After light and comfort gone,
Trust your Lord," &c. &c.
Tune, "Batti, Batti."

"Angels from the realms of glory."
Tune, "Vedrai Carino."

"Come, Thou fount of every blessing."
Tune, "Softly sighs."

"The Lord is my Shepherd."
Tune, "The Huntsman's Chorus."

"Lo, He comes with clouds descending."
Tune, "Miss Catley's Hornpipe."

I need not continue the sad catalogue, taken from works counted standard by the Church of England as well as those of other branches of the Christian Church. The tunes are all decorously re-named, but that is the only disguise used. I know the upholders of this system may point to antiquity in support of their views, as the then Archbishop of York wrote hymns to the popular airs of William the First's day; but *wrong* will never grow *right* by age, secular music will never be made sacred by adapting hymns to it, any more than profane songs will ever be made holy by attaching their words to psalm tunes.

While one portion of the Church is thus lax in its choice of melodies, we find a tendency in another portion to go back to the ancient church modes and Gregorian tones, both of which, as well as imitations of the worst parts of the old cathedral masters, are dressed up in modern harmonies as the sole music of the church. Where these tunes are good, and fit to be harmonised, I would not object to their occasional use, as there is a dignity and simplicity about many of them very suitable for the church; but I would not refuse to have the chants and compositions of modern days—far from it; if the style be fit for church music, let us have as much variety as possible. To restrict a congregation to the use of single chants is an absurdity; double or even quadruple chants give more variety, and consequently better effect. Again, there is no valid reason why every verse or portion of a verse should be from year's end to year's end sung in harmony, when unisonous singing may better suit that particular portion. A great hindrance to improvement in church music is the non-existence of a really musical hymnal. It requires a good musician to compile a hymn-book. I do not know of one perfectly adapted for the purposes it is intended to fulfil. The proper accent is totally ignored (but I shall return to this). Then the words are chosen with an entire disregard of musical sound; for instance, in one verse of six lines imagine "sickness," "sin," "sadness," "sick," "sad," "gladness," "rescued," "ransomed," "cleansed," "saints," and twice "shall," being found in combination; or try to sing—

"Midst the faithless faith sustaining;"

or—

"Perjured witnesses confounding,
Satan's synagogue astounding;"

or—

"As the dying martyr kneeleth,
For his murderers he appealeth."

Again, to use long or compound words is a great mistake—"pen-i-ten-ti-al," "im-mor-ta-li-ty," "ever-last-ing-ly," "in-com-pre-hen-si-ble," "im-mu-ta-bil-i-ty," "soul-transforming," "lynx-eyed," "blood-besprinkled," "all-atoning," and numbers more in common use in our hymn-books are not fit for music. Did I critiese these compositions on their literary merits they would be found equally defective.

The irregularities of metre are astonishing. These words are affixed to a long measure tune—

"O Thou that dwellest in the heavens high,
Above yon stars and within yon sky,
Where the dazzling fields never needed light
Of the sun by day or the moon by night."

Other examples too long to detail may be met with of this fault.

The notation and harmonies of our modern psalm and hymn tunes are not what they should be; in fact, musicians and poets hitherto can have had but little interest in their work, otherwise the mistakes we find would not have been copied and perpetuated. One flagrant example of incorrect form exists in a tune taken from the works of Giardini, called "Moscow;" in it the first *two* phrases of the music occupy *three* bars, to which *six* syllables are to be sung; the *fourth*, *fifth*, and *sixth* phrases occupy only *two* bars each, and to every one of these latter *three* phrases *six* syllables have also to be sung. I have given it in the examples "as it is" and "as it should be." The sparing use of bars, and the return to the obsolete notation which makes the breve the longest note, are to me great mistakes in many recent publica-

tions. The former leaves to musical people the task of finding where the accent should be; the latter prolongs some words or syllables three times as long as those that precede them, and makes often great nonsense when two lines of a hymn follow consecutively without even a comma-rest between them.

Another phase of our church music is the re-arranging of tunes by editors. A most notable instance of this exists in a tune called "Evan;" its author was the Rev. Canon Havergal, and it should be in common time with notes of equal length; one genius, however, took the liberty of altering the time to triple, and writing some parts of the phrases in crotchets and others in minims. The same person has altered and completely spoiled Cecil's anthem, "I will arise." When these mistakes are copied and used, congregations look on the correct notation as something quite wrong. Again, many compilers seem to be most anxious to show their skill in playing with sharps, flats, and naturals, and to make most abstruse and difficult harmonies, which musicians can scarcely sing, much less a body of people knowing little of reading at sight or intricate intervals. Did I name the books I have examined, my readers would be astonished to find that it is in those occupying the highest places among different circles of religious opinion that I have found these and many more errors. Having seen so much wrong, I will now lay before you a commonsense view of church music "as it should be." That need for improvement exists is self-evident. "Next to theology," Luther gave "the first place and highest honour to music." And Cicero wrote, "It is not with philosophy and science as with other arts; for what can a man say of geometry or music who has never studied them? He must either hold his tongue or talk nonsense." If music took the place Luther assigns to it, and were properly studied, the truth of Cicero's words would not be so often manifested as it is in these days. We hear "music is a mere matter of taste," and for this reason many, totally ignorant that it is a very exact science, interfere and give their opinion. Well, to meet them on their own ground, what is taste? "The faculty of discerning beauty, order, congruity, proportion, symmetry, or whatever constitutes excellence, particularly in the fine arts," as defined in a recent standard work. Apply this test to church music, and I think these would-be critics will be found unable to appreciate anything except "a pretty air," which is only *one* of the five points required for music to be in good taste. It needs an education to estimate justly any art or science; music being both is no exception to the rule. Sir Joshua Reynolds has left it on record that when he first saw the cartoons of Raphael he felt grievously disappointed, and returned home to his lodgings with deep feelings of humiliation. In the galleries of the Vatican he heard amateurs speak in raptures of the very works which he says then he could not understand and admire as he afterwards learned to do. As it is in painting, so it is in music. How many who call Beethoven's sonatas "sweetly pretty" would care to listen to them if given as the compositions of some less famous name! because without the proper knowledge it is impossible for any one to understand what is artistic and beautiful in music. This leads me to say that the music of the church will never be what it ought to be until the management of it is left to musicians—men who have studied the subject practically and theoretically, who have given their working time to it, not their play time. In a matter of health we would not trust the opinion of an amateur physician; in a matter of law we would not be guided by the advice of an amateur attorney; then why, in music, should we take a different course? It is a profession which requires as deep study as law or medicine, besides a natural capacity to create and weave beautiful melodies into a golden web of harmony. We have too much music and too few musicians in these days, when representatives of every trade and class take upon themselves the posts of organists, choirmasters, hymn-tune manufacturers, or any other branch of the musical profession their ambition, not their knowledge, leads them into. Unfortunately those with whom they work, being only more ignorant than themselves, are unable to detect what is wrong, and so things go on from bad to worse. Let me next observe that church music ought to be consistent; it should have a special quality of its own, adapted for all the purposes of sacred worship. Psalm tunes should be correct in notation, and well defined in character; if joyous, they should be dignified; if penitential, not maudlin; and in no instance should an irreverent speed be attempted, a mistake as grievous as the drawling considered devotional by some Christians.

Triple time is unsuitable for church psalmody. The old masters understood this; and out of every hundred tunes written in triple time which we encounter now, perhaps one may be appropriate for some peculiar hymn or metre, but certainly not more. If the tunes are harmonised, let the harmony be broad, yet simple; as for unisonous singing, the effect of a number of voices joining heartily in it is to my mind very fine. I shall never forget a Lutheran chorale I heard in Haarlem Cathedral, which I may describe as the "plain song," sung in double octaves; the organist varied the harmonies to suit the sentiment of each verse, and the effect produced was grand. In the Chapel Royal of St. Petersburg there are voices which execute a kind of double-bass—that is, sing a part an octave lower than is usual in this country. Could we not take a lesson from the Greek Church in this particular? Mendelssohn has used this form with wonderful effect in the Sanctus belonging to his *Elijah*, and also in his *Lobgesang*.

(*To be continued.*)

THE DANCES OF SPAIN.*

A HISTORICAL SKETCH.

ACCORDING to the earliest traditions and to history, the dance was the favourite amusement of the Spanish nation, and it remained—like music in Italy—up to the present time its chief and principal pleasure. The descriptions which the Roman authors give of the art and cleverness of the "Gaditanic" female dancers, allow us to assert that the oldest Spanish dances were, like the more modern "Fandango" and "Bolero," executed with lively movements and gesticulations, and were performed to the sound of the "Castagnettes," the indispensable attribute of almost all the southern dances. The dances of the Basques (according to Wilhelm von Humboldt the first inhabitants of Spain), are described minutely by the Cantabrian scholar J. J. de Iztueta in his history of the "Guipozcoanican dances." (Sebastian, 1824.) Iztueta describes *thirty-six* different dances with all their particular ceremonies; amongst them he dwells at some length on the "Pardon danza" or "Lancers dance," which was regularly executed by men with sticks and lances on the name-day of Saint John of Tolosa, in celebration of the battle of Beotibar, in which the Guipuzcans were victorious over the Navarrese. The beauty of the Basque-Spanish melody used for this dance is really remarkable. Most of the old

* Compare with it: Albert Czerwinski, "Geschichte der Tanzkunst," Leipzig, 1860.

Spanish dances were performed in turn, and almost each dance had a certain meaning, generally expressing the manners and customs of the old Cantabrians. The most important and popular dance of the Basques is known as the "Saut Basque." Although each of the four Basque provinces danced it in a special and particular manner, a certain common form and expression in the melody may be traced. The melody in 2-4 time, with its well-marked and strongly-accented rhythm, conveys an uncommonly good idea of the Basqueish character. Through the presence of the Moors in Spain, the dance tunes and the character of the dance received more or less an oriental expression. The melodies of Old Castilia and Galicia possess generally less characteristic expression than those of Middle and Southern Spain, which are highly original. It is a wrong notion to deny a certain influence of the Moors on Spanish dance; but quite as erroneous is the idea that the exaggerated, almost indecent, movements of the old Spanish dances were introduced by the conquering Orientals; already the Roman authors mention the extraordinary dances of the women of Cadiz (the Roman Gades). The better part of the Spanish national dance has, on the other hand, a relation with an African dance called "la Chika" (not to be confounded with "Giga") which is still in great favour with all negroes, but more particularly with the Congoes. Another dance of the same period is the "Moriska." It consists of most remarkable jumps and jerks, and was introduced in England and other European states. The Moriska possesses also some interest from its having been used in Corsica as representing the fights between the Crusaders and Saracens. In the Italian islands, it was danced with greater earnestness and care, and was imbued with a kind of profane religious character. During the reign of the Moors, the genuine Spanish dances were decidedly put into the background, but after the reconquest of the old provinces the innate and irresistible love of the Spanish people for dancing showed itself stronger than before; new melodies and new dances found their way from Asturias to all the other provinces; the *minstrels* and *jongleurs* contributed also towards enriching the Spanish dance and dance music; their "Baladas" and "Dansas" clearly indicate that they devoted themselves also partly to the art of Terpsichore, besides their original profession of inventing poetry and music. Among the dances of the Middle Ages, which enjoyed a temporary popularity, were the "Gibadina" and the "Allemanda;" the latter originating in Germany. The celebrated author Lopez de Vega, a great patron of the dance, regrets (in his novel, "Dorothea") that both these graceful dance movements were soon neglected, and even forgotten to such a degree that their very movements fell into oblivion. Other dances were the "Turdion," the "Picdegibao," the "Madama Orléans," the "Rey Don Alonso el Buono," (so named after the Romanza which is sung to it) and the "Pavana" or "Pavane," also called the "Grand dance." It might be said that the Pavane was almost a stiff, serious and solemn dance. The princes danced it in their mantles, the knights in their helmets, and with their swords; the magistrates in their robes, and the ladies in their best dresses with long trains. The movements of this remarkable dance intended to imitate the spreading of the feathers of the peacock (*pavo*) or the turkey (*pava*), and it is just possible that the name "Pavan" derives thereof its origin. But the dance may also have originated in Padua, and the name "Pavana" might be a corruption of "Paduana." A "saltatio paduana" is actually mentioned by an old author, quoted by Rabelais, and the same name is likewise to be found in works of Shakespeare and some of his contemporaries. In Germany, where the "Pavane" was very popular, it was generally connected with the "Gaillarde;" the latter, possessing a lighter and more elegant step, served as a kind of variation.

The Spaniards make a distinction between "Bayles" and "Danzas;" the "Bayles" required also active movements of the arms, whilst the "Danzas" were performed only with the feet. A most remarkable and interesting feature of Spanish dance is, that it formed an integral part of the Church service. During the ceremonies of Corpus Christi, dances alternated with the performances of the *Autos*, a kind of sacred drama. The municipal laws of the town *Carrion de los Condes* from the year 1568, decreed that two such great church services with dances had to be performed twice a year. The Cardinal Ximenes is named as having introduced into the service of the holy mass, held in the Cathedral of Toledo, the so-called "chorus-dances." Strange to say, this extraordinary custom is even now, three hundred years later, in active use in Sevilla; at present a ballet is danced before the high altar on every evening during the Octave del Corpus. The dancers are youths between the ages of twelve and seventeen; they are dressed in the richest old Spanish costume, and their movements are graceful, yet serious and grave.

It may be that this extraordinary custom derives its primary origin from David's dance round the ark of the covenant. It is curious to observe that dances performed in such holy places of worship, do not make the slightest disagreeable impression on the public, nor do they seem to be out of place. This remark might serve as a proof that dancing is a real art, which, like music and painting, can devote itself to glorify the very highest objects.

During the sixteenth century many new dances were invented and adapted; which, owing to their freer and easier movements, were condemned by the higher and more educated classes; yet they became so very popular with the general public, that the older, more quiet, and decent dances were well nigh forgotten. The Spanish authors of that time are full of complaints about the lascivious tendency of the "Zapateado," the "Polvillo," the "Canario," "Guineo," "Hermano Bartolo," "Juan Redondo," the "Pepironda," "Japona," "Perra Morra," "Gorrona," &c. &c. But their greatest fury was launched against the "Gallarda;" of which, they said, that it was clearly invented by the devil himself. Scarcely less reprobation found the "Zarabanda," the "Chacona," and the "Escarramuan," all of which enjoyed, notwithstanding the condemnation of the Spanish writers, the greatest popularity of the lower class, and had, in the second half of the sixteenth century, taken a firm hold upon all the stages of Spain. Judging from the writings of the contemporary authors, the "Zarabanda" seems to have been the most *doubtful* dance in point of decency and good taste; the chroniclers declare "that this dance was invented by a devil of a woman residing at Guayaquil, on the west coast of South America." The Roman Catholic priest, Father Mariana, was quite incensed against it, and wrote in his book "De Spectaculis," a damnatory epistle about "this dance of hell." In this essay, he asserts that the "Zarabanda" had actually done more harm than the plague. The Zarabanda was danced only by women, whilst the "Chacone" was performed by persons of both sexes. In Spain, it was believed that the "Chacone" was invented by a blind man (ceccone) and from this derived its name. However, another opinion maintains that the word "Chacone" comes from the *Arabic*, and means "dance of the king." The Sarabande changed greatly in Italy and France, and there lost completely its rather loose and lascivious character. The celebrated Feuillet

describes in his "Chorégraphie" (1700) the Sarabande as "an heroic dance, to be performed by two persons with the utmost grandezza and dignity." The instruments used to perform the music of these dances were mostly the guitar, sometimes a mandoline, and also a flute or harp; at rare occasions only the dancers were clever enough to sing themselves the required tune.

Towards the middle of the seventeenth century, under the reign of King Philip V., the getting up of the dramas became more and more brilliant and gorgeous, and the hitherto simple dances became by degrees the germ of sumptuous ballets. From this time, the names of the "Sarabanda" and the "Chacone" were less frequently mentioned, and fell by-and-by into oblivion.

A similar dance to the above mentioned, only more quiet and devoid of passion, found a home in the country districts, and was adopted a few years afterwards for the ballets; the dance we allude to was called "Seguidillas" (*Anglicé*, sequence). The word means at the same time the dance and the song to which it is danced. The music of the Seguidillas is a very lively 3-4 measure; the song (copla) has only four verses, and a returning rhyme (refrain). The "Seguidillas" might be considered as the original and model of all the present Spanish national dances, and its description unites with but slight modifications only, the not less known "Fandango," and "Bolero."

The manner of dancing the "Seguidillas" is the following. During the prelude of the guitar, the dancers, mostly clad in the picturesque costume of the Majo and the Maja, take their places; standing opposite each other in two rows, and not farther than three or four steps; the first verse of the copla is sung whilst the dancers are standing still; the voice stops, the guitar now takes up the real dance tune, and with its fourth bar the singers join with the Song of the Seguidillas, accompanied by the (indispensable) sound of the castagnettos. The general effect is heightened by the elegant swinging and elastic step of the dance, the graceful moving forward and backward, movements indicating the tender playfulness and affectionate animation of loving couples. The steps themselves consist of a peculiar mixture of the movements of the Fandango, the Jota, and the noisy "Taconeos," which word means the repeated clapping together of the heels. The Seguidillas' first part finishes with the ninth bar; now follows a short pause, filled up by soft chords on the guitar. Part the second begins with the dancers changing places without touching their hands; such change takes place in a solemn manner, which offers a striking contrast to the former life, animation, and graceful elasticity. With a few slight variations, the figures of the first part are now repeated, and with the ninth bar of the third and last part, the music and the dance stop both abruptly, and it is one of the principal rules of this dance that with the last note the performers rest immovably in their position. If such position is well chosen and graceful, it is approved of as being "bien parado." The Seguidillas obtained soon a general popularity in the Spanish kingdom.

The "Fandango" is on the whole more or less a modification of the Seguidillas, and it requires a very experienced eye to find out the few instances in which a real difference shows itself. The movement of the Fandango is slow, and in 6-8 time. It is danced by two persons clapping the castagnettos. The great art of the performers consists in following precisely the character of the music with the movements of their feet, and to adjust to it the effect of the castagnettos. The Fandango ought to be full of life and action. In the beginning, the character of the dance is soft, tender, and almost affectionate; by degrees it grows warmer, even to the point of Southern passion. And just in this growing life and waxing passion lies its peculiar charm; the steps taken for themselves are simple, artless, and even to a certain point unattractive.

An amusing anecdote, on which the plot of the ballet, *the Trial of the Fandango*, was founded, may be considered worthy of perusal. The Roman curia, angry that such a profane and wicked dance as the Fandango should be tolerated, and even admired, in a country like Spain, so noted and lauded for its purity and devoutedness of religious faith, decreed that it should be interdicted by a Papal bull. The ecclesiastical court assembles, and the trial begins with due solemnity and earnestness in the regular form; it reaches almost the point of the anathema being pronounced, when one of the judges observes, with right good common-sense, that it would be unjust to condemn the accused without receiving his defence. The college approves of the judge's opinion. A couple of dancers appear in court, and show before the solemn and rigid judges the charm of the popular but accused and unfortunate dance. By degrees the earnest faces of the ecclesiastical dignitaries begin to smile, the serious representatives of the Holy Church rise from their seats, involuntarily their arms and feet begin to move, and finally they are irresistibly compelled to join in the dance—the poor accused Fandango is found *not guilty*, and acquitted.

The construction of the "Bolero" is very similar to that of the Seguidillas; the only difference being a slower, more minuet-like step. It was invented in 1780 by Don Sebastian Zerezo, one of the most famous Spanish dancers. The Bolero is a more dignified and modest dance than the Fandango, and is performed only by two persons. Its name is derived from the Spanish verb "volero" (to fly), and was most likely given on account of some of its light, almost flying movements. A Bolero consists of several parts: the "Paseo" and "Promenada," both of which form the introduction; the "Traversias," which serve to change places before and after the "Derencias." During the "Traversias" the step is altered; the "Finale" ends, like the Seguidillas, with the "bien parado." The music of this distinguished dance is in 2-4 or 3-4 time, and must be executed with great expression and precision. When the Boleros are sung, and accompanied by a guitar, they are called "Seguidillas Boleros."

Here we must terminate with the *historical* dances of Spain. All other dances, like the "Cachucha" and "Gitana," have no historical origin, and are of modern invention. The "Cachucha," which is danced to a Spanish national song, was introduced by the famous Fanny Elssler in the ballet *Le Diable Boiteux*, and is performed by a single person. The word "Cachucha" is not to be found in any Spanish dictionary. Blasis says that the word is used for anything beautiful or graceful. In the dialect of the Andalusian gipsies it means "gold." In Spanish poetry "Cachucha" means the part of the quiver in which god Amor keeps his arrows.

Another newer but not quite so modern dance is the "Folie d'Espagne." It has a solemn and simple character, and is impressed with the genuine national grandezza. The music is mostly in the minor key. The "Seguidillas Talcadas" ought also to be mentioned; they are a kind of Bolero mixed with parts of the Cachucha. The "Cuaracha," in 3-8 time, is danced by a single person, who must play at the same time the music on the guitar; dervish-like, the dancer-musician must become faster and faster in his performance.

The "Yaleo de Xeres," the "Madrileña," the "Vito,"

the "Ole" or "Polo," the "Chairo," the "Panaderos," &c. &c., are dances more or less popular in Andalusia and other parts of Spain; but as they are not important in respect to history, it is unnecessary to dwell at any length on them. E. PAUER.

THE MUSICAL INSTRUMENTS AT THE INTERNATIONAL EXHIBITION.

It was with considerable expectations, and some little curiosity, that we paid our first visit to the International Exhibition this year. The announcement that musical instruments were to form a speciality attracted us, as it doubtless did many other musicians. We confess candidly that our first feeling was one of disappointment; and we therefore refrained from writing on the subject in these columns till repeated subsequent visits should have either modified or confirmed our first impressions. Those readers therefore who may have been expecting an article on the Exhibition in our recent numbers, will understand why the notice has been so long deferred.

To give our opinion of the show in one word, we should say that while certainly not bad, neither is it conspicuously good. One of the first points that strikes us is the absence of some of the names which we should certainly have expected to find there, and without which it is impossible to consider an exhibition of musical instruments a thoroughly representative one. Among the numerous pianos, we find not one specimen of the workmanship of either Broadwood or Collard; while of the organ-builders, Messrs. Walker, Willis, Gray and Davison, and Forster and Andrews are absent altogether, and Messrs. Hill and Son have only sent one very small instrument. There is besides a remarkable absence of novelty of invention in most of the instruments shown. Hardly anything is to be found which cannot be seen any day at the best showrooms at the West End; and we are driven to one of two conclusions—either the improvement in the manufacture of musical instruments is not keeping pace with the progress of the age; or those who ought to have been foremost as exhibitors have not, from some cause or other, come forward at all. We wish it, however, to be clearly understood that in saying this we are not finding fault with the instruments actually exhibited, many of which are most excellent. We simply say that there is next to nothing which calls for notice as absolutely new.

One more complaint, and we have done with faultfinding. We know not whether the blame lies with the exhibitors, or with the restrictions imposed by the Commissioners; but on the various occasions on which we have attempted to try the instruments, many of them have been absolutely unplayable. Some of the pianos were so out of tune as to be positively ear-torturing, and after striking one chord on them we felt no inclination to repeat the experiment; while in the matter of "cyphering" and defects of touch, some of the harmoniums and organs did the things they ought not to have done, and left undone the things they ought to have done, in a most provoking manner. Hence it is more than possible that we may have passed over some instruments really deserving of mention, simply because they were not in a condition to enable us to judge of their merits.

And now, to turn to the more pleasant work of specifying some of the chief features of note. Giving the place of honour to the "king of instruments," we find several very good, but not one that we can call a really "first-class" organ. Considerably the largest instrument in the Exhibition is that of Mr. Henry Jones, which has three complete manuals and thirty-one draw-stops. It is a good example of its maker's work, and is to be commended as containing an adequate pedal organ—a matter too often neglected in this country. Messrs. Bryceson exhibit a small organ to which their patent electric apparatus is applied; the key-board and draw-stop mechanism being at some distance from the instrument, and connected with it by a cable of insulated wires. These builders have applied their new invention to several of their recently erected organs, and in some positions it has doubtless its advantages; but we suspect that the complex apparatus would be very liable to get out of order. Among other excellent small organs we should specify the chancel organ by Messrs. Bishop and Starr, as being admirable in tone. Messrs. Hill and Sons 100-guinea student's practice organ is also very good, as far as it goes—which is not very far; while for cheapness in proportion to their size and quality the instruments of Messrs. Richard Brown, and Speechly and Ingram, deserve special mention. The last-named builders also exhibit a very interesting case of metal and wooden pipes, showing the relative sizes and shapes of the same note (middle c) in nearly all the varieties of organ stops. The small drawing-room organs shown by Cramer and Co. and Chappell and Co. are in most cases little more than playthings, being deficient in that backbone of the instrument, an independent pedal. There is yet one more organ that we must notice. Messrs. Imhof and Mukle, of Oxford Street, exhibit a fine-toned specimen of the work of Messrs. Walcker, of Ludwigsburg. These builders enjoy a great reputation on the Continent; but (so far as we know) none of their organs have as yet been erected in this country. As far as we had an opportunity of judging, the tone of the instrument was very satisfactory; but the gentleman whom we heard play upon it indulged in such an extremely *staccato* style of performance as to render it somewhat difficult to form an accurate opinion.

It is in the department of harmoniums and their near relations "American organs" that we find the most progress shown; and we are inclined on the whole to consider this the most successful portion of the Exhibition. Those who, like ourselves, can remember what harmoniums were twenty years ago, or to go even further back, who have ever heard one of those instruments of torture called "Seraphines" (about as unscraphic, we should imagine, as anything could be), would hardly recognise in the smooth round tone of some of the instruments now exhibited any affinity to the abominations of past days. The American organs shown by Messrs. Breavington and Sons are of most excellent quality, and especially distinguished by an absence of all unpleasant reediness. They are also remarkably moderate in price, and in churches where an organ is unattainable, from want either of funds or of space, one of these instruments would be probably the best substitute that could be found. Another admirable reed organ is that exhibited by Taylor and Farley, of Worcester, Massachusetts. This instrument has two manuals, with reeds of eight and four feet pitch upon each. Considerable variety can be obtained by the various combinations, and the tone is excellent. Cramer's American organs closely resemble Breavington's—so much so, indeed, that it is difficult to say which of the two is superior. In harmoniums we find less novelty than in American organs. Some very excellent examples of this class of instrument are here; and among the most prominent exhibitors may be named Messrs. Cramer, Hopkinson, Kelly, and Metzler. The largest harmonium is the "Concert Model" instrument of Messrs. Cramer, which has two manuals and independent pedal, and twenty-six stops; of its quality we are unable to speak, as when we tried it, it was afflicted with such a "cypher" on the pedals as to be quite unplayable. A novel invention is shown

by Mr. Rolfe, which he calls a "Quartett Harmonium." This instrument is furnished with four key-boards, one at each side and one at each end. With music specially arranged for it, considerable orchestral effect could probably be obtained; but we doubt if it is of much practical utility.

Though, as we have already mentioned, some of the leading manufacturers of pianos have refrained from exhibiting, there are yet some very excellent instruments to be seen in this class. The "Concert Grands" of Messrs. Hopkinson, Kirkman, J. Brinsmead and Sons, and Cramer and Co., are all fine specimens; and a most beautiful grand by Pleyel is to be found in the French Court. Messrs. Wornum and Sons exhibit two pianos, both likely to find favour with those who wish for a "grand," but have not room for a full-sized instrument. One is a trichord grand, 6 ft. 8 in. in length; the other a so-called "pocket-grand," only 5 ft. 4 in. long. Two charming specimens of small grand pianos of German manufacture are those of Messrs. Kaps and Hagspiel, both of Dresden; the latter is particularly worthy of notice, both for its exquisitely delicate touch and the richness of its tone. The various oblique and cottage pianos are of nearly every degree of merit. Some are all that could be desired; while others certainly seemed to us unworthy of a place in the exhibition. Speaking generally we may say that those instruments which have the most showy cases are the least satisfactory as to their internal arrangements; though this rule must be taken *cum grano*, as some of our best makers have exhibited pianos with very ornamental exteriors. Many of the cheap instruments are remarkably good for their price. Messrs. Chappell and Co. exhibit a "Conductor's Piano" of the compass of four octaves, suggested by Mr. Hullah, which will be found very useful at rehearsals, as it can be placed in front of the conductor without impeding his view of his chorus. The advantage of such an instrument where the voices need occasional support is obvious.

With respect to the wind-instruments we need not speak at length. Many of the best manufacturers are represented; and the most recent improvements in brass and reed instruments are shown by such makers as Messrs. Rudall, Rose and Carte, Distin, Potter, Boosey, and S. A. Chappell, who imports the well-known cornets, &c., of Antoine Courtois. Among names which we miss in this department are those of MM. Besson and Triebert.

To render our notice more complete, we should add that specimens are also to be seen of musical boxes, concertinas, and other "small ware." We conclude by repeating the opinion expressed in the beginning of this article, that while containing many objects of interest, the exhibition as a whole cannot be called very remarkable.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *August*, 1872.

TO-DAY we are again not able to give our readers news of musical events of any importance. It is true the return of Madame Peschka-Leutner from Boston has completed again our Opera company: but the Opera repertoire continues to move in the used-up track of the *saison morte*, and, with the exception of two *Lohengrin* performances of a highly unsatisfactory kind, has brought to light nothing worth mentioning.

For a wonder lately three concerts took place, two on occasion of the fiftieth anniversary of the Paulincr choir, by that society. The first of these, a church concert, commenced with four movements of the *Requiem*, for male voices, by Cherubini, at all events a curious choice for a jubilee. Then followed the air, "On mighty pens," from the *Creation* by Haydn, succeeded again by a church composition for male chorus, and an organ performance of the exceedingly difficult toccata in F, by Bach. We have heard neither this nor the second concert of secular music which took place the following day in the Theatre, as we were absent from Leipzig during that time. The third of the concerts mentioned above took place at the Gewandhaus, and had been arranged by the town in honour of the meeting of German naturalists and physicians assembled here just now. It brought to hearing, of orchestral works, the overture to *Euryanthe* by Weber, entr'acte from *King Manfred* by Reinecke, and A major symphony by Beethoven, under Reinecke's direction, in finished style. Frau Peschka-Leutner sang the recitative and air of "Eglantine" in the first act of *Euryanthe*, and Reinecke played Schumann's concert allegro in G. But now we will leave off reporting from hearsay, and tell our readers of the only great musical impression which we received on our short summer trip, but which we number amongst our most pleasant musical souvenirs. On Sunday the 11th of this month, we heard Wagner's *Flying Dutchman*, under the direction of Dr. Julius Rietz, the Nestor of the Capellmeisters at present active, who is equally famed as conductor, composer, musical explorer, and as one of the editors of Bach's, Handel's, and Beethoven's works. The performance took place in the temporary wooden building erected near the former Court Theatre, which was burnt down two years ago. The small place, not very luxuriously decorated, has the advantage of excellent acoustic properties.

About the work, one of the earlier operas of Wagner, we suppose all critical voices are now of one opinion. The second act is throughout grand, and of deeply impressive beauty, and we reckon it amongst the very best efforts of Wagner's muse. Less high stand the first and third acts, in which, by the side of great dramatic moments, there are also points of little importance, and even of ugliness. Nevertheless, the whole work is finished in a style to excite the highest admiration for Wagner's creative talent. We do not at all belong to that class of people who are known in Germany under the name "Zukünftler" (people of the future), who have made it their sole task for life to extol the glory of Richard Wagner to the skies, forgetting or deforming all the other masters of the present time. But, on the other hand, we also do not count among those art-principle knights who consider their stiff, pedantic system to be a bulwark against all progress in art, and readily close themselves against all that differs from their usual Philistine-like music life. We have an open ear and a warm feeling for all that is beautiful, whether old or new, and fortunately possess sufficient perception and judgment not to let ourselves be influenced from any side, and are only surprised that those who sound loudest the glory of Wagner can dishonour him by placing men like Berlioz and Liszt at his side as composers of the same merit. But enough of this; time will pronounce judgment on Richard Wagner. The next generation, not misled by the party strife of the present, will be able to separate the chaff from the wheat.

The Dresden performance of the *Flying Dutchman* belongs to the very best opera performances which we have ever heard. Everything was finished. Singers, male and female, chorus and orchestra, were joined in the most perfect manner, and the life-giving power of these great art-elements was Rietz, who conducted the whole

with youthful freshness. How many niceties of the execution could be noticed which in this complicated organism could only come from him! How conscientiously were the rights observed of everything and everybody! Only such a fine-feeling, and at the same time experienced, conductor as Rietz is in reality will be able to get up such opera performances, for which the critic has only the duty of gratitude and admiration.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *August* 12, 1872.

It would be much more natural to talk of the heat than of musical subjects. The last days of the month of July have sent, after the days of insupportable heat, the first rain, most welcomed by the directors of the theatres—as, for instance, the Opera, which was opened on the 1st of August with Gounod's *Faust*. As one of the next representations was announced the *Huguenots*, with Mdme. Paula Markowitz, from the Hungarian National Theatre (as Isabella), and Mdlle. Tellini, from the Hof-Theater of Stuttgart (as Valentine). As I am far from Vienna, in Switzerland, I must defer the details of the following operas till my return. Herr Betz, from Berlin, who was promised in the first days of August, has been ill, and was to come a week later. The French company in the Theater an der Wien had finished their representations on the last of July, repeating the former operettas. Mdme. Patti will sing in that theatre during the first two months of the International Exhibition before going to London.

Perhaps you will remember the name of the sculptor, Anton Dietrich, who was mentioned in the year 1870 very often on the occasion of the Beethoven Festival. He was the artist who had taken the likeness of Beethoven in the year 1821, the best we have, and after which he modelled the famous bust, a splendid work. He was also in the possession of the two masks of the great composer, one taken in the year 1812 by Johann Klein, and the other taken from the dead body by Danhauser. This Dietrich died on the 27th of April this year in a miserable manner. It was quite accidentally that I heard he was dead; not one of the newspapers had taken notice of the man, and I was only able, by visiting his former lodging, to hear particulars of his death. He had sold his little property, some busts, a curious collection of masks, &c., to a former pupil, who came (a few days before Dietrich died) to take him to a bath (the old man suffered from the Herodian disease). After that bath they drove to an hotel, where the sculptor remained two days, his lodging, a small room in a very modest suburb far from the town, being cleaned in the meantime. When he came home he felt very unwell, and the physician said it would be good to send for the priest. The next morning, when the mistress of the house opened the door (Dietrich was a bachelor), the poor man just uttered the last groan, having been alone the whole night. The priest asked for a certificate of baptism to see where Dietrich was born, how old he was, to which religion he belonged. Nothing was found in the few papers he left, no money—nothing at all. Dietrich was buried, therefore, among the lowest class of the poor; no one but his pupil accompanied the corpse to its last resting-place. Thus ended a man who was a member of the "Academie der bildenden Künste," a man who was connected with Beethoven, and who gave us the best bust of him. He was said to be 77 years old, a man of a great stature, and very intelligent physiognomy. To be just it must be remembered that he enjoyed from the above-named Academy a pension of 600 florins, and some 200 florins more for inspecting the famous monument by Canova, in the church of St. Augustine. He died, and a few days after was forgotten—the common lot of an inhabitant of a great town.

At the end of the scholastic year 1871-72, the Conservatoire has published its yearly report. There have been 494 pupils who attended the Conservatoire, among whom were 4 Stipendisten, 77 Stiftlinge, 100 who received gratuitous instruction, and 31 who paid only the half-fees. The instruction was divided into 27 different departments: the stringed instruments by 85 pupils; the wind instruments by 34; harmony, counterpoint, and composition by 247; pianoforte by 253; harp by 10; organ by 7; solo-singing by 72; chorus-singing by 73; and a list of poetry, æsthetics, acting, dance, Italian language, German and Italian literature, and history of music. These subjects were taught by 35 different professors. The Society's medal (in silver), on leaving the school, was awarded to Anna von Angermayer (dramatic song), Helene von Kostalky-Epurcano (piano), Sofie Mandl (piano), Emil Paur (violin), Leopold Swoboda (oboe), Julius Zaremibsky (piano). The new term will open on the 5th of October.

Reviews.

The Harmony of Sounds. By HENRY HILES, Mus. Doc. Oxon. London: Metzler & Co.

THE number of works which exist on the theory of music is, we might almost say, incalculable; and there are probably few subjects (excepting theology) on which more diametrically opposite and utterly irreconcilable views have been held, than the origin and relationship of the various sounds in the key. Into the relative merits of the different systems we have neither space nor inclination to enter; the subject is not only very extensive, but would, to the majority of our readers, be also very dry. Suffice it to say that we consider that system the best which is founded on the harmonic scale of Nature, which is elaborately developed in the late Mr. Hewitt's work, "The True Science of Music."

It is upon this sure foundation that Dr. Hiles has built his little treatise, which we have examined with much interest. We are not certain, however, for what purpose it is designed. The practical part is in general excellent; and yet, from the fact that it contains no exercises, it seems scarcely intended as a text-book for harmony. The theoretical part of the work, on the other hand, though very good, is, we think, hardly clear enough in its explanations to be serviceable to beginners without the aid of a master. If the work should reach a second edition, we would suggest to Dr. Hiles that it will greatly assist students if he will go in a little more detail into the theory of harmonies. Thus, we are told that the ratio of a perfect fifth is that of 2:3; a perfect fourth, 3:4; a major third, 4:5; and a minor third, 5:6, &c.; but the way in which these ratios are obtained is hardly made so clear as it might be. Again, we should have liked more prominence given to the relations of the three root-sounds in every key, from one or other of which all the notes of the scale are derived.

We are disposed to differ with some of Dr. Hiles's ratios in his chromatic scale (p. 26). He gives, for instance, the ratio C to D flat as 15:16. This is no doubt true, reckoned *from the root* D *flat;* but in the key of C we should consider D flat as the eleventh harmonic of the root C, the ratio thus being 32:33. D flat is not one of the root-sounds in the key of C at all.

On p. 30 we are told "there are two kinds of tones, major and minor," the ratios being 8:9 and 9:10. In the scale of C given, the interval C to A is marked 9:10, and A:B as 8:9. Now C to A will be found 8:9 or 9:10, according as it is derived from G or F as a root; while we do not see how A:B can (*in the key of* C) bear any other ratio than that of 9:10, the only root from which they can be both derived being G. We have, again, "two kinds of perfect fifths," the ratios being respectively 2:3 and 27:40. Very true; but the student may say, "Why on earth should the ratio of D:A be 27:40 in the key of C, when it is 2:3 in the key of D?" The explanation is simple enough, and perfectly satisfactory, but it is not even alluded to here; the student must take Dr. Hiles's word for it. We make these remarks by no means in an unfriendly spirit, but simply in the hope that Dr. Hiles may make future editions of his work more useful for self-teaching than the present.

When we come to the more practical part of the book, we have nothing but commendation. It is both very good and very clear. Especially we may commend the chapters on consecutions and on rhythms. In all this portion of the work numerous examples from the works of the great composers are to be met with, which are well selected, and show Dr. Hiles's judgment as well as extensive reading. A carefully prepared and elaborate table of resolutions of discords is given at the end of the work; and we would recommend in future editions the appending of a good index of reference, which will much increase the utility of the work.

We can, in conclusion, cordially recommend this little book to the notice of our readers. Though, as will be seen from our remarks, we do not entirely agree with all Dr. Hiles's calculations, we have much pleasure in saying that we consider his work a carefully prepared treatise which deserves the attention of musicians.

"*Faust*," *Ein musikalisches Charakterbild für grosses Orchester*, von ANTON RUBINSTEIN, Op. 68 ("Faust," a Musical Character-picture for Grand Orchestra, by ANTON RUBINSTEIN). Leipzig: C. F. W. Siegel.

THE activity of Herr Rubinstein's muse is certainly remarkable. Opera or oratorio, symphony, concerto, quartett—nothing seems to come amiss to her; and however great the demands made upon her, the fountain of inspiration (?) never seems to run absolutely dry. Unfortunately, however, the quality of her productions is by no means equal to their quantity. The Pierian spring too often yields nothing but very muddy water. Herr Rubinstein seems to be possessed by a restless demon who forces him continually to write. At times noble ideas present themselves to him; but when none such occur he is by no means disconcerted, but uses the first which come to hand—just as the old stage-manager, when his white paper for snow was exhausted, continued the scene with brown. Some months since we noticed in these columns one of the composer's eccentric productions, *Don Quixote;* and we have here another "character-piece" for the orchestra, wilder and more incomprehensible than the former. It might at least be urged in favour of *Don Quixote* that, being entitled "Humoreske," it was meant to be nothing more than a musical joke; but the same cannot be said of *Faust*. It is evidently intended to depict at least some portions of Goethe's poem; but which parts Herr Rubinstein has selected for illustration, we are, after careful and repeated readings of the score, quite unable to decide. If we were to hazard a guess, we should say the music was most appropriate to the episode of the witches' revel on the Blocksberg. The feature which strikes us most forcibly about the composition is its intense, we may almost say unredeemed ugliness. There is scarcely one pleasing phrase of melody in the ninety-two pages of the score. A detailed analysis of the work is unnecessary. Suffice it to say that it opens with a somewhat long and dry *adagio*, succeeded by a much longer and even more uninteresting *allegro;* after which a fragment of the opening movement concludes the piece. The middle movement is very diffuse, and the principal thematic developments are founded on one of the ugliest and dreariest subjects we ever met with in the course of our musical reading. The only point we can honestly commend in the work is its orchestration, which is always clever and ingenious; but in other respects we look upon *Faust* as an unmitigated failure, and hope we may never le under the painful necessity of hearing it performed.

"*The Year*," *a Cantata of the Seasons*; "*The Nativity*," *a Sacred Cantata*; "*The Village Church*," *Part Song for four voices*. Composed by FRANK THOMSON, St. Leonards: F. Thomson.

WE are really very sorry that we are unable to give a favourable opinion of these compositions, as Mr. Thomson has evidently taken a great deal of trouble over their production. Unfortunately they suffer from two great faults: they are in many places incorrect in harmony, and the invention, if such it can be called, is by no means original. The works are not at all deficient in tune, but what there is, is common-place to the last degree. The writer has the knack of throwing off what we may term "Christy Minstrel" melodies by the yard, with as much ease as a spider spins its threads; and the way in which one piece of tuneful humdrum follows another in the cantata is astonishing. Several of the songs are quite as good, and we may add quite as original, as many of the popular favourites of the day; but there is nothing in them the like of which we have not heard hundreds of times before. If we might venture to offer Mr. Thomson a piece of advice, we should recommend him to write ballads. The music he produces would, we think, be exactly the sort of thing to suit average drawing-room performers and audiences.

Arrangements for the Organ. By EBENEZER PROUT. Augener & Co.

THIS is a second series of adapted pieces—twenty in number—completing a total of forty-four movements, most of which have appeared in these volumes for the first time in this shape. The series now referred to comprises arrangements from the sacred music of Mendelssohn, Schubert, and Brahms; and from the secular compositions of the two first-named masters, of Schumann, Gade, and Reinecke. In variety and interest this collection is a worthy sequel to the volume which preceded it; and the skill with which vocal and orchestral effects have been transferred to the grandest of keyed instruments is equally apparent in this as in the former instance. Like the previous series, these pieces are arranged with an independent pedal part in a separate staff; and plentiful indications of registration and combinations of stops are supplied by the arranger, who has the double qualification of an intimate knowledge of the scores of the works from which his selections are made, and of the capacities of the instrument to which they are applied.

"*From Blush to Bloom*," *Second Series of Six Characteristic Pieces for the Piano*. By OSCAR BERINGER.

"*La Marquise*," *Gavotte pour le Piano*. Par OSCAR BERINGER. London: W. Czerny.

MR. BERINGER'S second set of character-pieces is intended for somewhat more advanced players than the first series, which we noticed at the time of their appearance. They are all well written, though, as might be expected, some numbers are superior to others. One of the best is No. 4, entitled "Night's Fancies," in C minor, with a charming episode in the major, which may possibly have been (unconsciously) suggested by the slow movement of Schubert's sonata in B flat. The "Bridal Crown," (No. 6), a spirited march in C, is also excellent, and the more to be commended as the march form is one of those in which the avoidance of common-place is the most difficult. We have much pleasure in heartily recommending the whole set both to teachers and players. In his gavotte, Mr. Beringer has been thoroughly successful in catching not only the rhythm but the spirit of the old dance. It is a piece which if known will, we think, be sure to be popular; and it is, moreover, by no means difficult to play.

Trois Fantaisies Faciles pour le Violon, avec Accompagnement de Piano (1, *Semiramide*; 2, *Don Juan*; 3, *Anna Bolena*). *Par* DELPHIN ALARD. Op. 92.

"*Chants du Cygne*," *Trois Mélodies de Schubert. Transcrites et variées pour le Violon, avec Accompagnement de Piano, par* DELPHIN ALARD. Op. 51.

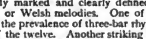
"*Immortelles*," 12 *Lieder von Franz Schubert. Für Violoncello und Piano. Von* R. E. BOCKMÜHL. Offenbach: J. André.

WE have classed these pieces together, though they are arranged by different hands, as they are very similar in character. The three easy operatic fantasias by M. Alard, containing in each case some of the most popular melodies from the different works selected, will be found by teachers very useful for pupils who are not far advanced, as they present but very slight difficulty, and are yet well enough written to be worth playing. The three melodies of Schubert are one degree more difficult. These can also be recommended as teaching-pieces, though we strongly object to the alteration made in the close of No. 2, "Am Meer." With this reservation we can praise the whole series. The twelve songs of Schubert, arranged for violoncello and piano by R. E. Bockmühl, please us greatly; indeed, we think they could hardly by any possibility have been better done. This is high praise, but it is an opinion that we express deliberately. The editor has adhered most scrupulously to the original text. All are so good as to make it difficult to select any for special praise; but we may notice the "Am Meer" (No. 9) as masterly throughout. The opening melody is given to the violoncello unaccompanied, in chords of three and four notes, with a very rich effect. In "Die Forelle" (No. 8), the editor has chosen the version of the melody given by Schubert with variations in his great pianoforte quintett; some of the variations are capitally arranged for the two instruments. Violoncellists will, we are sure, thank us for calling their attention to this admirable series of transcriptions, which they will find equally suitable for concert and for private use.

Zwölf Ungarische Volkslieder, für das Pianoforte, nach den Originalmelodien frei bearbeitet, von LOUIS KOEHLER (Twelve Hungarian Popular Songs, free transcriptions from the original melodies, by LOUIS KOEHLER). Leipzig: Bartholf Senff.

IT is long since we have experienced a sensation of such complete novelty in music, as in playing through these charming and most characteristic melodies. There is a quaint originality about

them which is most refreshing. The national characteristics are as strongly marked and clearly defined as in any of the well-known Scotch or Welsh melodies. One of the most noticeable peculiarities is the prevalence of three-bar rhythms, which are to be found in four of the twelve. Another striking feature is the frequent employment of such a phrase as



in the cadences. This we meet with, in one form or another, in no less than ten of the melodies. The prevalence of minor keys (in eight cases out of twelve) is a third characteristic of the music. The arrangement of these airs by Herr Koehler is excellent. The difficulty is by no means excessive, though they make sufficient demands on the player to be very useful as practice. Those who wish for music that is a complete and welcome change from the ordinary "drawing-room" style, cannot do better than make the acquaintance of these interesting national airs.

Operatic Fantasias for the Pianoforte. By G. J. VAN EYKEN. Fifteen numbers. Augener & Co.

So long as people continue to like music "with plenty of tune in it," well-arranged fantasias from operas are sure to be popular. And yet really good pieces of this class are by no means so easy to write as might be supposed. The chief difficulty which besets the composer (we can hardly say "composer") is that most of the popular works have been arranged (or sometimes "deranged") so often, that great care is necessary to avoid too close a resemblance to what has been previously done. It would, for instance, be curious (were it possible) to find out how many fantasias are in existence on *Norma* or *Lucia di Lammermoor*; and, were it not a task requiring more than the patience of a Job, a comparison of the various pieces might not be without interest and profit. Operatic fantasias are of two classes—show-pieces for concert playing, such as Thalberg's, and pieces written simply for teaching purposes, of which those now under notice are good examples. Mr. Van Eyken certainly deserves credit for having, as far as practicable, selected new materials for his fantasias. Four of these numbers (*Tannhäuser, Cœur und Zimmermann, Fidelio,* and *Lohengrin*) are founded on works less frequently chosen than many for pieces of this class; and in works which are the common stock pieces of fantasia-writers (such for example as the *Huguenots*) he has taken care to avoid the most hackneyed melodies. The whole series is easy enough to be within the reach of an average school-girl, and the passages will be found improving as practice. We need hardly say more to recommend these fantasias as well adapted to their object.

"*Wanderbilder,*" *Zwölf Clavierstücke, Von* ADOLF JENSEN. Op. 17. Leipzig: C. F. Peters.

THESE twelve little "character-pieces" (as the Germans call them), though betraying to some extent the influence of Mendelssohn and Schumann, show Herr Jensen to be by no means destitute of originality. They are not only well written throughout, but many of them are distinguished by a natural and easy flow of melody, that renders them equally pleasant to play and listen to. Among these may be specified the "Froher Wanderer" (No. 2), "Die Mühle" (No. 3), "Festlichkeit im Dorfe" (No. 6), "Nachmittags-Stille" (No. 7), and "Im Wirthshaus" (No. 10). The composer is in general most successful with pieces of a lively character; the slow movements, with the exception of No. 7, being less interesting than the others.

SHEET MUSIC.

THE large quantity of sheet music sent us for review this month, necessitates an even more than usually brief notice of the various items.

In's Stammbuch, Klavierstücke, von FRIEDRICH GERNSHEIM, Op. 26 (Offenbach: J. Andre), is a series of seven pieces for the piano, which are well written, and not deficient in ideas; they are, however, somewhat dry. The best we consider to be the scherzo and trio, No. 6.

Vier Phantasie-stücke für Pianoforte, von S. JADASSOHN, Op. 31 (Leipzig: Gustav Heinze), are excellent throughout, and evidently written by a thorough musician. Nos. 2 and 4 (both, by the way, in the key of C sharp minor) are especially interesting.

Easy Sonatinas for Pianoforte Instruction, by LOUIS KÖHLER, Op. 194 (Offenbach: J. André), are good practice, but not particularly striking as music. We confess to preferring the similar works of Clementi and Kuhlau.

Air à la Gavotte, en Fa, de G. F. Händel, transcrit pour le Piano par D. BROCCA (London: W. Czerny), is nothing less than a gross outrage on musical good taste. Handel's air from *Joshua*, "Heroes when with glory burning," undergoes addition, subtraction, division, reduction, and general distortion in a way of which M. Brocca ought to be ashamed.

Air à la Bourrée, en Sol, de G. F. Handel, transcrit pour le Piano par D. BROCCA (London: W. Czerny), is less objectionable, because less mutilated, than the piece last noticed. But what possible necessity was there to transpose the song from *Jephtha* into G? The original key is E flat.

Three Fantasias by FRANÇOIS HÜNTEN, Op. 267—"Santa Lucia," "Ich wollt' meine Liebe," "Hans und Liesel"—(Offenbach: J. André)—are easy and useful teaching-pieces.

"*Ethel,*" Lullaby for the Piano, by S. PERCIVAL (London: Ashdown & Parry), is of more than average merit. The subjects are good and the treatment musicianly.

Fantasia on the "Barber of Seville," Fantasia on the "Postillon de Longjumeau," by FRITZ SPINDLER (Offenbach: J. André), are two excellent drawing-room pieces, in their composer's usual showy and not very difficult style.

"*Cease your funning,*" Old English Air, arranged for the Pianoforte by WESTLEY RICHARDS (London: Lamborn Cock & Co.), is a very good set of variations, by a gentleman whose previous efforts we have had occasion to notice favourably in these columns.

"*Heureux Printemps,*" *Caprice Elégant pour le Piano, par* EUGÈNE WAGNER (London: W. Czerny), is a showy drawing-room piece of the ordinary stamp.

"*Le Ruisseau,*" "*Le Rossignol,*" and "*Le Polonais hardi,*" by FROWALD THIEMER (Offenbach: J. André), are three elegant and pretty little pieces, which may be recommended for teaching purposes.

"*Plaything,*" for the Pianoforte, by FRANCIS EDWARD GLADSTONE (Augener & Co.), are, as their name implies, mere trifles, but they are well written. Our own favourite is No. 3.

"*A Birthday,*" Song, by FRANCIS EDWARD GLADSTONE (London: Lamborn Cock & Co.), is a really elegant melody, tastefully harmonised, which we can cordially recommend.

"*A Vesper Prayer,*" Trio, for Soprano, Contralto, and Tenor, by W. C. FILBY (London: W. Czerny), is a graceful piece of part-writing, which we think likely to become popular.

"*Visions of Home,*" Song, with Violin obligato and Pianoforte accompaniment, by HENRI HARTOG (Augener & Co.), is a very pleasing piece, the violin part being well written, and altogether showing originality and musical feeling decidedly above the average.

"*Silent Footsteps,*" Ballad, by LOUIS PEREIRA (London: W. Morley), is simple and pleasing, though not particularly new.

"*Katie," Without thine ear," "Oh linger,*" Three Songs, by CHARLES SALAMAN (London: Lamborn Cock & Co.), are three excellent examples of the workmanship of a musician who never condescends to write rubbish.

"*Thy Name," Rosa Clare,*" Songs, by BERTHOLD TOURS (London: W. Czerny), do not particularly impress us. Of the two, we prefer the first.

"*A Birdie's Life,*" Song, by ARTHUR H. D. PRENDERGAST (London: Lamborn Cock & Co.), though somewhat commonplace, would be very suitable for young pupils. It is, in fact, a nice little song for nice little girls.

"*The Crystal Key,*" Song, by MARIA ENRICHETTA (London: Lamborn Cock & Co.), shows some musical feeling, but the lady should study composition. To mention one point—a song ought not to begin in D and end in G.

"*The Nicene Creed,*" for four voices, with free Organ accompaniment, by S. PERCIVAL (Novello, Ewer, & Co.), is suitable for country choirs, being easy and not ineffective.

MUSIC RECEIVED FOR REVIEW.

Allison. "Mountain Melody." (Weekes & Co.)—*Baines.* "A Hymn of Love." (Stead & Co.)—*Bergeon.* "L'Amazone." "Un Orage dans les Lagunes." (MeDowell & Co.)—*Chamberlayne.* "Sunshine again in England." Waltzes. (Hammond & Co.)—*Clarke, T.* "The Quarter Chime." (Novello, Ewer, & Co.)—*D'Alquen.* "The Carol Singers." (Weekes & Co.)—*Gladstone.* "The moon that shines," "Lordly Gallants." (Ashdown & Parry.)—*Gung'l.* Marches: Habt acht, Constantin, Alexander, Deutscher Muth, Waffenruf, Vagabonds. (Hammond & Co.)—*Hiles, Dr.* Evening Service

in F. Morning Service in F. (Novello, Ewer, & Co.)—*Lange.* "Blumen am Wege." Four pieces. (Hammond & Co.)—*Lavorance.* Te Deum Laudamus. (Composer.)—*Mori Dermott.* Twenty Songs. (Augener & Co.)—*Pelmer.* Three Songs by W. Scott. (Pitman.)—*Richardson.* "Ever the same." (Shepherd.)—*Richardson.* "There's life in England yet." (Rudall, Rose, & Co.)—*Schuster.* "Why ask me to repeat." (Cramer, Wood, & Co.)—*Schmuck.* "A summer's day in the country." Meditation. (Hammond & Co.)—*Schulz.* "The Art of Playing the Zither." (John Hart.)

Concerts, &c.

HER MAJESTY'S OPERA.

With one important exception, which will be alluded to presently, the season at Drury Lane, under the management of Mr. Mapleson, which came to a close on the 27th of July, has been more remarkable for the singers who have appeared than for the works performed. There can be no doubt that the principal supporters of Italian opera in London attach far greater importance to who sing than to what is sung; and the record of works produced here during any one season contains most unfavourably, in a musical point of view, with the account of operatic doings abroad, as furnished by the letters of our Leipzig and Vienna correspondents.

The past season at Her Majesty's Opera commenced on the 6th of April with a performance of *Faust*, the part of Leonora being sustained by Mdlle. Titiens. Those who have heard the lady in this character will not need to be told that, both dramatically and vocally, it is one of her best impersonations. So long at least as Mdlle. Titiens is a member of the company at Drury Lane, we may indulge the hope that Beethoven's masterpiece will keep possession of the stage.

Mdlle. Marimon, who made her first appearance at this house last year, reappeared during the past season in the same parts which she had previously undertaken—Amina in *La Sonnambula*, and Maria in *La Figlia del Reggimento*.

Mdlle. Christine Nilsson, after nearly two years' absence in America, reappeared towards the end of May as Violetta in *La Traviata*. Some of our readers may remember that it was in this character that she made her first appearance in this country. Other parts in which she has appeared have been Lucia in the opera of that name, Lady Henrietta in *Martha*, the Page in *Le Nozze di Figaro*, and Marguerite in *Faust*, which last character she chose for her benefit night at the end of the season.

Mdme. Trebelli-Bettini, one of the chief attractions of Mr. Mapleson's company, appeared on April the 16th as Urbano in the *Huguenots*, the Valentina being Mdlle. Titiens. Mdme. Bettini also performed on several occasions in *Semiramide*.

One of the most important events of the season was the *début* of the new tenor, Signor Campanini. This took place on the 4th of May in *Lucrezia Borgia*, the gentleman performing the character of Gennaro. Other characters which he subsequently sustained were Edgardo in *Lucia di Lammermoor*, Lionel in *Martha*, Manrico in *Il Trovatore*, Alfredo in *La Traviata*, and the Duke in *Rigoletto*. Signor Campanini is the possessor of a splendid voice; but as his singing varied considerably in excellence on different occasions, it is premature at present to speak decisively as to the position he is likely to take among tenors. Another new-comer was Signor Rota, a baritone, who created a favourable impression in *Lucrezia Borgia*, *Linda di Chamouni*, &c.

Mdlle. Clara Louise Kellogg, after spending four years in America, reappeared in May as the heroine in *Linda di Chamouni*, subsequently performing with great success the parts of Lucia, Gilda in *Rigoletto*, and Susanna in *Le Nozze di Figaro*.

Among other singers, whom we can only name, were Mdlles. Marie Roze, Grossi, Bauermeister, Colombo, and Rita; Messrs. Capoul, Fancelli, Vizzani, Felli, Mendioroz, Agnesi, and Borella.

The only important event of the season has been the production of Cherubini's opera, *Les Deux Journées*, a detailed notice of which appeared in our last number. To the great discredit of opera-goers, this masterpiece was played to a half-empty house, and performed but once (June 30th). Auber's *Catarina* (an Italian version of *Les Diamans de la Couronne*) was announced for performance, but withdrawn at the last moment.

The conductor of the music, as during the preceding season, has been Sir Michael Costa, and the excellent band has been led by M. Sainton.

In conclusion, we must express our regret that the season should have been musically so uneventful. The prospects of Italian opera are certainly discouraging to true lovers of art.

Musical Notes.

The triennial Norwich Musical Festival will commence on the 16th inst. Among the principal works to be performed are Mr. Arthur Sullivan's "Festival Te Deum," Sir Julius Benedict's *St. Peter*, the *Messiah*, *Elijah*, and *Creation*; a new cantata, *Outward Bound*, by Mr. G. A. Macfarren; and other new works, by Mr. F. H. Cowen, Dr. Edward Burnett, Mr. King Hall, and Sir J. Benedict. Among the principal vocal performers are Mdlle. Titiens, Madame Trebelli-Bettini, Mr. Sims Reeves, and Mr. Santley. M. Sainton will lead the orchestra, and Sir Julius Benedict will, as usual, conduct.

The death of Carafa, a composer now forgotten, but whose operas, especially *Le Solitaire*, once enjoyed considerable popularity, is reported from Paris. Carafa had reached the mature age of 87.

The marriage of Mdlle. Christine Nilsson to M. Auguste Rouzaud took place at Westminster Abbey on the 27th of July.

It is stated that the Boston Musical Festival has resulted in a deficit of 250,000 dollars (£50,000 sterling).

Mr. Henri Drayton, the well-known bass singer, has lately died at Philadelphia, U.S.

On the 21st of last month Mr. Ignace Gibsone gave a successful pianoforte recital in Room 15, East Galleries, International Exhibition. The principal object of the performance was the testing of some additions and improvements in the construction of the *Iron Strutted Pianoforte*, manufactured and patented by Messrs *Ph. J. Smith and Sons*, of *Bristol*. The patent consists in the application of iron struts to the construction of the back of upright pianofortes. The advantages claimed for this instrument are that it keeps longer in tune, possesses a purer and fuller quality of tone, is less liable to derangement from sudden changes of temperature, and consequently is of great durability.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers.

The Monthly Musical Record.

OCTOBER 1, 1872.

MUSICAL FASHION, AND FASHIONABLE MUSIC.

IT is a trite and often-heard saying that the English are not a musical people. The axiom is true or false, according to the point of view from which we judge. We are not about, on the present occasion, to discuss the question in its general bearings; our intention is rather to make a few remarks on the influence of fashion on the art in this country, and on the attitude towards it of those who are commonly called the "upper ten thousand."

An intelligent foreign musician, coming to these shores for the purpose of investigating the state of art here, would naturally inquire what measure of support, if any, was afforded it by the government, the aristocracy, and those who are supposed to be the leaders of taste and fashion. If a German, he might say, "In my own land I see music in its highest branches supported by governments and kings. I find the conservatoires, where a thorough musical education is placed within the reach of all, subsidised by our governments; I find a Wagner under royal patronage; a Joachim also holding a royal appointment; a publication like that of our German Handel Society, liberally and nobly assisted by the King of Hanover. What can you show me here that is analogous? Our answer would have to be simply "Nothing."

We are not complaining here of the want of royal patronage and support for our musical institutions. There is much to be said both for and against such a system; and it is at least an open question whether in this country music does not thrive quite as well when sustained by private enterprise, as it would do were it under the parental care of, let us say, Mr. Ayrton. But when we look at the kind of music most in fashion, and most patronised by the upper classes, it cannot be denied that we find much to deplore, and very little upon which to congratulate ourselves.

Look first at the opera. It is well known that an operatic enterprise depends for pecuniary success, not upon the support of musicians, who would for the most part be attracted by really good works, but on the wealthy nobility and aristocracy, who, because it is "the fashion," take a box for the season, and thus furnish the impresario with the funds necessary for paying the enormous, and in many cases extravagant, salaries demanded by operatic singers. These fashionable supporters of the opera in a very large number of cases know little, and care less, about good music. They go to the opera either to hear some favourite vocalist, or to be gratified by a gorgeous *mise-en-scène*, or else simply to wile away an evening; and their total want of cultivated taste is clearly shown by the class of operas most frequently performed. Verdi's *Traviata* may be instanced as an example of the kind of music most patronised. Effectively written no doubt it is, but who would for a moment compare it with *Figaro*, *Fidelio*, or the *Freischutz*? And which draws the best house? The recently chronicled signal failure (as regards attendance) of Cherubini's *Deux Journées*, which was played but once to a half-empty house, speaks volumes as to the utter indifference of our operatic patrons to good music. True, the *élite* of the musical profession were present; but, as we said above, it is not they who really support the opera; and the fashionable occupiers of the boxes simply stopped away. The music was far too good for them, and there was no appeal to their love of the sensational. In short, it did not "draw." We grant that there are a few first-rate works which do attract; such, for instance, as Rossini's sparkling *Barbiere*; but in these it is not so much that the music is good, as that there is opportunity for the display of the talents of some popular prima donna. Even in the same composer's glorious *William Tell*, we fear it is more the "high C" in the part of Arnoldo, and the spectacular brilliancy of the opera, than the exquisite music, which is found attractive.

In a recent number of our paper we referred to the subject of benefit concerts; and we mention them again here as showing the taste, or rather the want of taste, of the fashionable world. What concerts receive the most distinguished patronage? Certainly not those in which the best music is to be heard. At our highest class of concerts we shall find the most intelligent and appreciative, and the most enthusiastic, but not the most fashionable audience. The music most in vogue is the Italian cavatina or duet, sung by some popular operatic favourite. At the State concerts, for instance, given from time to time at Buckingham Palace, the larger part of the programme is made up of pieces from Italian operas, with perhaps a classical overture or two thrown in as a makeweight. With such an example set in the highest quarters, can we wonder that it is so frequently followed?

There is yet one more point on which we will touch, in which fashion exercises a most injurious influence on music. We refer to the preference for everything that is foreign. English singers and players, and English music, with a few rare exceptions, have literally no chance at all in competition with those of other countries. Abroad it is otherwise. Whether we look at France, Germany, or Italy, we shall find native talent encouraged, and native composers brought forward; but here it is just the reverse. How many pieces in the programme of a fashionable concert will be the productions of Englishmen? It seems to be quietly assumed that nothing good, musically, can come out of England. We are the only birds that thus foul our own nest. With such an opinion of ourselves, it is not surprising that others should have a low opinion of us.

It will, of course, be remembered that in these remarks we have not been speaking of the general public, but only of that portion of it which is supposed to lead the fashions. The state of things we have been describing, we trust without exaggeration, may furnish some explanation of the comparatively slow advance in public musical taste. There is another and happily a brighter side on which we might look; but it is as well not to shut our eyes to facts as they are, and the facts are by no means encouraging.

THE MUSIC OF THE SANCTUARY.

TWO LECTURES

BY JAMES STIMPSON

(*Organist of the Town Hall, Birmingham*).

(*Concluded from p.* 128.)

WHEN I remark that church music should be consistent, I mean that it ought to be totally distinct and separate from that of every-day life. Secular things do not belong to the church or its music, and so are not consistent therein. Again, to be consistent, the music of the church should be for *all*, such as every person can unite in singing; grand from its very simplicity. To have it so is possible, then let it be practised. The anthem, if such be used, ought to be very easy, and what a congregation could easily learn; it

should not have any elaborate obligato organ accompaniment, as is now so much the fashion, the organist taking upon himself the part of a full orchestra, and throwing the instrumental portion of the music into as much prominence as that allotted to the voices. Individual display can never be consistent in church music, any more than in any other part of the service.

There should be consistency in the chanting as well as every other portion of the music; each psalm has many thoughts in it; let the music follow these, and let joy, hope, triumph, sorrow, fear, and every other passion the words embrace, have its right and true expression. We could not read them with one tone or one utterance, then why sing them so?

I would draw your attention to the Psalm cxxxvi., which I have arranged in antiphonal form, with, however, the whole congregation joining in full chorus at each repetition of the words, "For his mercy endureth for ever." The arrangement is very simple, and a fine effect easily produced by *all* the congregation joining in what is marked full, and those on the right and left sides of the church singing alternately what is marked Decani and Cantoris.

A third point required to make church music what "it should be," is words fit to sing. Let us have the songs of the Bible—not merely the book of Psalms, but those we find scattered through its sacred pages from Genesis to Revelation—pointed and chanted; and when we learn to sing the poetry of our good old English Bible, the vapid utterances and long drawn words of the majority of our hymns must soon tire us, and we will esteem them at their true worth, beautiful as the individual experiences of uninspired hearts, and fit for the closet, but not for the sanctuary. If we must have hymns, let them be suitable for music. All music has a certain defined and unalterable accent, a fact totally ignored by hymn-writers, and the consequence is, a tune written to one verse of a hymn is generally all out of gear for the others. This carelessness and want of order in what we offer to God is very sad. For our own pleasure we try to have everything of the best; we have beautiful music, illustrating appropriate words; these latter carefully printed, so that no rustle of turning over the pages on which they are, may disturb the attentive ear (would that our hymn-book compilers thought of this); and all this trouble is taken to make our enjoyment more complete. If we are endowed with powers of mind to relish what is well and perfectly done, let us remember who gave us such powers, and let us use our utmost endeavours to make His praise glorious, so that the perfection of the arrangements for our amusements may no longer shame the slovenliness of the arrangements for our worship.

Some hymns can be much better adapted to chants than to regular tunes. Try the well-known words, "Just as I am," to the chant by Handel and Parnell in the examples, and I think it will be found to suit much better than any of the tunes to which they are sung. The reason for this is that there is less restriction as to accent and more scope for developing the sentiments the verses contain, therefore the effect is more touching and agreeable. I would strongly enforce another requisite: let no words for our church music be abbreviated, whether in hymns or other compositions. Open any of our hymnals, and we find such expressions thickly scattered on their pages: e'en, gav'st, o'er, th' appointed, 'gainst, Calv'ry, heav'n, 'tis, and words ending in *ed* invariably clipped, except in rare instances. This colloquial English is not fit for the church; long ago the "torn, the maimed, and the lame" were forbidden sacrifices; why should we offer them now? A very irreverent example of familiarity, although not exactly an abbreviation, I must quote:—

"Peace, doubting heart, my God's I am."

I may suggest that it would be a great improvement in the public reading of the Scriptures if each syllable were pronounced, as the words would roll through our churches with a much more dignified sound. Try the effect of—

"Bless'd are the undefil'd,"

and—

"Blessed are the undefiled."

I would say, still further, that the words to be sung should be of as few syllables as possible. Look at the Bible and its monosyllabic force: "And God said, Let there be light, and there was light." Why, it would require about twenty lines of a modern hymn to present that truth clearly to us.

I have dwelt long on the subject of the words we sing, because I cannot look forward to any real improvement in our church music until we possess a standard musical hymnal, free from vulgarity and every other offence against good taste, besides possessing those absolute requisites to which I have drawn the attention of my readers.

I must touch another point, and one I consider very important. When we find a tree sickly, its blossoms dropping off and its leaves withering, we begin to work at the root, and often discover that its young fibres have spread too far and struck on a cold uncongenial soil, and thus they produce blight and decay in the stem they should otherwise nourish. Sunday-schools are the young roots which feed our churches, and would we make the music of the church as it should be, we must begin by improving what is sung in our Sunday-schools. All that I have said in reference to the present status of hymns and tunes in the church, exists in a much worse condition in the school: an evil greatly aggravated by ship-loads of rubbish which are being transported from America to these shores; hymns in which sacred thoughts are bandied about in common-place language, to tunes which are profane from their vulgarity, and from their associations with banjos and blackened faces—in fact, not one degree removed from nigger melodies. Among these abominations I may mention one very popular air, called "Shall we gather at the river?" another even worse: "What shall I do to be saved?" To hear this, the most solemn question a mortal soul can breathe, shouted about by a body of careless children, without thought or feeling in the matter, is to me very terrible. I might go through a long list of these productions; but it would only annoy myself and my readers. I have referred to them in order to lift up my protest against such a desecration of children's voices. If the little ones are taught to read the language of the Bible, let them be taught fitting music in which to sing its sacred words. Let no one tell me children do not care for good music. My experience shows me a result far different.

But allowing that such an unfounded notion is true, is that any reason why the tastes of the young should be vitiated by studying the worst trash? Let them be taught only what is fitting and right, and, by their aptitude in learning it, they will soon show they are able to understand and enjoy it. Thus influencing the tastes of children, we may easily train a mighty choir to fill our land with good music, untainted by the comic vulgarities so much admired in our day. Such productions as I am deprecating serve to foster this bad taste, by lowering the tone of our religious services. I speak advisedly; everything in nature improves with labour and attention, but unrestrained by cultivation has a tendency to degenerate; so it is with the intellectual powers: raise them, and the ability to know what is true, and therefore beautiful, will increase and strengthen; lower them, and down they will go from bad to worse, till at last the taste to appreciate any good thing is completely

lost. That is why I object so strongly to children being taught bad music; what is false in every particular that constitutes good taste must irreparably stain the mind of a little child; therefore it is the duty of every one undertaking to train the young to try to elevate each faculty they possess; and if the teachers do not know how to do this, I would entreat them not to meddle with what they do not understand, for it is a crime to lower any of the intellectual qualities or powers of enjoyment possessed by those over whom they have any influence, and those who introduce and teach such hymns are guilty of this. In confirmation of these remarks read this story: "Sir Thomas Lawrence was once taken by a friend to see some paintings of a very promising young artist. Lawrence said many encouraging things to the young man, which he received with becoming modesty. As he was leaving, the youthful aspirant to fame said to Sir Thomas, 'You have been kind enough to praise what you have seen; would you give me some piece of advice which may help me in my pursuits for the future?' 'I do not know that I have anything to say, except this,' said Sir Thomas:

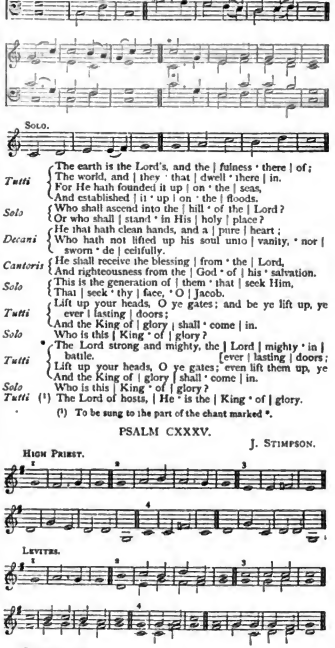
You have round your room two or three rough, clever, but coarse Flemish sketches. Were I you, as a young man desirous to rise in my profession, I would not allow my eye to become familiarised with any but the highest forms of art. If you cannot afford to buy good oil-paintings of the first class, buy good engravings of great pictures, or have nothing at all upon your walls. You allow, in intercourse with your fellows, that "evil communications corrupt good manners." So it is with pictures. If you allow your mind to become familiar with what in art is vulgar in conception, however free and dashing the handling, and however excellent the feeling for colour, your taste will become insensibly depraved; whereas, if you habituate your eye only to look on what is pure and grand, or refined and lovely, your taste will insensibly become elevated.'" I can apply these words with equal force to what I have written, as they adapt themselves even more strongly to music than the sister art.

In concluding these papers, I would say they have been published with a single wish to draw attention to, and help to improve, what is wrong in our church music. One word more. Some have gone so far as to say that as only one person preaches, so, from analogy, it is not necessary that all should sing. The cases are not parallel; three or four people expounding the Scriptures at one time would be too much for one building; but ten thousand can praise God at one time and in one place, and his command is, "Let everything that hath breath praise the Lord." With such general orders, I would not dare to follow the example of a recent reverend author, who says the congregation should not join in the anthem; I would say, use no music in which the congregation cannot join. Why should any rejoicing spirit be told to "hush! for the choir only is allowed to praise God at this part of the service?" No, let every individual in every congregation do his best; the people had their duties as well as the priests and Levites in the Temple service, and why should they not bestir themselves and do their part now, and not leave the praise of God to a choir? Let the laity give their hearts and voices to make the service of the church something different from a mere Sunday concert. Think of the grandeur of the 135th Psalm sung by minister, choir, and congregation, as suggested in a previous paper! and, with the right will and the right heart, that and much more might be accomplished in every place of worship. Good words and good tunes, well directed, with earnest hearty singing, and no attempt at display, would soon do much to make music, "as it should be," sound from every congregation in our land.

MUSICAL ILLUSTRATIONS.

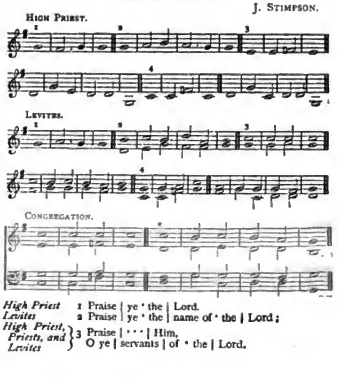
JEWISH CHANT TO PSALM XXIV.

Arranged by J. STIMPSON.



PSALM CXXXV.

J. STIMPSON.



Congregation { Ye that stand in the | house of · the | Lord,
In the | courts of · the | house of · our | God,
High Priest 1 Praise the Lord ; for the | Lord · is | good :
Levites 2 Sing praises unto His | name ; for | it · is | plea-sant.

High Priest, Priests, Levites, & Congregation { 4 For the Lord hath chosen Jacob | unto · Him | self,
And Israel for | His · pe | culiar | treasure.

High Priest 1 For I know that the | Lord · is | great,
2 And that our | Lord · is a | bove · all | gods.

Levites 1 Whatsoever the Lord pleased, that did He in heaven, | and · in | earth,
2 In the | seas, · and | all · deep | places.

Congregation { He causeth the vapours to ascend from the | ends of · the | earth:
He maketh lightnings for the rain : He bringeth the | wind | out of · His | treasuries.

High Priest 1 Who smote the first-born of Egypt, both of | man · and | beast.

Levites 2 Who sent tokens and wonders into the | midst · of | thee, · O | Egypt,

Congregation { Up | on | Pharaoh,
And up | on | all · his | servants.

High Priest 1 Who | smote · great | nations,
2 And | slew | mighty | kings :

Levites 1 Sihon king of the Amorites, and Og | king · of | Bashan,
2 And | all · the | kingdoms · of Canaan :

Congregation { And gave their | land for · an | heritage,
An heritage | unto | Israel · His | people.

High Priest 1 Thy name, O Lord, endureth for ever ;

Levites 2 And Thy memorial, O Lord, through | out · all | generations.

High Priest, Priests, Levites, & Congregation { 4 For the Lord will | judge · His | people,
And He will repent Him | self · con | cerning · His | servants.

High Priest 1 The idols of the heathen are | silver · and | gold,
2 The | work · of | men's | hands.

Levites 1 They have mouths, | but · they | speak not ;
2 Eyes | have · they, | but · they | see not ;

Congregation (Piano) { They have ears, | but · they | hear not ;
Neither is there any | breath | in · their | mouths.

High Priest, Priests, Levites, & Congregation (Forte) { 4 They that make them are | like · un | to them :
So is every | one · that | trusteth | in them.

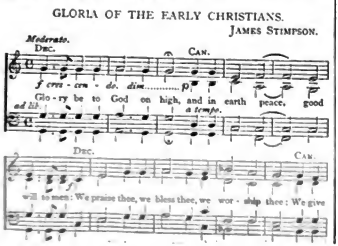
High Priest 1 Bless the Lord, O | house · of | Israel :
Congregation * Bless the | Lord, · O | house · of | Aaron :
High Priest 1 Bless the Lord, O | house · of | Levi :
Levites 2 Ye that fear the | Lord, | bless · the | Lord.

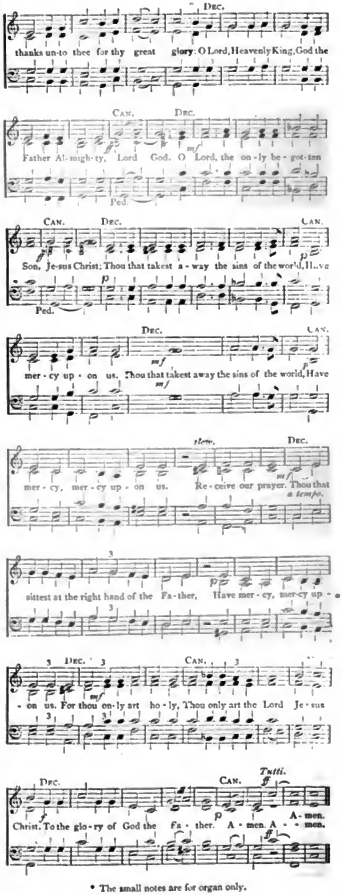
High Priest, Priests, Levites, & Congregation { 4 Blessed be the Lord | out · of | Zion,
Which dwelleth at Jerusalem. | Praise | ye · the | Lord.

* The figures point out the part of the chant the verses to which they are affixed require: the one marked thus *, for the congregation, is sung to the correspondingly marked portion of the chant.

GLORIA OF THE EARLY CHRISTIANS.

JAMES STIMPSON.

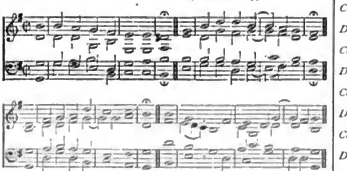




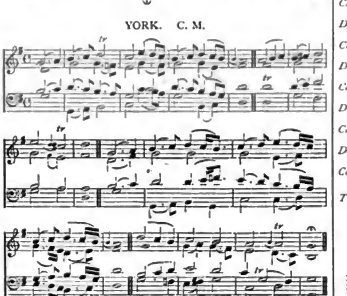
* The small notes are for organ only.

THE OLD HUNDREDTH PSALM.

Harmonised by CLAUDE LE JEUNE, *Leyden, ed.* 1635.

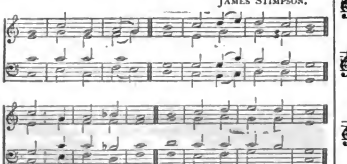


YORK. C. M.



PSALM CXXXVI.

JAMES STIMPSON.

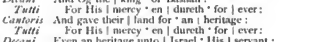


Cantoris To Him that | made • great | lights :
Tutti For His | mercy • en | dureth • for | ever :
Decani The sun to | rule • by | day :
Tutti For His | mercy • en | dureth • for | ever :
Cantoris The moon and stars to | rule • by | night :
Tutti For His | mercy • en | dureth • for | ever.
Decani To Him that smote Egypt | in • their | firstborn :
Tutti For His | mercy • en | dureth • for | ever.
Cantoris And brought out Israel | from • a | mong them :
Tutti For His | mercy • en | dureth • for | ever.
Decani With a strong hand, and with a | stretched • out | arm :
Tut. For His | mercy • en | dureth • for | ever.
Cantoris To Him which divided the Red Sea | into | parts :
Tutti For His | mercy • en | dureth • for | ever :
Decani And made Israel to pass through the | midst • of | it :
Tutti For His | mercy • en | dureth • for | ever.
Cantoris But overthrew Pharaoh and his host | in the • Red | Sea :
Tutti For His | mercy • en | dureth • for | ever.
Decani To Him which led His people | through • the | wilderness :
Tutti For His | mercy • en | dureth • for | ever.
Cantoris To Him which | smote • great | kings :
Tutti For His | mercy • en | dureth • for | ever :
Decani And slew | fa • mous | kings :
Tutti For His | mercy • en | dureth • for | ever :
Cantoris Sihon | king of • the | Amorites :
Tutti For His | mercy • en | dureth • for | ever :
Decani And Og the | king • of Bashan :
Tutti For His | mercy • en | dureth • for | ever :
Cantoris And gave their | land for • an | heritage :
Tutti For His | mercy • en | dureth • for | ever :
Decani Even an heritage unto | Israel • His | servant :
Tutti For His | mercy • en | dureth • for | ever.
Cantoris Who re-membered us in our | low • es | tate :
Tutti For His | mercy • en | dureth • for | ever :
Decani And hath redeemed us | from • our | enemies :
Tutti For His | mercy • en | dureth • for | ever.
Cantoris Who giveth | food to • all | flesh :
Tutti For His | mercy • en | dureth • for | ever.
Tutti { O give thanks unto the | God • of | heaven : / • For His | mercy • en | dureth • for | ever.

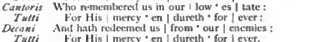
Tutti { O give thanks unto the Lord ; for | He • is | good : / For His | mercy • en | dureth • for | ever. / O give thanks unto the | God • of | gods : / For His | mercy • en | dureth • for | ever. / O give thanks to the | Lord • of | lords : / For His | mercy • en | dureth • for | ever.
Decani To Him who alone | doeth • great | wonders :
Tutti For His | mercy • en | dureth • for | ever.
Cantoris To Him that by wisdom | made • the | heavens :
Tutti For His | mercy • en | dureth • for | ever.
Decani To Him that stretched out the earth a | bove • the | waters :
Tutti For His | mercy • en | dureth • for | ever.

• The melody to be sung in unison.

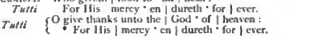
The first two phrases of "MOSCOW," *as printed in many publications.*



"MOSCOW," *as it should be written.*



"EVAN," *as given by* DR. LOWELL MASON.



"EVAN," *as written by the Author,* REV. W. HAVERGALL.

THE DANCES OF ENGLAND.*

AN HISTORICAL SKETCH.

WE have only to peruse the works of the immortal Shakespeare, to be convinced that dancing was one of the chief amusements of merry old England. The quantity of dances adapted from France, Italy, and Spain, and not less the great number of peculiar and special English dances, which we find mentioned by Shakespeare and his

* Compare with it: Albert Czerwinski, "Geschichte der Tanzkunst." Leipzig, 1860.

contemporaries, are quite astonishing. It appears that great care and attention was bestowed on the proper execution of some of the most complicated dances, and the fact that the dance was indispensable at any of the national festivities, clearly proves that the citizens of old England were right fond of it. It may, therefore, not be uninteresting to mention the most important and celebrated English dances.

From times immemorial, the May-festival was, as in Sweden and other northern countries, the chief and principal feast of England. The origin of this charming festival was simply to show the sincere gratitude and joy at welcoming, after the dreary and melancholy winter, the lovely and sunny spring. Mutual greetings and congratulations were exchanged, and every class of society, rich and poor, high and low, joined in the universal rejoicings. It was under Edward III. that the Morris dance (Moriska; see our last number) was introduced into England from Spain, and was after some time regularly adapted for the May-festival. This dance, in which many persons, all representing distinct figures, took part, was performed round the May-tree or pole; the latter was erected on a large lawn. The leader of it was the *Clown*, dressed in a cap with a yellow and red border, blue jacket, red trousers, and black shoes. The clown imitated the barking of dogs, and tried to produce merriment by all possible comic jumps and gesticulations. He was followed by the maiden "Mariana," the May-Queen, for which distinguished and honourable post the best-behaved, most modest, and best-looking girl was selected. It was a much-coveted honour to represent the Queen of the May, as such representation guaranteed the possession of a rare combination of excellent qualities. This important personage wore a golden crown, under which the hair fell in its natural beauty, its upper part only held by a net, richly embroidered in gold and tied by yellow, white, and scarlet ribbons. A bodice of the finest scarlet cloth, laced with yellow string, encircled her waist; the upper dress, of flesh-coloured silk, with wide sleeves and trimmed with gold fringe, went only to the knee; the under-skirt, of sky-blue silk, completing a highly picturesque costume. In her left hand the May-Queen held a pink, being the symbol of the season. The lady had as a companion a jolly monk, with well-shaved face, red cheeks, big neck, and plump figure; he was dressed in a dark red capoch, which was fastened with a belt adorned by a golden tassel. Friar Tuck wore red stockings and shoes, and suspended from his belt hung a leather pouch, containing all the dainties, offered to him by the merry company. It is needless to say that Friar Tuck was the confessor of Robin Hood, the hero of Sherwood. After this clerical personage came the suitor or chamberlain of the May-Queen, a rather fanciful personage, dressed in white and blue, and wearing long hair. And now came that part of the procession which, next to the clown, caused the greatest amusement—the "hobby-horse!" The colour of this plucky and spirited animal was mostly reddish-white, and its cover of scarlet cloth almost touched the ground, so that the legs of the rider could not be seen; the bit was of gold, and the bridle of red morocco. The horseman was dressed in a gorgeous red mantle, richly embroidered in gold; a cap of the same royal colour, to which was fastened an ostrich feather in scarlet-red. The unmanageable horse jumped from one side to the other, pranced and reared, galloped or trotted, kicked—in short, it did everything to cause excitement, amusement, and glee; one favourite freak consisting in the attempt of the horse to throw off its rider, and thus pretending to bring him into a dangerous position. By some ingenious contrivance, a dagger seemed to stick fast in each cheek; and, to render this conspicuous personage still more interesting, an immense silver spoon was attached to the bridle, that was held out at times to collect silver coin, which was readily granted by the mirthful and good-natured mass.

The hobby-horse was followed by a farmer in his usual dress, accompanied by the squire, dressed in a similar costume, but of finer materials. And now came Tom the Piper, generally personified by a wandering musician, who was dressed in a blue jacket and sleeves with yellow cuffs; over his jacket hung a short red mantle, with arm-holes, and a yellow collar. Tom's costume was completed by a red cap with yellow stripes, and brown trousers. When Tom could boast of a silver-coloured shield and a sword, he was recognised as belonging to the guild of the minstrels, and consequently being of a higher rank, he enjoyed much greater honours and respect.

A Fleming or a Spaniard, and a Morisko or Moor, also dressed in fanciful and odd costumes, followed the piper; their dress having as an indispensable attribute long hanging sleeves. At last the procession was closed by the jester (joculator regis) or fool; such as they held appointments in Shakespeare's time, and even later, at the court and in the highest families. The jester, bat in hand, wore a blue fool's-cap, on the top of which were sewn two big yellow donkey's ears. His jacket was red, with yellow embroidery; his trousers again had two colours, namely, the left leg yellow, and red shoe, the right leg blue, with a yellow shoe. When all these persons had been assembled near the May-pole the real dance began; it was merely dancing and jumping round the pole; the pole was painted black and yellow, with little flags and pennons, and bore the inscription: "A merry May." Little bells, attached to the dancers' dresses, were an indispensable attribute.

Besides the Moriska, the "Courante" (Shakespeare's Corrent), originally a French dance, was a great favourite in England; also the Italian dance "Volta," which, according to some descriptions, must have had a certain similarity with the German "Walzer." Queen Elizabeth was very fond of dancing the "Passa Mezzo," and the "Brawl" (Branle), with which every ball was opened. Her Majesty patronised also the "Pavin" (Pavane), which was danced at every court festivity. When speaking of Spanish dances, we mentioned that the Pavane was performed in Spain with a certain earnestness and grandezza. If we judge from pictures, on which the gentlemen appear in long mantles coming down to their very heels, and long swords, we might imagine that with such impediments the dancing of the Pavane cannot have been very lively in England also. A genuine English dance was the "Measure;" its character was stately, and expressive of great reserve. The Measure dance was greatly patronised by the higher classes, and the ministers of State (rumour says even Lord Bacon) did not think it disreputable or beneath their dignity to join in it. Most probably the name has been given for its precise and rhythmical step and accurate time, which imparted a certain gravity and earnestness to its expression. Beatrice, in *Much Ado about Nothing*, calls it "full of state and ancientry." Another English dance was the "Trenchmore," a kind of long country dance to be performed by the entire company, and for which the whole room, from end to end, was used.

The "Bergomask" dance (see Act V. of Shakespeare's *Midsummer Night's Dream*) was an imitation of the peasants' dance in Bergamo. The Bergamese are noted for their simplicity of mind, and therefore the character of

the dance is rather grotesque and devoid of gracefulness than elegant and light. The only genuine English dance which was for a length of time in fashion was the "Cushion Dance," or "Joan Sanderson." Originally it was danced at wedding festivities. It was performed in the following manner:—All the dancing pairs formed a large circle, and one of the dancers (either a lady or gentleman), who had under his arm a large cushion, mostly of red velvet, danced round in the room, and finally stopped before the musicians and sang—

"The dance cannot now proceed;"

to which the musician responds—

"I pray you, sir, why so you say?"

whereupon the dancer replies—

"Joan Sanderson and (name of the respective dancer) will not come with me."

The musician—

"She *must* go, and she *will* go,
And she must, whether she will or not."

The desired lady steps now in the centre of the circle, the gentleman laying, in the most elegant and pleasing manner, the cushion on the ground; the lady kneels down on it, the gentleman kisses her, and sings—

"Joan Sanderson, I greet thee, be thou welcome;"

after which the lady takes the cushion under her arm, joins her partner in the dance round the room, and sings—

"Prinkum, prankum, it's a beautiful dance;
Let us dance it once more,
Once more, and again once more,
Let us dance it once more."

After this the couple stops, and the lady turns towards a gentleman, and continues the dance in the same manner, only varying the words, as does also the musician; now all three persons dance, and the last-elected gentleman continues again with another lady, and so on, until almost the whole company finds itself within the circle. In a similar manner the company leaves again; the words of the song being altered from "Joan Sanderson will not come with me," into "will not leave me;" and from "Be thou welcome," into "Fare thee well," &c. &c. In leaving, the lady was kissed by the gentleman, and *vice versâ*. In a very quaint old book, "The Dancing-master" (London, 1716), we find a description of a great number of single and company dances, to which are added 560 tunes, with complete directions as to the execution of the figures, &c. &c. Some of these dances have very curious names, for example: "Cupid's Garden," "Excuse me," "Green Sleeves," "Pudding Pies," "Mr. Eaglefield's New Hornpipe," "The Merry Milkmaids," "The Devil's Dream," "The Quaker's Dance," &c. &c.

The "Anglaise" dates from a later period, and was in high favour both in Germany and France, as well as in England. The Anglaise was danced by the whole company in the form of a column, and resembled in some features the "Ecossaise." The time was in 2-4, but also sometimes in 3-8, which measures changed repeatedly during the dance. The "Hornpipe," or "Sailor's Dance," is, notwithstanding its apparent ease and negligence, a very complicated and difficult dance. Among other favourite English dances are to be reckoned "Sir Roger de Coverley," "The Lancers," &c. &c.

E. PAUER.

HECTOR BERLIOZ.

(TRANSLATED FROM "BUNTE BLÄTTER," BY A. W. AMBROS.)

WHEN the papers brought the news of the death of Hector Berlioz, in Paris, we felt that with this remarkable artiste one more composer of the Mendelssohn-Schumann period had gone to rest. For the masters whom I have just named as representatives of the post-Beethoven period, Berlioz, it is true, was more of a contemporary than a fellow-artiste. He took a totally different direction, and Mendelssohn's idiosyncrasy was completely opposed to Berlioz's music; Schumann, on the other hand, who at first took the part of the fantastic composer with warmth and poetical enthusiasm, cooled down altogether in the course of time—instead of agreeing, as he had done at first, he now totally disagreed with him; although Schumann never publicly gave expression to his change of opinion. "Time makes more severe," he once wrote to me on this subject; "in Berlioz's recent works things occur of which a man of forty ought not to be guilty." Schumann at first thought to see in Berlioz one of the pioneers of poetic freedom in music, a young fire-eater, who in the course of years would grow clear and collected. Schumann himself fought for this freedom of thought, in the name of the so-called new romantic school, with words and music, as critic and composer, to the bitter vexation of all the correct, narrow-minded music Philistines, who, at that time, would have been ready to clip and destroy the eagle wings of Beethoven. Finck's *Allgemeine Musik Zeitung*, the official organ of the sober old conservative party, for this reason, often enough shrugged its shoulders about the student-like doings of the *Neue Zeitschrift für Musiker*. In a style more brilliant and intelligent than any of the then living Leipzig "Ludimagisters" could command, Fétis wrote, at that time, the well-known article on Berlioz; but, doubtless, the wind that caused this storm blew from the same quarter. It was just this critique which furnished Schumann with the material for his brilliant, poetical, and spirited article on Berlioz, which was afterwards (with omission of a few details) inserted in the collection of Schumann's works. That Schumann was able to appreciate the original of the "Symphonie Fantastique," the greatest power of which lies in the really wonderful orchestration, by only seeing a transcription for the pianoforte, by Liszt (more he did not have before him at that time), will always remain marvellous. Lobe, who is also now covered by the cooling snow of age, appeared in the *Neue Zeitschrift für Musiker*, with an epistle on Berlioz, about the overture to the *Francs-juges*. It sounds still more enthusiastic than Schumann's brilliant special pleading, since, with all his inspired elevation of mind, Schumann had left discretion enough to use some strong expressions, such as—"There occur passages in the symphony which as little can ever be called fine, as anybody could fancy to call a hunchback or a madman an Apollo or Kant, as regards intellect or beauty;" and then again—"Without the score (Schumann spoke, as mentioned above, of Liszt's transcription) one can only call the last pages of the symphony bad." Schumann was also sufficiently free and unprejudiced to let violent opponents of Berlioz's muse (or Mænad) like Wilhelm von Waldbrühl express their opinions. Wilhelm von Waldbrühl wrote, under the *nom de plume* of Dorfkuister's Gottschalk Wedel, biting satires against Berlioz in letters and other forms, but found fault only with the boldness and lawlessness of the composition, as illustrated by numberless points in the score; the principal point of the thing he overlooked just like all the other enemies and friends of the composer. At that time it was an æsthetic article of faith that music had just the same aim,

even governed exactly the same field, as poetry, all the difference being that one was expressed in tones, the other in words—a dominant fundamental error which, as it appears to me, became one of the principal reasons why Dr. Hanslick published his intellectual lecture on "Das Musikalisch-Schöne" (The Beautiful in Music), which brought him excited opponents by the dozen, but also led to the consequence, which is to be acknowledged most gratefully, that it startled the poet-musicians, made them collect their thoughts, and think a little more seriously about the difference between poetry and music than they had done hitherto. In Schumann's periodical the tone in which Berlioz was spoken of became, by degrees, more discreet, more and more reserved. The visit of Berlioz to Leipzig (1843) appears to have completed the change. I am almost inclined to believe that Schumann would now willingly have destroyed and annihilated his former articles. That Mendelssohn, the fine, correct musician, whose compositions are cut crystal vases with golden frames, at this visit received the *guest* Berlioz with heartiness, furthering all his wishes, in a way which Berlioz himself praises in his letters; but, on the other hand, that before the *musician* Berlioz he is likely to have made the sign of the cross as before the archfiend, everybody who knew Mendelssohn will readily believe. In his letters Berlioz does not speak well of the spirit of the musical world at Leipzig, and his remarks were likely to hurt all the more, since he introduced the most cutting things in the form of postscripts—queries with pointed irony (that resembled prussic acid made of bitter almonds). About J. S. Bach he spoke in the ominous Leipzig Letter with scarcely disguised contemptuous derision ("Of criticism nobody thinks: Bach is Bach, just as God is God"); and about Clara Wieck's talent he only expresses himself in an equivocal, uncertain manner. Leipzig must have been to him and his music a nail in the coffin. The doors of the Gewandhaus remained closed to him, and the Europe, with its amateur orchestra, could not go beyond the overtures to *Waverley*, *Francs-juges*, and *King Lear*. Schumann, who himself had worked so brilliantly his way to ripe mastership, found the hopes which he had placed on Berlioz totally deluded—of an improvement or development not a vestige was to be found, and nothing further could be expected. Meanwhile, Berlioz had found an enthusiastic apostle in Brunswick—Wolfgang Robert Griepenkerl, or also, as he called himself, like a crowned head, Wolfgang Griepenkerl II., to make a difference between Wolfgang Griepenkerl I., or the elder, who was in musical things a "Herbastian," as the younger Griepenkerl was a follower of Hegel. For this reason they might have performed, on the field of musical æsthetics, the combat between father and son, Hildebrandt and Hadubrandt, of whom the old German legend speaks. Griepenkerl II., the Hegelian, wrote a short pamphlet, "Ritter Berlioz in Braunschweig," in which he goes with "Geist- und Feuer-schriften" (steps of fire and spirit) into the field for the composer, whom he placed at the side of Beethoven. The Leipzig people he hit rather hard, saying that in other respects they were good musicians, and, "like Prince Hamlet, *when the wind blew from certain quarters*, knew a hawk from a hand-saw." That was, again, an expression not much calculated to put himself or Berlioz in favour with the gods of the winds "which blew from certain quarters."

The passionate attacks on Berlioz became more numerous. One saw critiques in print like—"Berlioz requires from his orchestra quite peculiar howling, scratching, rattling tones;" he was a monster, or better, a fool. As a matter of course the attention of everybody was drawn to the composer, whose name was constantly heard in the ill-natured, noisy tumult of the paper war. It was before 1848, and people had still time to express differences of opinion about a composer. At the same time, people had the most absurd ideas about the appearance of Berlioz; they imagined for him—whose face, sharply cut but really noble, from mental work almost chalk-like and ashy-looking, was enlivened by most lovely blue eyes, such as I have never seen before—a picture which might have done for an ogre. The music-seller Johann Hofmann, at Prague, exhibited in his shop a plaster of Paris impression of the well-known bust of Caracalla from the Capitolian Museum. If visitors pointed out this tiger-like face, distorted in demoniacal fury, and asked, shuddering, whom it represented, the waggish Hofmann used to say, as coolly as possible, "It is the portrait of the famous Berlioz." People used to believe it all the more readily, since at the side of it there stood a bust of C. M. von Weber, and thought it quite natural that a composer who, in his "Marche de Supplice," lets the key of G minor burst upon D flat major without heeding the rules of thorough-bass or musical decorum, should have the appearance of a Roman Cæsar, who killed his own brother whilst in the arms of his own mother. About one thing all seemed to be, at last, of one mind: that a man for and against whom enthusiasm could say such a great deal would, at all events, be somebody. Berlioz, with his music, shook his time like a volcanic eruption, of which one also does not know, as long as the mountain thunders and burns, whether, with its streaming lava and shower of hot ashes, it will change wide and fertile lands for centuries into deserts, or whether, on the soon decayed refuse, new grapes will give noble wine. But the whole concussion passed almost without leaving any trace. That Berlioz would and could not found a school of "Berliozians," on this point his warmest admirers could not be in doubt. A school implies discipline under rules, and there can be no schooling where there is absolute licentiousness, which knows no law but the one—that it will not be bound and fettered by *any law*. But Berlioz never has made his way to the heart of the general public, notwithstanding his enthusiastic friends, notwithstanding laurel wreaths, goblets, bâtons, and music-desks, which had been presented to him, notwithstanding that the new "German school" took his part and counted him *invitum atque nolentem*, as amongst their own. His works, though they obtained for a time great success, lasted nowhere. The reason of this does not lie in the difficulty of execution—our orchestras have learned to master greater difficulties; not in the trace of spiritual aristocratism in Berlioz—even Bach and Beethoven have become popular; not in the unintelligibility of the works—Berlioz could not do enough to be clear, and places in the hand of his auditor extensive programmes, which teach him almost bar for bar what he is to think of this music and what not. It lies in the irregularities of the works, the forcible transgression of the ever-immovable boundary of the beautiful and true, the repulsive passages, which cannot be balanced by the beautiful parts that may stand close to them. Berlioz knew of no other regulator for his music but poetical intention, and poetical intentions of the widest description, for which he took the material from Shakespeare, Goethe, and others. His music puffs itself out to appear as great as a *Lear*, a *Faust*—the old warning in Æsop's fable does not frighten him; at last the inevitable happens—it bursts. The art of music, which finds itself in its innermost field, the symphony, restrained most cruelly in the name of poetry, takes revenge on its tyrant, and seems to call to him, "Be poetical as much as you like, but *musical* you shall not be." What a strange colossus arises if Berlioz intends to reproduce Shakespeare's *Romeo and*

Juliet only by musical means, without giving up the recognised form of the symphony with four movements, adagio, scherzo, &c.! He helps himself by having prologues sung, using entr'actes, and entr'actes between the entr'actes, and finally he must, for all that, take to the form of the opera, the musical drama. In the first *præludium*, or overture-like movement, Prince Escalus, of Verona, holds his admonition to reprove the Montagues and Capulets, as they are about to press upon one another with swords uplifted; he speaks only symphonically, through the brazen mouth of the trombones and the ophicleides, in a recitative-like movement of these instruments (which might just as well mean something else than the prince scolding the two parties). Whilst in the final movement Friar Laurence opens his mouth in reality, to preach, as *basso cantante*, a moral to the chorus, in view of the dead bodies of the lovers; and the chorus, for its part, finishes the work by singing a solemn oath, which might just as well stand in *William Tell* or *The Huguenots*.

In the *Damnation de Faust* Berlioz gets, finally, almost against his will, to the form of the oratorio, or, if preferred, the opera, and saves his conscience, as symphony composer, by some musical *hors-d'œuvres* (this word to be taken as meaning an improper interpolation in a work of art, or an introduced dish at a dinner), by instrumental movements like the Elfin Dance and others, which force themselves in between in an unbecoming manner, like the "Queen Mab" scherzo in the *Romeo* symphony. Berlioz has also written a real oratorio, *L'Enfance du Christ*. He had the boldness (I will use the mildest expression) to represent it to the public as the composition of an Italian master of the beginning of the seventeenth century. For this purpose he wrote, in the introductory fugue for instruments, the cadences without leading tone; this, by-the-by, gives a nice proof of how much, or rather how little, Berlioz knew of old music. Michael Angelo is said (by an unknown authority) to have secretly buried one of his statues, to have it admired as an antiquity, when it should be found seemingly by accident, and is supposed to have succeeded in deceiving people. But in the genuineness of the fugue with the cadences without leading note, nobody believed. Berlioz hated, in reality, all old music, and had no idea of it, although he fancied he had written some of the movements of his Requiem in the real Palestrina style. But what could Palestrina, the master, who, far above this common globe and its wild passions, soared towards the purest light of heaven—what could he have in common with Berlioz, whose art was unbridled passion become sovereign? To let free the whole storm of passion is, notwithstanding the dramatic material, which is only a pretext taken by the master, in reality the principal purpose of Berlioz's orchestral music. Berlioz, in this respect, resembles an amateur who, by bribing the keeper of a menagerie, is allowed to stop with the animals when the public is not admitted—he teases the lions and tigers, without any other purpose, simply because it is such a splendid sight when these mighty beasts get up howling, show their teeth, and with their tails lash their flanks. How different is Beethoven! He, too, knew how to let the thunderstorms of passion rage; but above the wild tumult for him there stand immovable the eternal stars, the eternal sun!

Of the moral nobility of Beethoven's music not a trace is to be found in Berlioz. And so, in his fashion, he appreciates with admiration and enthusiasm Beethoven—that is to say, he does not understand him. What captivates him is the boldness, the originality, the tremendous expressions of the troubles and battles of a great human heart: of the Katharsis, the moral elevation to which Beethoven works his way, as the last result of these battles, Berlioz seems to notice nothing whatever. How, for instance, does he understand Beethoven's "Pastoral Symphony?" This incomparable tone-poem, which paints the dear, well-known, intimate impressions of the landscape of the cliffs of the Kahlengebirg, where Beethoven lived at that time, with a truth, even entering into details which one would not think possible to be attained by the means of music, which begins (as I have endeavoured somewhere else to show*) with the joyous breathing of the newly-awakened spring on the level, rejoicing earth, which leads, by degrees and steadily, to eternal heights, to the highest thoughts which men can form, Berlioz (read his collected works) takes to be only a gigantic, Michael Angelo-like (!) landscape-painting. This thunderstorm is no ordinary storm, as one may witness it in July between Nussdorf, Grinzing, and Heiligenstadt—it is the last judgment, destruction of the world, &c. *If* it was thus, the "Pastoral Symphony" would be a failure—a farce. But Berlioz is satisfied if he only hears the thunder—why? we must not ask; sufficient it is, if it only thunders and crashes majestically. His admiration for Shakespeare (which must be counted doubly high for him, as a Frenchman) has at bottom the same features. He admires, before all, the bold, often brusque originality of the famous Briton; the powerful moving of passion in his pieces; the pithy, picturesque way of expression. This he reproduces, where he comes near the great English poet, in the *Lear* overture and the *Romeo* symphony. He scarcely feels that beyond it something higher lives. One need only see how he arranges Goethe's *Faust*.

For this reason Berlioz most touches our sympathy where we can believe in the inner truth of his passionate musical explosions. In his "Symphonie Phantastique" he sings the history of his own first love. It is the most touching and also, relatively speaking, the most popular of his works. The horrible tale with the opium visions, in dreams, of the execution, the witches' festival, remind one of the worst things in Victor Hugo and Sue; and yet we feel touched—we feel that the composer has written this work with his heart's blood. That he finishes it with the devil and his grandmother, the loved one as a witch who haunts the Blocksberg, and the "Dies iræ" as a parody, is, after all, too uncouth and monstrous—it is, at all events, not a harmonic solution of the preceding conflicts. We may, perhaps, pardon the demon-like orgies of the last movement, on account of the music which the preceding movement, the "Scène Champêtre," brings. Such music! Since Beethoven nobody has found similar ideas for a similar object. The "Harold Symphony," in which really a breath of Italy is stirring, Berlioz finishes again with an orgie—this time they are brigands. To conclude and finish like Beethoven he does not at all understand. Faust, too, must go to hell, notwithstanding Goethe's general pardon. "It is more effective." A single Satan makes ten times the noise of all the nine choruses of the angels taken together—this Berlioz knows. To this characteristic trait of Berlioz's music it is owing that it never reaches the highest heights in art, often as it may raise its wings in the attempt to soar there. We are not even grateful for its mighty flight, if it takes pleasure to leave us, after carrying us through thunder-clouds, over rainbow bridges, over heights and depths, through nights and reddening morning dawn, after it has touched and excited us to the innermost core, if it leaves and discharges us finally with an unresolved dissonance, with numbers which

* In my small work, "Die Grenzen der Musik und Poesie." Leipzig: H. Matthes, 1856. Page 166, &c.

will not add up; we forget even, ungratefully enough, that there have been moments now and then in which we were delighted and charmed. But even in this charm there is again something of the excitement of the hashish dream. All honour to Mozart and Haydn, both of whom Berlioz never much relished.

One may say of Berlioz what Kiesewetter said of Bach: "He commenced and concluded his own epoch." If there was no other merit in his music, this one it possesses, that it stands alone in its kind. Admirers Berlioz has found many, but no imitators. He remains in the history of music, and particularly of the music of those years in which he wrote and worked in the bloom of his life, a fiery meteor, which moves flaming in irregular motion on the night sky, and which we look at with astonishment.

THE WORCESTER MUSICAL FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

THE 149th Festival of the Three Choirs of Worcester, Hereford, and Gloucester (so called by a figure of speech) was inaugurated on Tuesday, September 10th, at Worcester, by a performance of the *Elijah*, the real music of the Three Choirs being shelved into the comparatively obscure early morning services; but as this is a question for the cathedral authorities to amend, if amendment be needed, we will pass on to the actual performance of the oratorio music. The growing favour shown to this composition of Mendelssohn, seems to indicate that at no very distant period the *Elijah* will take rank in the English mind with the *Messiah;* and the grand "Passions-Musik" of the old Leipzig Cantor is slowly but surely winning its way to acceptance. With praiseworthy punctuality, the opening recitative of the Prophet was sung by Mr. Santley. The tenor music set down for Mr. Rigby was taken instead by Mr. Lloyd, a change not much to be regretted; but in the second part the music allotted to Mr. Sims Reeves was, owing to his non-appearance, taken by Mr. Rigby, for which more regret would probably be felt. The singing of Miss Alice Fairman, as a comparatively new *débutante*, deserves a word of encouragement.

The entry of Mdlle. Tietjens in the second part, with her superb delivery of the superb "Hear ye, Israel," seemed to put fresh spirit into the performance. Mdme. Patey was, as usual, very conscientious and reverent in her rendering of "O rest in the Lord," which is so exactly suited to her style, accompanied in his usual finished manner by Mr. Radcliffe on the flute. "Lift thine eyes," and the quartett and chorus, "Holy, holy," in which Tietjens' voice rang out with fine effect above the chorus, were notable numbers. The choruses in this part were given with much more spirit than in the first; and it deserves mention, as showing a greater appreciation of the reverence due to sacred themes, performed in a sacred building, that there was no movement of departure until the last chorus was ended. In the evening there was a miscellaneous concert, for which we think some one work might, in the present stage of our musical education, be substituted with no pecuniary loss, and with great artistic gain. Part I. consisted of a selection from Mozart, mainly from the *Idomeneo*, first given at Munich in 1781, the well-known and beautiful "L'addio" and the "Dalla sua pace," from *Don Giovanni*. It reads oddly now, that this immortal work of Mozart should have been for the time superseded at Vienna by the *Axur* of Salieri, and still more strange that *Figaro* (an excerpt from which also found a place in the selection) should have been actually hissed on its first performance. The G minor symphony, admirably performed, seemed to be a little *caviare* to the majority, though decidedly to the select few the greatest treat of the concert. Auber's overture to *Masaniello*, as being more sparkling and easily understandable of the people, met with an encore, a compliment thoroughly well earned by the style of performance. A graceful canzone of Bevignani's, sung by Mdlle. Tietjens; a well-written ballad, "Once again," by Sullivan, exquisitely sung by Mr. Lloyd; the lively duetto, "Pronto io son;" a little-known and graceful trio from *Maritana*, by Wallace, "The Roving Irishman;" a song of Bishop's, "O firm as oak," of which Mr. Thomas seems especially fond, but in which opinion we do not share; and Purcell's grand air and chorus, "Come if you dare," from *King Arthur*, made up a very attractive programme, *exceptis excipiendis*.

On Wednesday morning a selection from *Samson* and Hummel's *Messe Solennelle*, No. 2, in E flat, formed the first part. The overture to *Samson*, with its well-known and graceful minuet, was thoroughly well played, the marks of repetition being, however, disregarded. The choruses in this were given with much spirit and readiness of attack.

Hummel's *Messe Solennelle*, a smooth and well-written mass, was finely performed. Perhaps from a limited acquaintance with the dead languages, there seemed a little hesitation as to the parts at which it would be proper to stand; but at any rate, in this matter-of-fact age, the attitude of worship, when the words scarcely called for it, was a fault on the right side. Though for the most part the original key, or its closely-allied keys, is adhered to throughout, there is no heaviness of treatment, and it is far more solid in character than many more familiar masses. The fine and expressive modulation in the "Miserere" produced a great effect. What Hummel's idea was in following the first entry of the "Sanctus" with the roll of the drum we cannot imagine; the effect is weird in the extreme. One feels inclined to ask with the Frenchman, of Beethoven's sonatas, "Drum, what do you mean?" A little unsteadiness in the "Hosanna" of the "Benedictus," written by way of contrast in the key of G major, was the only slip which marred its performance, if we except a somewhat mixed pronunciation of the Latin words. The *Creation* occupied the second part, at least the first two parts of the work, and as it is so familiar to all our readers the mere record of its performance must suffice.

An apology was made in the evening for Mdlle. Tietjens' non-appearance; in her place Mdme. Sherrington kindly undertook to sing her songs, in addition to her own, a promise which, with one omission only, was faithfully kept; and the soprano solos in *L'Allegro ed il Pensieroso* are no light work. She won golden opinions by her good-nature no less than by the exquisite way in which she sang. Perhaps Mr. Thomas's delivery of "Laughter holding both its sides" might have seemed a little forced. In "Sweet Bird," an elaborate *tour de force* was a feature, and Mr. Radcliffe ably followed with his flute the florid *fioriturі* in which the singer's flexible voice revelled. A lesson in aspiration in the last number would have been by no means *de trop* as far as the chorus are concerned. Haydn's symphony, No. 3 ("La Surprise") was warmly welcomed as an old friend, and admirably played. Mdme. Patey's "Sweet and low;" Mr. Lloyd's serenade, "When the moon is brightly shining," a most refined performance; and Mr. Santley's "Sulla Poppa," sung with immense vigour, were all noteworthy items. To say the truth, we are getting a little *blasé* of "Hullah's" Storm, especially when accompanied as on this occasion. Mendelssohn's Grand March in honour of the great German painter

"Cornelius" was a fitting conclusion, though not much appreciated by the public.

Thursday morning was devoted to Bach's "Passion Music," first performed at these festivals at Gloucester last year. We must forego any remarks on Mr. Macfarren's able preface, though some of his arguments, we think, are not unanswerable as to the fitness of a sacred building for the performance of oratorios and other sacred music. In some respects it was an improvement on the performance last year; there was greater smoothness in the choruses, there was no "hitch" as to the "numbers" to be performed, and other little accidents inseparable from a first performance; *en revanche* the substitution of an harmonium for the piano was, we venture to think, a great mistake; the contrast between this and the organ and orchestra was diminished, and the effect of a chord ending abruptly on the harmonium was most monotonous—as bad, in its way, as the ugly practice of accompanying recitative with chords on the violoncello. The effect of Mr. Lloyd's admirable singing was thus, to our minds, much marred, *non suâ culpâ*, however. The work is far too long to be reviewed in detail: we must content ourselves with noticing some of the most salient points. The choruses, "Not on the feast day," "Lord, is it I?" in the first part, were admirably given, and the chorales throughout were most carefully and accurately rendered. The thorough appreciation of the penitent St. Peter shown in Mr. Lloyd's delivery of the passage which tells of his weeping bitterly, was as artistic as ever. Mr. Sainton's "violin obbligato" was a great success in "Have mercy upon me, O Lord." All the principal singers, Mdmes. Sherrington and Patey, and Mr. Santley, exerted themselves to the utmost. In a word, the success of the Leipzig Cantor was immense, crowds having been attracted from a great distance, perhaps from curiosity, and all going away very much impressed with the grandeur of his work. Thus "the whirligig of time brings round its revenges." Unknown, or at any rate unappreciated in his lifetime, out of his own country, he is gradually but certainly taking his proper place as one of the greatest geniuses the world has ever seen. Who that has ever heard it can forget the awful cry of "Barabbas," or the dramatic vigour of "Have lightnings and clouds," or the soothing chorus with which it ends?

Mendelssohn's "Lobgesang" formed the second part; and, as our space has limits, here we must confine our notice of the "Hymn of Praise" to the remark that it was, in our opinion, a mistake to have produced it at all on this morning, as the "Passion Music" required much thought, being as yet comparatively unfamiliar to the majority.

Beethoven's *Ruins of Athens* we were glad to hail at an evening concert as a step in the right direction—viz., the production of a continuous work instead of the mixed multitude of songs which are the usual *fabulum* on these occasions. The numbers which seemed to be most appreciated were the quaint Dervish chorus, the "Turkish" march, both so true to the life, and the last chorus, "Hail, mighty master," in which the effect of the week's work began to show itself in the high notes. The rest of the programme calls for no remark, with the exception of Rossini's ever-fresh overture to *William Tell*, and a terzetto from Cimarosa's *Secret Marriage*. Mr. Sainton is surely capable of better things than mere operatic garnishings, however ably executed.

Friday brought the festival to a conclusion with the *Messiah*. The solo parts were sustained by Mdlle. Tietjens, Mdme. Sherrington, Mdme. Patey, Miss Fairman, Mr. Vernon Rigby, Mr. Lewis Thomas, and Mr. Santley.

THE NORWICH FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

AFTER the singing of Dr. Bull's National Anthem, Sullivan's "Festival Te Deum" followed, written in celebration of the recovery of the Prince of Wales, and first performed at the Crystal Palace. A few more rehearsals for some of the choruses, in bringing out the "lights and shades," would have been by no means "a work of supererogation." Of course, a work written to order, and, we believe, when suffering from illness, must not be too harshly criticised; but we must nevertheless say honestly that we do not think Mr. Sullivan will have gathered any fresh laurels by his "Festival Te Deum."

The illness of two of the principal singers, Mdme. Cora de Wilhorst and Mr. Sims Reeves, necessitated a recasting of the parts in the *Creation*, Mdme. Florence Lancia replacing Mdme. Cora de Wilhorst; Mr. Lloyd, Mr. Cummings, and Mr. Kerr Gedge sharing the tenor music between them; Mr. Santley taking the bass in the first part; Mr. Patey succeeding him in the second part. Mr. Santley's voice strikes us as scarcely of a sufficiently decided bass *timbre* for the *Creation*, and we say this in spite of his admirable delivery of "Rolling in foaming billows." Of Mr. Patey's singing "the least said, soonest mended." We will merely say we have seldom heard him before, and we do not much care if we never hear him again. We should have said that Mdme. Florence Lancia was a little nervous on this occasion; at any rate, we were not much impressed with her singing of "On mighty pens," and still less so in the trio, "On Thee each living soul," in which she seemed very hesitating in her "leads." "In native worth," set down for Mr. Reeves, was sung very efficiently by Mr. Cummings, M. Paque's violoncello obbligato being a great addition, Mr. Lloyd filling Mr. Cummings' place in the first part most artistically. Mr. Harper's trumpet, in "Now Heaven in fullest glory," was, as usual, very effective. The words of the libretto were altered, and for the better, in our opinion, at Worcester. It owes its very uncouth verbiage to the fact that the libretto, partly selected from Genesis and partly from Milton's "Paradise Lost," was translated into German, and then re-translated into English; the words, with the exception of the first "chorus," being adapted to the music; and the result is the unintelligible jargon which disfigures Haydn's immortal work. He who should remove this blot on the work would deserve to be had in honour of all men.

Beethoven's overture to *Fidelio*, in E major, opened the evening concert on Tuesday, followed by "Ye mariners of England," set by Pierson, the well-known composer of *Jerusalem* and *Hezekiah*, and Mercadante's "Or la sull' onda," which brought out Mdme. Bettini "in great force." After this came one of the *pièces de resistance*, the cantata *Outward Bound*, composed expressly for the occasion; and having been disappointed of the promised *St. John the Baptist*, we looked forward the more eagerly to the cantata. With the libretto itself we are not particularly enamoured. The appearance of a mermaid in Yarmouth Roads in our matter-of-fact days is, to say the least, somewhat startling. We would suggest to Mr. Oxenford the introduction of the sea-serpent, as a sort of companion picture drawn from the realms of fancy; we flatter ourselves it would be an improvement on Haydn's "sinuous worm." But of course Mr. Macfarren is not responsible for the libretto; the music has plenty of dash and vigour; the attention does not flag; and it ends with the rescue of the imperilled mariners by the life-boat. There are some rollicking choruses which will probably be heard apart from the cantata; notably, a part-song for male voices,

"Weighing Anchor." Mdme. Patey was most successful in her rendering of the sailor's "Wife's Song," with its impressive change of key. Mdme. Lancia, too, did her part right well, and it was no child's play either. The clever way in which Mr. Macfarren has contrived to introduce snatches of the different songs into the final chorus, amid the howling of the storm, is a point to be noticed by the musical critic. The duet expressing the gratitude of the sailor and his wife for his deliverance is very fine, and with this in combination with a chorus the work ends, having been very fairly performed and very well received. The entrance of Mdlle. Albani was the signal for enthusiastic applause, which was not lessened when she had sung her aria from Donizetti's *Lucia*. We would venture, with due respect for her talents, to remonstrate with this gifted songstress against a certain tendency to pander to the popular craving for mere display. Guido's bitter sarcasm of the singers of his day is happily no longer true:

> "Musicorum et Cantorum
> Magna est distantia:
> Isti dicunt—illi sciunt.
> Quæ componit musica."

We are speaking rather of an exaggerated style of rendering "The Last Rose of Summer" than of "Robin Adair," which was most exquisite and free from affectation; or of the Italian *bravura* airs, in which such graces are more admissible. Mr. Santley's delivery of Hatton's superb song "To Anthea" was a great success. In pleasing contrast followed Weber's "Softly sighs," from *Der Freischütz*, with its exquisitely plaintive recitative, as exquisitely sung by Mdlle. Tietjens. The "Triumphal March, with Chant," from *Gideon*, by Mr. Cusins, the most successful number of the whole oratorio when produced at Gloucester, written in the resonant key of B major, and played with much spirit, brought the first part to a conclusion.

The second part opened with Mr. Cowen's "Festival Overture," which contained some fine scoring for the instruments, and was very well received; the rest, being selections "from" (? of) popular ballads and songs, may be briefly dismissed, with the exception of "Robin Adair," Haydn's ever-fresh canzonet, Mr. Cowen's "Marguerite," and Meyerbeer's "Coronation March," from the *Prophet*, remarkable for its lavish instrumentation; the rest may be characterised as scarcely worthy of being produced on such an occasion. The mistake seems to us to have a popular ballad selection at all. If the advancement of art is even a secondary object of these meetings, surely the end would be better attained by some one work, as at Birmingham, than by mere operatic excerpts and popular ballads, which are the rule, unhappily, at present.

Wednesday morning was devoted to the *Elijah;* the work itself being too familiar to need detailed criticism. Wednesday evening opened with Haydn's symphony in G minor, which was admirably played. Noteworthy items were Mdlle. Albani's "Cara nome" and "Sovra il sein;" Dr. Bunnett's "Rhineland," composed for the festival, and sung *con amore* by the chorus and Mdme. Lancia, who undertook it at a moment's notice; Campana's "Siciliana," sung with great elegance and grace by Mdme. Bettini; Balfe's quartett from the *Siege of Rochelle*, with its quaint matin bell; Mr. Santley's "Non più andrai," sung with true buffo spirit; and the conductor's Andante and Rondo for pianoforte and orchestra, played with great taste by Mr. Kingston Rudd, a local celebrity. The second part consisted of Rossini's overture to *William Tell*, played with immense *verve;* Mr. Santley's scene from *Zampa*, sung as dramatically as of old at the Gaiety; Mr. Lazarus' clarinet solo, exquisitely played; Offenbach's "C'est l'Espagne," given with *abandon* by Mdme. Bettini, and other items too numerous to name.

On Thursday morning, as a sort of *lever de rideau*, Handel's "Occasional Overture" was introduced, followed by "Angels ever bright and fair," from the same master's little-known *Theodora* (between some of the numbers of which and certain madrigals of Clari's a wonderful similarity may be detected). Mdlle. Albani's rendering was eminently graceful and unaffected rather than devotional. We regret that want of space prevents our giving its due share of notice to Sir Julius Benedict's *St. Peter;* taken as a whole it seemed to "make its mark" with the audience, not strongly prepossessed perhaps in its favour, from causes to which we need not further allude. Many of the airs have been recast since its first publication. We could part without much regret with some of the recitatives, and we think a judicious excision might be made without marring the connection of the work. Of the instrumental parts, the orchestral interlude is a capital specimen of tone-painting; a dead march, of a not particularly moribund character, does not please us so well. We must end our brief notice by congratulating the veteran *maestro* on his success; take it all and all, we look upon it as his greatest work, and feel that his genius has not essayed a task beyond his power.

For Thursday evening's performance the veriest fragment must suffice. Weber's *Euryanthe* overture; Mendelssohn's Capriccio brillant, with its spirited march, admirably played by Mr. King Hall; Benedict's symphony in G minor, with its piquant scherzo, composed for the occasion; Mr. King Hall's *Endymion* overture, also a first performance, and also a successful item, represented the instrumental element. About many of the songs introduced on this occasion there was an air of "royalty," which did not commend them to our taste. Of Mdme. Bettini's graceful and refined rendering of Gounod's Berceuse and "Il Segreto" it is impossible to speak too highly. Of her we may say, without exaggeration, *Nihil tangit quod non ornat.*

The *Messiah* concluded the festival. We must reserve a word of praise for Sir Julius Benedict, for his admirable *tempi* throughout, and for the conscientiousness with which his onerous duties are discharged.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *September*, 1872.

THE utter lack of any musical events worth naming during the last four weeks, compels us to look for other material in order to be able to fulfil our duties as regular correspondent. It is, indeed, no unimportant work to which we wish to draw the attention of our readers to-day. We feel the obligation for it all the more, as this work, although published already eighteen years ago, is even in the best musical circles but little known, and is far from having met with its proper appreciation.

In July, 1854, there was published, by Messrs. Breitkopf and Härtel, a work under the title: "Canons et Fugues dans tous les tons majeurs et mineurs, pour le Piano, composés par Auguste Alexandre Klengel." This work contains forty-eight canons and as many fugues in all the different keys in succession, just as in Bach's "Wohltemperirte Clavier" (forty-eight preludes and fugues). The work is preceded by a preface by Moritz Hauptmann, who

speaks in just and warm-hearted acknowledgment of the character of Klengel's work, without entering, however, into details. From this preface our readers can learn that this "Wohltemperirte Clavier" of the nineteenth century, as we might call this colossal production of Klengel, was only published after the death of the author.

Auguste Alexander Klengel, a pupil of Clementi, was an excellent piano-player and composer for his instrument. His earlier compositions are almost forgotten, and have no claim to lasting worth. But Klengel has dedicated the second half of his art-life, a period of over thirty years, to the composition of the above-mentioned polyphonic work, which, as regards contrapuntal perfection, has no rival. Tasks of almost incredible difficulty are solved in it with the greatest ease; and the most perfect technical mastership creates in the stiff forms of the canon valuable music-pieces, often of wonderfully telling effect.

Our remarks to-day will be confined to the canons of the work; in the fugues Klengel has not furnished anything new, and besides, clever and well-made in style and combination as they are, we do not count them amongst the most distinguished works in this field. On the other hand, the canons are without exception marvellous. That our readers may judge for themselves, we shall give a few of the most interesting examples. Already the first canon gives us an idea of the truly astonishing cleverness of Klengel. We see here a largely developed prelude (of about seventy-four bars) in C major, common time, in the purest part-writing, whose three upper parts are carried out in the following manner:—The second imitates the third part after half a bar's rest in the second, the first the third part after a whole bar in the third. To this three-part canon the bass forms a free fourth part. The composition of the piece does not give an idea of the enormous difficulties of the style. After the thirtieth bar Klengel returns to the beginning of the canon, and again with the fifty-seventh bar. Each time the progression is varied, and everywhere there is euphony and orderly construction. Only those that are well up in counterpoint can form an idea of the enormous difficulties of this work, but every intelligent listener, even if he is not able to follow the contrapuntal combinations, will be attracted and delighted by the pure musical contents. The second canon (C minor) is in three parts, in thirds and fifths, without a free part, till in the last five bars a free conclusion making use of the theme is added. Also this piece creates, through its characteristic subject, a powerful impression. No. 3 is less ingenious; it is a canon in fourths with free accompaniment. It is an *andante cantabile*, and a very charming piece, which we can recommend to educated pianists as suitable for salon or concert performance.

As we cannot possibly here, in the little space allotted to us, give an analysis of all the forty-eight canons, we will only name the most striking examples.

The sixth canon (D minor, common time) begins with the three parts together; the middle part, in quavers, is imitated by the upper part in semiquavers *(per diminuzione)*, and by the bass, on the other hand, in crotchets *(per aumentazione)* in the upper and lower octave. This imitation in the diminution reaches, in the quickly-moving upper part, to the 24th bar (bar 12 in the middle part), then it becomes free. The bass, as it progresses in amplification, imitates only the first fourteen bars of the middle part and finishes in the 28th bar the canon, which is followed by a short free coda of six bars. The ninth canon is a three-part canon in three octaves up to the last bar; the parts imitate at a bar's distance. The fifteenth canon is in four parts, and the bass commences; it is imitated after one bar by the alto in the sixth, after a second bar by the soprano in the fourth, and from the third bar by the tenor in the second. The strict imitation goes on up to the seventh bar before the finale. No. 18 is a canon in unison with bass as a free part. Canon 21 is a double-canon; its title is: *Canone doppio alla dominante, a 4-parti.* The two lower parts form, just like the two upper ones, each a canon in fifths. Both canons are strictly carried through to the last bar. All four parts give, in seemingly quite unconstrained manner, a very pleasing piece, *allegro moderato* (B major, common time). Two three-part canons, through three octaves, each imitating at a bar's distance, in B major and B minor, conclude the first volume.

The second volume opens with a canon in the octave, with free middle parts, which, as regards invention, counts amongst the happiest of the work. The second canon brings, after a short prelude of two bars, a three-part movement whose lower two parts imitate the soprano in the fourth and seventh. To this comes in the progress of the piece, after a perfect cadence on the dominant, a free part as bass; and again, later on, after a similar cadence on the tonic, a fifth free part as soprano. Here, also, the canon parts in succession change the imitation, the originally second and last imitating part beginning first, followed by the two others equally changed. The entries of the different parts always follow, as in the beginning, at equal distances, each after two semiquavers. The fourth canon of the second volume is a double-canon in the dominant, like No. 21 of the first volume. The conclusion of the two-part fuguette, No. 6, forms a very charming canon, *all' unisono per moto retto e moto contrario*, with a free part in the bass.

For the conclusion of our remarks we choose the finest and most interesting canon of the whole work; it is No. 17 of the second volume, entitled *Canone cromatico ed enarmonico alla quinta e seconda.* The leading part moves up to the eighteenth bar exclusively in chromatic intervals. This part—it is the middle part of the movement in the beginning in three parts—is imitated after two crotchets by the bass in the fifth, and after two more crotchets by the soprano in the second. With the twenty-ninth bar the canon finishes, to be immediately repeated an octave higher, but enriched by a fourth free part in the bass. After the finish of this repetition the free part in the bass disappears, and in its place steps a free soprano part, under which the canon appears as *Canone a rovescio* in such a way that the former middle part of the canon commences as bass; this is imitated by the original soprano as middle part after two crotchets; the original bass part becomes the upper part of the canon. A free finale of eight bars concludes this marvellous masterpiece, which brings to light in its most complicated complication an endless richness and charming wealth of harmonic combinations. On every sensitive listener this canon will produce the deep and lasting impression of a truly important art production.

We only wish that these lines may serve to draw the attention of larger musical circles to the work of Aug. Alex. Klengel, and that these poor indications, which we could only give here, may be the means of stimulating a close study of Klengel's canons.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *September* 12, 1872.

COMING home but yesterday from travelling, I am forced to take refuge in the newspapers, to become acquainted with the musical events during my absence from Vienna. There is, first of all, the Imperial Opera, which reopened on the 1st August with *Faust*. This very first evening

was marked by an indisposition as usual. Margaretha felt ill, and poor Faust was forced to direct his feelings to an unexpected substitute for his love, Mdlle. Hauck in place of Mdlle. Ehnn. As we have, after the departure of Mdlle. Rabatinsky, no fioritura singer of the first rank, Mdme. Pauli-Markovits, from Pesth, was invited to a series of Gastrollen; but after having performed Margaretha of Valois, though sufficiently honoured, she found it better to withdraw from our stage. She sang, as it is said, with much taste, and great flexibility, but the voice itself was too small for our large house. Another guest, Frl. v. Telini, from Stuttgart, performed Valentine, Selica, and Agathe, the latter her best rôle. Talented, and with a good voice in the upper notes, she left school only too soon; she was, however, well received. Another singer, Mdlle. Brandt from Berlin, sang only once in the Carlskirche. The famous Betz, from Berlin, who was here also last year, performed six times (Hans Sachs three times, Fliegende Holländer, Hans Heiling, and Count of Luna). His faculties, good and bad, were criticised in the same way as formerly. A true master in the Wagner school, he was again the most applauded as Hans Sachs; the romantic and demoniacal part not being his forte, he could not surpass our famous Beck as Hans Heiling. Wachtel, the great tenor with the precious c-note, performed four times (Chapelon twice, Arnold, and Manrico). His middle notes are said to have become larger and fuller, the higher notes showing already some fatigue. Wachtel filled the house on summer-like evenings, and was honoured with often-repeated applause. Of our own four tenors, Müller is still absent, Adams enjoys holidays since the 1st of September, so there remain Walter and Labatt, the latter having performed ten different rôles. Faust was performed alternately by Walter, Labatt, and Adams. Walter seemed a little fatigued after his triumphs in London. Niemann, from Berlin, is expected to sing, particularly in Wagner's operas. We are promised to hear shortly *Cosi fan tutte*; as a novelty it is intended to give *Hamlet*, by Thomas, and "perhaps" Verdi's *Aida*. Mozart's opera is in the hands of Frau Wilt, Frl. Ehnn and Hauck, Herren Walter, Mayerhofer, and Rokitansky; the opera was last performed in February, 1863. It is a pity that the direction, though often encouraged, lacks the boldness to bring *Idomeneo* on the stage, an opera which would be like a novelty for the entire population of Vienna. I give you now, as every month, the list of the performed operas from the 1st August till to-day, the 12th September:—*Faust* (three times), *Fra Diavolo*, *Hugenotten*, *Romeo* (twice), *Judin*, *Lohengrin*, *Tell* (twice), *Freischütz*, *Meistersinger* (three times), *Stumme*, *Fliegende Holländer*, *Afrikanerin*, *Hans Heiling*, *Norma*, *Rienzi*, *Troubadour* (twice), *Don Juan*, *Zauberflote*, *Fidelio*, *Profet*, *Postillion* (twice), *Mignon*, *Tannhauser*.

The Theater an der Wien is preparing again a new opera by Offenbach—*The Corsair*. After the departure of the French company of Meynadier, no operetta was heard till the 7th September, when a German composer followed the footsteps of Offenbach, with a comic operetta in three acts. *Die Pilger*, by Max Wolf, formerly a rich proprietor of a distillery, met with a thankful audience, which found the novelty very amusing, not so much the book as the music, some numbers showing some sort of wit, particularly in the instrumentation. The work was well performed, and repeated since with the same good result.

The Carltheater, under the new direction of Franz Jauner, produced a few well-known operettas, as *Fleurette*, *Franz Schubert* (Original Liederspiel), *Prinzessin von Trapezunt;* Josefine Gallineyer, the restless singer, as guest. The part of Galathe was sung by Signora Benatti, last year member of an Italian opera company, and so much honoured that she resolved to pass over to the German stage. She sang twice in our great Opera, but her voice was too small for such a place. Now she changed the stage again, and tried her fortune in the Leopoldstadt suburb. But with all her energy she could not master our language. She sang, however, with so much taste, and acted so well, that she was applauded heartily. On the 7th of August began, in the same Carltheater, the Italian opera company of E. Meynadier and A. Somigli, with a new opera—*Le Estucande di Sorrento*—the music by Emilio Usiglio, who himself conducted. The opera is announced as a melodrama-giocoso, but the book is described as a poor imitation of the manner of the *Barber of Seville*, the music very noisy, too heavy, overloaded with wind-instruments *à la* Verdi. Some numbers yet pleased, and were much applauded. The company was not a first-rate, but good one, among them Signora De Baillon-Marinoni, Guarducci, Signor Bronzino, and the buffo Fioravanti. The result of that Italian enterprise seems to have been a very modest one, as no other opera followed. The company left the Carltheater and Vienna (it was the third one in that year), and nothing was heard as to which direction it took.

Reviews.

Wiener Salon-Musik. Arrangements for Piano and Harmonium. By C. G. Lickl. Wien: Diabelli & Co.

Schubert's Symphony in B Minor. Arranged for Piano and Harmonium, by L. A. Zellner. Wien: C. A. Spina.

Overtures and Entr'actes. By Franz Schubert. Arranged for Piano and Harmonium, by L. A. Zellner. Wien: C. A. Spina.

THE many Improvements which have of late years been made in the construction of the harmonium, have raised it to a high rank among instruments fitted alike for home amusement or for concert performance. Few, even among musicians, except those who have made it a special study, have any idea of the almost exhaustless effects which a large harmonium of the better class places at their disposal. Not only has the unpleasant reedy and nasal quality which used to characterise the instrument been entirely got rid of, but by the combination of the various registers, differing not only in quality but in pitch, orchestral effects are attainable to an extent which is really surprising; and while the application of the "percussion action" renders possible the clear articulation of the most rapid passages, the "expression stop," in the hands of a good player, gives the most perfect gradations of tone from an almost inaudible whisper to the most powerful *fortissimo*. The tone of the harmonium, moreover, is such as to blend admirably with that of the piano; and even where the former instrument is small, and comparatively incomplete, many charming effects can be obtained by the union of the two; while the different tone-colours of a harmonium containing the full number of stops render arrangements for it, in combination with the piano, far better as a substitute for orchestral music than the best transcriptions for four hands on the piano only.

It is therefore a matter of some surprise that so little advantage should be taken of the opportunities which the union of the two instruments affords. Many people who possess both a piano and a harmonium keep them either in different rooms, or if not, tuned to a different pitch; and it is with the view of calling their attention to a source of musical enjoyment of which they may be unaware, that we have selected for notice the pieces the titles of which stand at the head of this article.

Herr Lickl is a pianist and harmonium player residing, we believe, in Vienna, and his work, "Wiener Salon-Musik," which comprises thirty numbers, has the advantage of being, with the exception of a few of the latter parts, designed for a small instrument. In most cases no directions for the use of the stops are given; and while opportunity is thus afforded for the exercise of taste and judgment where selected resources are at command, those who possess harmoniums with only one row of reeds will find in these numbers a large selection of pieces which are within their reach. Herr Lickl's choice of subjects is of the most catholic description. To suit the lovers

of Italian opera we find here an excellent series of potpourris from the most popular works of this class, such as *Norma, Sonnambula, Lucia, Robert le Diable, Les Huguenots*, and others; while the admirers of classical music will find their tastes equally consulted. Among the larger works of the great composers are to be found the whole of Haydn's *Seven Last Words*, Mozart's *Requiem*, the same composer's celebrated clarinet quintett, and his trio for piano, clarinet, and viola, Beethoven's Mass in c, septett, and several movements from his symphonies, quartetts, &c. Other numbers are devoted to arrangements of songs by Proch, Schubert, &c.; and these, while the simplest, are by no means the least effective. Such a song, for example, as Schubert's "Ave Maria" comes out (to use a common but expressive phrase) on the two instruments to perfection. The whole of these transcriptions have the additional advantage of being moderately easy.

Herr Zellner's arrangements from Schubert stand on a somewhat different footing from the pieces we have just noticed. They are all designed for a full-sized harmonium, and no one who has an instrument with less than four rows of reeds can essay them without any chance of realising their remarkable effects. But those favoured individuals who rejoice in the possession of a first-class instrument, and *who know how to manage it* (quite as important a proviso, by the way), will find in these pieces a musical treat such as they have probably never before (at least at their own homes) experienced. And although, from the fact of their requiring such a large harmonium to do them justice, we doubt if they will have a very extensive sale, they deserve notice as almost unique examples (as far as we know) of what can really be done on the two instruments in the way of orchestral effects. The great symphony in B minor, one of Schubert's most characteristic works, is reproduced in this arrangement with a fidelity which is really wonderful. Until we had played it ourselves we could not have believed it possible that so close an imitation of the various instrumental points could have been produced. No less admirable in their way are the overture and entr'actes to *Rosamunde*, and the overtures to *Alphonso and Estrella*, and *Fierabras*. In the hands of two thoroughly good players the whole series will be found brilliantly effective; and while Herr Liebl's arrangements are the more popular, those of Herr Zellner are certainly the more remarkable.

Huldigungs-Marsch, für grosses Orchester. Von RICHARD WAGNER. Full score. London: Schott & Co.

FEW modern scores are so difficult to read, with any fair chance of realising with the mind's ear the full conception of the composer, as those of Wagner. This arises not merely from their fulness, the march now before us being a score of twenty-one staves, but even more from their polyphony. The different subjects, sometimes four or five at a time, cross and interlace with one another in such manifold complexities that it would not be easy, even in listening to a performance, to grasp the whole, and the comprehension of it by reading only involves severe mental exertion. As the work has not yet been performed (we believe) in this country, we speak entirely from repeated and very careful perusal of it, and with some little hesitation, as it is quite possible that the actual hearing of the work might in some points modify our impressions.

Wagner is so essentially a dramatic composer that we think we do him no injustice when we say that he is never heard at his best when unconnected with the stage. Thus his *Faust* overture is by no means equal to the preludes to *Tannhäuser* and *Lohengrin*, and his "Kaisermarsch," produced some little time since at the Crystal Palace, was more distinguished for attempt than attainment. So with the present march. We may say at once that we do not consider it one of his finest works; it is nevertheless of great, and in many respects of special interest. If we compare it with the well-known and favourite march from *Tannhäuser*, perhaps the most generally popular of all his compositions, we shall see at a glance the immense difference between the Wagner of 1845 and the Wagner of 1872. In the earlier work we have the clear, distinct rhythmical forms of the old school, regular four-bar rhythms, the customary, sometimes almost stereotyped cadences; in the latter, on the contrary, the veritable "unendliche Melodie," as the Germans call it, one phrase flowing into another, the outlines indistinct, yet with grandiose ideas looming hazily through. Perhaps as good a comparison as we can find for the march is to liken it to one of the later pictures of Turner. A detailed analysis of it would be useless, because unintelligible without quotations. It is, as may be inferred from our previous remarks, in the freest possible form—more of a fantasia or rhapsody in march time than a march as generally understood. The music flows on in a continuous stream—we might almost say in one continuous phrase from beginning to end. Whether it pleases or not (and about this, in England at least, there may possibly be two opinions) it cannot fail to interest, as the latest development of style of one of the most earnest thinkers among living musicians. The orchestration, as is always the case with Wagner, is extremely brilliant and effective without being overpoweringly noisy. We consider the "Huldigungs-Marsch" as a whole a work rather of deep thought than of high inspiration, and recommend it to the notice of our readers.

Beethoven's "Six Sacred Songs." Transcribed for the Piano by FRANZ LISZT. New Edition, revised by E. PAUER. Augener & Co.

LISZT is one of those writers of whom it may safely be predicated that the loftier the subjects he treats, the more successful he will be. Hence his operatic fantasias and original compositions for the piano, always clever and brilliant, and frequently very striking as they undoubtedly are, are in our opinion far surpassed by his transcriptions from the works of the great composers. His finest work of this nature we decidedly consider his arrangement for piano solo of the complete series of Beethoven's symphonies, noticed some time since in these columns; but many of his smaller pieces—such as Schubert's, Schumann's, and Mendelssohn's songs—are but little, if at all, inferior in excellence. The present series, comprising the six sacred songs by Gellert, which Beethoven set to music, and which, next to the "Adelaida," are probably the best known of all his songs, is an excellent example of Liszt's skill in arrangement, and has the additional advantage of being far easier than most of our author's pianoforte pieces. Indeed there is nothing in them which is beyond the reach of a fairly good player. All are so well done as to render it difficult to single out any for special mention; but perhaps on the whole the finest transcription is that of the finest song—the celebrated "Busslied." Purists would probably object to the alteration of the text in the coda on the last page of the song; but the change is more in the letter than in the spirit, and so much additional brilliancy is given to the close that we do not feel disposed to quarrel with the arranger for the liberty he has taken. The present edition of these pieces has the advantage of having the English version of the words printed over the music—a great help to the proper comprehension of the composer's meaning.

A Morning Service in F, in unison, with free Organ Accompaniment. *An Evening Service in* F, chiefly in unison, with free Organ Accompaniment. By HENRY HILES, Mus. Doc. Oxon. Novello, Ewer, & Co.

A COMPARISON of many of the recently published settings of the Church Service with those to be found in old collections of cathedral music, shows a considerable alteration in musical taste. The settings of the Canticles which were in use by our forefathers depended chiefly, often entirely, on the voices. Counterpoint in its most elaborate forms was freely employed, and the result was that the music had to be left altogether to the choir, for no congregation could be brought to sing correctly the fugal passages which are of such frequent occurrence. But the change in popular feeling on the subject of congregational singing, and the ever-spreading conviction that it is the duty of all the people to take part in the service of praise, has brought about a corresponding change in the character of the music produced, and a large number of modern services are written with chiefly unisonous voice parts, in which those of the most moderate musical ability can join, while the embellishments and colouring are left to the organist. To this class belong Dr. Hiles's two new works. Indeed so great is the prominence given to the organ, that we are half inclined to describe them as organ pieces with vocal accompaniments. Like all the works of their author which we have yet seen, they are thoroughly well written, and show everywhere the hand of an experienced musician. The voice parts are simple and singable throughout; the organ accompaniment is clever, and in the hands of a good player would be very effective, but it needs judicious treatment. On the whole we prefer the evening service to the morning one, but both will be found useful in churches where unisonous singing is in vogue.

Te Deum in B *Flat.* By EDWARD LAWRANCE. (No publisher's name.)

MR. LAWRANCE'S music is as complete a contrast to Dr. Hiles's, just noticed, as can well be imagined. Here the chief prominence is given throughout to the voices, the harmony being very full—sometimes in five or six parts—and the organ is in several passages altogether silent. The whole piece is well written, but it seems to us to suffer somewhat from want of coherence.

"The Quarter Chime." Fifteen Original Hymn-Tunes. By ISAAC CLARKE. Novello, Ewer, & Co.

THE most "original" thing about these Hymn-Tunes is their

curious nomenclature. Why a collection of tunes should be called "The Quarter Chime" is a riddle that we are obliged to give up. The names of the tunes, too, are sometimes very curious. On the first page "Pison" stares us in the face, and it is followed by such queer titles as "Nod," "Hiddekel," and "Gihon." But the difficulty of finding new names for tunes is so great that we congratulate Mr. Clarke on having opened a new vein in this direction. For his next collection of psalm-tunes we recommend him to refer to the opening chapters of the First Book of Chronicles. He will find fresh names enough there to last him for his lifetime.

A Selection of Songs from Goethe, Heine, Tennyson, and others. The Music by T. H. MACDERMOTT. Augener & Co.

THERE is so much that is good about these songs, that it is with great regret we remark there is scarcely one number to which we can give unqualified praise. Mr. MacDermott is, we should judge from his writings, an amateur of considerable taste and feeling, and by no means destitute of inventive power. His selection of words is excellent, and his melodies are frequently very pleasing, and always in harmony with his subject. But here unfortunately our praise must end, and we must ask, as we have often had occasion to ask before, why will people attempt to compose without understanding the laws of musical grammar? There is hardly one of these otherwise excellent songs the accompaniment of which is not disfigured by faulty (and occasionally atrocious) progressions. In the midst of really well-written music, suddenly a passage occurs which acts on a sensitive musician like a red rag on a bull. If Mr. MacDermott would only study composition, he would be capable of producing something of value; if not, we should recommend him to have his music revised by some competent person before publication.

Beethoven's Serenade, Op. 8. Arranged for Two Pianos (four hands), by G. BURCHARD.

Polonaise from Beethoven's Serenade, Op. 8. Arranged for Two Pianos (eight hands), by G. BURCHARD.

Marcia Funebris from Beethoven's Sinfonia Eroica. Arranged for Piano (four hands), Violin, and Violoncello, by F. HERMANN. Offenbach: J. André.

THE arrangements of Beethoven's works already existing are well-nigh countless in number, and "the cry is still they come." Nor is this to be wondered at when the constantly increasing popularity of the music is considered. We have here before us three new arrangements, all good in their way, though very different in character. The Serenade, written for three stringed instruments, though by no means one of its composer's strongest works, will always be a popular favourite from its melodious character. We are rather surprised, nevertheless, at Herr Burchard's choice of it, as it is comparatively so thin as to offer but little scope for a four-handed, still less for an eight-handed arrangement. Of course the filling-up of the harmonies, and the doubling of many parts in octaves, alters to a considerable extent the character of the music, and gives an effect of richness and fulness not to be found in the original. But in their way the arrangements are excellent, and will be found useful by teachers in schools, where for some special display it is desired that several pupils should play at a time. The arrangement of the Funeral March from the "Eroica Symphony," is, we think, superior to those from the Serenade, because more in harmony with the original character of the work. The combination of the piano duet with the violin and violoncello is an unusual one, and is very effectively treated.

The Art of Playing the Zither. By CURT E. A. SCHULZ. London: J. Hart.

NOT understanding ourselves the art of playing the zither, we are perhaps scarcely so well qualified as we might be to pronounce an opinion on this instruction-book. We have, however, carefully perused it, and by the aid of the excellent diagrams it contains have, at all events, obtained some idea of the way in which the instrument is played. We can recommend the work as being very lucid in its explanations; indeed we should think that by its aid it would be possible to acquire at least moderate proficiency on the zither without the help of a master.

SHEET MUSIC.

LOUIS KÖHLER'S *Thirty Melodies in progressive order*, Op. 212; *Short Melodious Exercises with still-standing (\) hand*, Op. 204; and *Thirty Daily Exercises*, Op. 206 (Offenbach: J. André), will, like all the educational works of this experienced writer, be found useful by teachers.

Caprice and *Courante*, for Violin, with Piano Accompaniment, by EMILE D'ERLANGER (Offenbach: J. André), are by no means striking. Moreover, the Courante is *not a* "Courante," being in common time.

"An der schönen blauen Donau," "La Donna e mobile," "Io le voglio," and *"Kärnthner Lieder-Marsch,"* transcribed for the Piano, by D. Krug (Offenbach: J. André), are four good (and easy) teaching-pieces.

Of *Six Songs by Sir Walter Scott*, Music by E. D. PALMER (London: F. Pitman), the first three are before us. They are by no means remarkable for merit.

"Ever the same," Song, by G. RICHARDSON (London: John Shepherd), is rather pretty, and somewhat commonplace.

"There's life in England yet," Song, by G. RICHARDSON (London: Rudall, Rose, & Carte), is about equal to the song last noticed.

"Why ask me to repeat my love?" Duetttino, by JANE SCHENLEY (Cramer, Wood, & Co.). Why indeed? It is "the old, old story," with regard to music, as well as words.

"The Troubadour," Song, by T. H. MACDERMOTT (Augener & Co.), is, like the songs of Mr. MacDermott's noticed above, better in melody than in harmony, the latter being occasionally "queer."

"A Hymn of Love," by Master HERBERT BAINES (London: Stead & Co.), shows that Master Baines can at least write correct four-part harmony. We congratulate him, for there are many who cannot do so much.

Fantasia on Weber's "Euryanthe," for Violoncello, with Accompaniment of Orchestra or Piano, by BERNHARD COSSMANN, Op. 7 (Offenbach: J. André), is a capital show-piece for violoncellists, to whom we can heartily recommend it.

Gavotte von Louis XIII., Paraphrase pour Piano, par J. B. ANDRÉ (Offenbach: J. André), is an excellent teaching-piece for somewhat advanced pupils. By those who have a fair command of octave-playing, it can be made very effective.

Méditation, pour Piano, par J. SCHMUCK (London: A. Hammond & Co.), is a drawing-room piece of the ordinary stamp, neither strikingly bad nor conspicuously good.

"A Summer's Day in the Country," Descriptive Piece, by J. SCHMUCK (A. Hammond & Co.), is supposed to represent "The Singing of Birds," "A Thunderstorm," "Clearing up again, and return of Sunshine," &c. Mr. Schmuck's music has the merit of bearing no resemblance whatever to Beethoven's treatment of a similar subject in his "Pastoral Symphony."

"The Mountain Melody," for Piano, by HORTON C. ALLISON (London: Weekes & Co.), is a simple but well-written sketch of two pages, which can be safely recommended to teachers.

"L'Amazone," Morceau caractéristique, pour Piano, par MICHEL BERGSON (London: J. McDowell & Co.). We always had an idea that the Amazons were rather unpleasant people; our previous impressions are now confirmed.

"Un troupe dans les Lagunes," par MICHEL BERGSON (J. McDowell & Co.), is a rather commonplace piece of "musical fireworks."

Six Marches, by JOSEF GUNG'L (A. Hammond & Co.), are, one and all, excellent—full of spirit and tune. We heartily recommend the whole set.

"Flowers by the Wayside" ("Blumen am Wege"), by GUSTAV LANGE (A. Hammond & Co.), are four simple and easy, but very pleasing drawing-room pieces. They are evidently written by a man who knows what he is about, and we doubt not they will be found acceptable and useful for teaching purposes.

Abendlied, für Piano, von H. KOEPPEN (Offenbach: J. André), is a rather pretty little piece, the opening of which is strongly suggestive of a chorus in Spohr's *Calvary*, usually known in its adapted form as "As pants the hart."

Polonaise, for the Piano, by J. H. FRANZ, is brilliant, and decidedly original, though somewhat sombre in character. In the hands of a good player it will be effective.

"Klänge aus der Ferne," for Piano, by W. RANK (Offenbach: J. André), is a commonplace drawing-room piece.

"Von der Maifest," by ALBERT JUNGMANN (Offenbach: J. André), is better than the last-named, and will do as a teaching-piece.

"Sunshine again in England," Waltzes, composed and dedicated by permission to H.R.H. the Prince of Wales, on his recovery, by AGNES CHAMBERLAYNE (A. Hammond & Co.), are

neither very original nor invariably correct in harmony. We fear His Royal Highness has a good deal to answer for in the way of loyal effusions in consequence of his recovery!

"*Du stiller Wald*" ("*Selva opaca*") *from* "*William Tell*," and "*Tyroler Lied*," by FRITZ SPINDLER (Offenbach: J. André), are two brilliant and effective piano pieces by one of the most experienced of the writers of drawing-room music.

"*The Carol Singers*," Song, by FRANK D'ALQUEN (London: Weekes & Co.), has very pleasing words appropriately set. We think it likely to become a favourite.

MUSIC RECEIVED FOR REVIEW.

Allison. "Philomèle." (Duncan Davison & Co.)—*Bachmann*. Barcarolle. (McDowell.)—*Curwen*. Standard Course, Staff Notation. (Tonic Sol-fa Agency.)—*D'Arcy*. "Galway Militia Polka Mazurka." (Authoress.)—*D'Ernesti*. "Paris." (McDowell.)—*Dupont*. Gavotte, Sarabande, Bourrée. (Schott & Co.)—*Frost*. "Thou shalt shew," Sanctus, Kyrie, and Gloria. (Limpus.)—*Gladstone*. Preludes, &c. (Novello, Ewer, & Co.)—*Glover*. "Hope's Bright Dream." (Morley.)—*Green*. Progression of Chords. (Novello, Ewer, & Co.)—*Kotwalski*. Pastorale. (McDowell.)—*Land*. "Summer Breezes." (Morley.)—*Lebeau*. Chanson Moldave, Refrain du Berger, Cèlèbre Menuet. (Schott & Co.)—*Laffer*. "Farewell." (Morley.)—*Merkel*. Abendruhe. (Schott & Co.)—*Meyer*. Fairy Mazurka. (Morley.)—*Palmer*. Chasse au bois. Coquetterie. (McDowell.)—*Pern*. Moulin. (McDowell.)—*Pessard*. "Méditation." (McDowell.) *Rignol*. "Granny's Courtship." (Davis.)—*Struthers*. "O come hither." (Novello, Ewer, & Co.)—*Taylor*. "What somebody wanted." (Morley.)—*Tolhurst*. "There's Sunshine." (Duncan Davison & Co.)—*Weiss*. "Autumn Leaves." (Morley.)

Musical Notes.

THE Crystal Palace Saturday Concerts will be resumed on the 5th inst. The programme announced for this, the seventeenth series, is fully equal in interest to the high average standard of former years. Besides the nine symphonies of Beethoven in chronological order, we are promised an early symphony in E flat by Mozart, Schubert's (M.S.) symphony in B flat (No. 2), and a new MS. work by Sir W. Sterndale Bennett, composed expressly for the Crystal Palace. Among the choral works, the performance of *Paradise and the Peri*—Schumann's, not Barnett's—will be to many musicians a special attraction. The instrumental solo pieces announced for a first performance are Mozart's last pianoforte concerto in B flat, Beethoven's posthumous rondo in the same key for piano and orchestra, and Rubinstein's remarkable concerto in D minor, by whom played we are not told.

MR. RIDLEY PRENTICE has also issued the prospectus of his forthcoming series of concerts at Brixton. Among the works he promises are Bennett's sonata in A for piano and violoncello, a quintett for strings by Mr. Henry Holmes, a sonata for piano and violin by Mr. W. H. Holmes, Mr. G. A. Macfarren's piano quintett in G minor, and Raff's piano trio in G. The instrumental performers will be the same as during previous seasons, and we trust that these excellent concerts will meet with all the support they deserve.

THE Potteries Tonic Sol-fa Choir gave their opening concert for the present season on the 17th ult. at the Town Hall, Burslem, under the direction of Mr. Powell.

WE are happy to learn from a pamphlet which has been forwarded to us by Mr. Edward Thurnam, of Reigate, the Honorary Treasurer of the Blagrove Testimonial Fund, that that fund has reached the sum of above £1,250, after deducting all expenses. A Government annuity of £100 has been purchased for Mr. Blagrove, and the remaining sum presented to him in cash.

THE sudden death, from disease of the heart, is announced of Mr. Thomas Young, the well-known alto singer.

DR. LOWELL MASON recently died at Orange, New Jersey, at the ripe age of eighty-one. Dr. Mason was well known for his exertions in the promotion of psalmody; his good taste, however, was by no means equal to his zeal.

AN able, but severe, article from the pen of Mr. Colin Brown appeared in a recent number of the *Presbyterian Psalmodist*, on "Musical Education in our Normal Schools."

THE Leipzig *Signale* states that Mons. Ch. Lamoureux, in Paris, intends next winter to give performances of the finest of Bach's cantatas. The same journal also mentions a report, which however needs confirmation, that a Bach Society is to be established at Madrid.

THE latest curiosity of criticism is to be found in the columns of a musical contemporary, who often furnishes us, unintentionally, with much amusement. Speaking of Handel's "Let the bright Seraphim," the reporter of the Worcester Festival calls it "the soprano air *in C, too often published in B flat*." Comment is superfluous.

ORGAN APPOINTMENTS.—Mr. C. C. Robey (Organist of the Church of Annunciation, and Assistant-Organist of St. Paul's), to St. Stephen's, Brighton. Mr. Jacob Bradford (of St. James's, Hatcham), to St. Peter's, Eltham Road, Blackheath.

TO CORRESPONDENTS.

J. F. LELLAN (Wigan).—(1) We are not aware that any of Richard Wagner's writings have been published in a complete form in English. (2) Schilter's History of Music (published by Bentley) would probably answer your purpose.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers.

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The Monthly Musical Record.

NOVEMBER 1, 1872.

THE SUBJECT OF MUSIC AT THE LEEDS CHURCH CONGRESS.

WE have on several occasions adverted to the ever-increasing interest, shown both by musicians and the general public, in the music of our churches. The subject has been so recently treated in detail in our columns by Mr. Stimpson, that it may seem almost superfluous to recur to it again so soon; but the papers recently read at the Church Congress at Leeds, by Sir Frederick Ouseley and Dr. Stainer, contain so much that is worthy of notice, that we think apology unnecessary for referring to them here. Both gentlemen, not only from their positions—the one as professor of music at Oxford, the other as organist of St. Paul's Cathedral—but from their extensive practical experience, have a right to speak with authority on the subject; and, as we were unable ourselves to hear their papers, we have read with much attention the detailed, though necessarily somewhat incomplete, reports which have appeared in the local journals.

The first point which strikes us in reading these reports is, that both speakers unfortunately confined themselves to a portion of their subject—that of cathedral music—which, from its very conditions, is only practically useful under exceptional circumstances. The great desideratum in church music, as we have often said before, and emphatically repeat now, is that all the congregation shall take part in it. We are, we need scarcely say, not referring now to cathedrals, but to ordinary parochial services. And, as the papers and discussions at Leeds turned chiefly on the full choral services of our cathedrals, we have no desire to blame either Sir Frederick Ouseley or Dr. Stainer for ignoring the people's service to the extent that they did. They were, of course, requested to speak upon certain subjects, and did so; but we cannot help thinking that more good would have been effected, had the subjects brought before the Congress been of a nature more capable of practical application under ordinary circumstances. We can imagine the incumbent of a small country parish attending the meeting, in the hope of receiving some ideas for the improvement of the music in his own church, and being, to his disappointment, sent empty away. Still, for this, as we said before, the gentlemen who had to read the papers are not responsible; it is only, we think, a matter for some regret that the subjects were so restricted.

Sir Frederick Ouseley urged with considerable force the advantage of "intoning" over the ordinary reading of the prayers in the full choral service. It has always struck us as an incongruity in churches where there is what we may venture to call a "semi-choral" service, to hear a harmonised "Amen" from the choir after a prayer has been *read* by the officiating minister. We think that if speaking is adopted in the one case, it should be also in the other; and if the "Amen" is sung, the prayer should also be intoned. We are inclined also to agree with Sir Frederick in his remark, that "many a person who now shrunk from the sound of his or her own voice in the service of the church, when used in ordinary conversational tone, could join with comfort in the congregational monotone, because the individual voice would then be swallowed up in the general tide of song." And we certainly see no reason why it should not be possible that prayer should be offered quite as reverently (may we not add, quite as sincerely and earnestly?) when one tone is used, as when that confused murmur is heard on all the notes of the scale, or none, which is mostly to be met with in parish churches. With regard to the responses also, it is certainly far better that they should be sung than said. It is more in compliance with the injunction that all things should be done decently and in order, and we can speak from personal experience of the thoroughly impressive and devotional effect of Tallis's setting of the versicles and responses, when sung not by a choir merely, but by a large congregation. Sir Frederick advocated the use of the single in preference to the double chant. Much is to be said for both, but we venture to think that the latter has one great advantage in chanting the psalms for the day—that from forty to fifty verses sung to the same chant are apt to become terribly tedious. Of course this can be obviated by varying the chant for different psalms; but this plan, we believe, is not generally adopted. We most heartily indorse the lecturer's remark that the psalms should always be chanted where practicable, if not in harmony, then by the congregation in unison. Anything more undevout than the old "parson and clerk" method which prevails in too many churches, it is difficult to imagine. With much that Sir Frederick said on the subject of anthems we cordially agree; but we differ from him *in toto* as to the question of musical adaptations from the Masses of the great composers. These he stigmatised (if correctly reported) as "musical murder, musical theft, and musical falsehood." No doubt under certain circumstances all these hard names may be fully deserved; we remember to have met with some adaptations from the work generally known as "Mozart's 12th Mass," in which the words had no relation at all to the original Latin; but we cannot admit that where the text of our English Communion service is faithfully substituted for the original, and especially where, as we hope ere long may be more generally the case, the orchestra is used, any desecration is done to the music, or any injustice toward the composer. Those who had the opportunity of hearing Schubert's great Mass in E flat sung to the words of our English Prayer-book at St. Alban's, Holborn, some time since, will, we believe, fully bear us out in our statement that no music could be more appropriate, or more thoroughly devotional when adequately performed. But it is needless to add, that it is only occasionally that such works can be rendered available for the service of the church.

Dr. Stainer, in the early part of his paper on cathedral music, went to the root of this matter when he said that "one of the faults of cathedral musicians was, a tendency to become adherents and admirers of only one style or school of music." We fully admit the great merit and the great charm of much of the so-called "cathedral music." Many of the works of Purcell, Gibbons, Croft, Boyce, and others will never, we trust, become antiquated; but, as Dr. Stainer added, "the best specimens of all styles of music should be selected for use." A subsequent remark in his paper, if brought to a practical issue, would, we fear, do away with a great quantity of the cathedral music in ordinary use. He said, "What criterion could they apply to church music, which would enable them to gauge its value? This was the test—the only test—it must edify." We fully agree with the doctor; but we would venture to ask him how much of the elaborate fugal music to be found in our cathedrals does *edify?* Doubtless it interests the hearer, but too often only in the same way in which a concert performance would do so; and here we come back to the point from which we started, that the music, to be really a service of praise on

the part of the congregation, should be such that they can themselves join in it. We are far from wishing to abolish the beautiful choral services of our cathedrals, and should indeed regard it musically as a national misfortune, should they cease to exist. But we should be glad to see such modifications introduced into them, as would enable the majority of the worshippers to take a more active part than they are able to do at present in the praises of God.

DANCES OF BOHEMIA.*

A HISTORICAL SKETCH.

It cannot be denied that of all European nations, or rather races, the Slavonic race is most particularly attached and devoted to dance; and of the different branches of the Slavonians, the Polish and Czechish branches are the most enthusiastic in their love of the saltatory art. The dances of the Bohemians and Czechs share with those of the Italians and Spaniards the peculiarity that the song is connected with the dance; in fact, the song appears to be an attribute of the dance. Few nations possess such a rich and vast treasure of songs and dances as the Bohemians. According to researches made by Neruda and Waldau, the quantity and variety of Bohemian dances is really astonishing. Alfred Waldau enumerates in his "Böhmische Nationaltänze" (Prague, 1860) not less than one hundred and thirty-six, among which is the most modern, the universally popular "Polka." The greater part of these dances dates, however, from past ages, and is most intimately connected with national manners and customs. Already in the earliest centuries, and even during the time of religious strife and political trouble, the Bohemians enjoyed their dances. The origin of one of them is to be traced back to the fourteenth century, and is very similar to the Bavarian Cooper's Dance (Schäfflertanz). Its relation with that quaint dance does not merely consist in some of its figures, but also in the cause of its origin. When we come to speak of the German dances, we shall have to dwell at some length on the "Cooper's Dance." It will be sufficient to mention now that this time-honoured dance was performed on a certain day of the year, for the amusement of the inhabitants (of a town or market-place), by the different guilds.

Two Bohemian dances belong to a famous political period—namely, to that of the war of the Hussites. However, only the names of these two dances are still known and living in the hearts of the people; the figures and general execution of the dance have been completely forgotten. One of these dances is called the "Chodowska," and is full of a warlike expression—at least, as far as can be judged from the style of its music; the name is derived from the peasants living near to the Bohemian forest, the "Chodowe." These peasants, armed as they were with scythes and battle-axes, and fighting with religious enthusiasm and fanaticism, were the terror of the German soldiery. Under the command of Procopius the Great, these "Chodowe" achieved in 1481, at Taus, an important victory, and the remembrance of that eventful battle is kept alive through the name of the dance. The other of these two ancient political dances is the "Husitska" (Dance of the Hussites). It belonged exclusively to that sect. The dance itself has also been forgotten; the music of the Husitska, however, is still extant, and is expressive of a quiet earnestness, a solemn dignity, a glowing enthusiasm, almost approaching an ecstatic fire. All these qualities impress us favourably, and convince us that the whole dance must have been more a part of a religious ceremony, than a regular dance for the sake of amusement only. All these ancient melodies have been preserved in a remarkable manner. In Svata Koruna, not far from the birthplace of the famous chief of the Taborites, Johann Ziska, lives an old man who is much respected, not only for his excellent violin-playing, but also for his sterling character. He possesses, as an heirloom an old music-book, in which several of his ancestors, also musicians, noted down the dance-tunes of their time. In comparing them with the semi-clerical songs of the followers of Procopius and Ziska, we find at once a striking relation and similarity. These tunes are all in the minor key, and are full of the greatest devotion, and, if we may so say, suffused with a gloomy, melancholy expression; in short, they produce a touching effect. Originating with a people who, up to the present day, excelled by extraordinary musical gifts, produced during a period of oppression and persecution, and expressing the fullest and most intense fervour of a religious soul, these Hussite chants possess a character of sacred power, of devotional resignation, and of moral energy, which it would be difficult to meet elsewhere; for originality and quaintness they are not to be surpassed.

Curiously enough, the words to these melodies are diametrically opposed to the elevated character of the music, and differ but little from the more modern dance-songs. The very old custom of dancing over the graves, and singing at the same time the "Devil's Song," was forbidden by the clergy with all possible energy; nevertheless this semi-barbarous ceremony existed still in the later decades of the eighteenth century, under the name of the "Death's Dance" (Umrlec). This Bohemian Death-dance had a great relation with a similar Hungarian dance. The character of it was nearly as follows:—Several couples approached the cemetery with cheerful musik; at once the character of the tune changed into that of melancholy and mournfulness; the singers now imitated the "funeral chants." One of the male dancers had to lie down and to represent the corpse, whilst the women and girls danced around him and sung a dirge; but at times they introduced merrier strains, and tried, by exaggerating the mournful music, to produce hilarity. The song completed, one woman after the other leaned over the apparently dead man and kissed him; after this the whole company formed in a circle, and danced amid shouts and laughter round the dead. If this custom appears already very strange, what shall we say when we read that the Death-dance was highly in favour at wedding and christening festivities?

Another peculiar and strange custom of the Bohemians was to sing during the dance sacred songs. The "Skákavá," or "Jump Dance," was generally accompanied by a religious song, distinguished by a simple, touching melody, later adopted by the Hungarians. The "Sousedska," very similar to the Austrian "Ländler" (a rustic dance), was peculiar for the dancers scarcely moving from the place they took at beginning. The Sousedska was not only exceedingly graceful in point of the movements, but also for its highly ingratiating and pleasing music.

Amongst the other older Bohemian dances worthy of a particular mention is the "Bohemian Menuet," in which the dancers approach each other in an almost solemn and dignified manner, and join their hands in the form of a cross, singing at the same time—

> "Gieb uns, Gott, Gesundheit,
> Hier in unserer Gegend,
> Gieb uns, Gott, Gesundheit, gieb."
>
> "Give us only health,
> This we ask for our country,
> Give us, O God, health."

* Compare with it: Albert Czerwinski, "Geschichte der Tanzku t." Leipzig.

Another not less favourite menuet song runs thus:—

"Möge der Herrgott
Lieben uns, lieben uns,
Sünden vergeben,
Schenken den Himmel!
Weiter erstrecken
Wir nichts, als eben:
Möge der Herrgott
Lieben uns, lieben uns."

"Might God our Lord
Love us, yea, love us
And forgive us our iniquity:
We do not ask for more
But that He
Might love us."

Towards the end of the last century many dances, compiled from other foreign dances, were introduced among the lower class by a particular guild, that of the dancing-masters of Prague. Some of these dances became very popular among the servants and peasants. In 1788 a monograph appeared about this particular guild, which informs us that its members were almost all handicrafts-men, such as shoemakers and tailors, who employed their free time, and more especially the so-called "blue Monday," for instructing the workmen and the daughters of the masters in all sorts of dances, but more particularly in those composed by the guild; for their lessons they claimed a small fee, the payment of which admitted to these *réunions*. The real dancing-masters, however, formed a distinct class, and called themselves "Academicians." The just-mentioned guild could, however, boast of possessing a much greater number of different dances in their repertoire, inasmuch as they taught about ninety distinct dances. On the whole, the Bohemian dances possess a graceful and pleasing character; it might be said that the dance is with them the result of a genuine feeling and pleasure, not merely the means of an active motion. We may go even so far as to say that the Bohemian dance possesses a poetical expression, and the pleasure of looking at their dances is heightened by the tuneful and excellently rhythmical music; their delightful dance-tunes seem to supplement the lyrical expression of the dance itself.

The world-wide renowned "Polka" dates from a very recent time. It was about 1830 that Anna Slezak, an upper servant of a rich farmer at Elbeteinitz, near Prague, invented this dance. The room in which she tried her new invention being very small, the movements of her feet were necessarily short, and thus the dance received the name "Pulka" (*Anglicè* "half"). As the Pulka met with an enthusiastic reception in Paris, it is most likely that the French, ever ready to accommodate any foreign name to their own language, changed "Pulka" into "Polka." The manner in which the Polka is danced in Bohemia is, however, very different from that accepted in other countries. The Bohemians dance the Polka with retardation and acceleration of the step, and try to keep strict time with the music, which has to be performed in a free (*tempo rubato*) style. This complete unity of music and dance renders the Polka at once charming and highly original.

E. PAUER.

THE "MUSICAL STANDARD" AND ITS STRICTURES ON OURSELVES.

OUR contemporary the *Musical Standard*, in a recent number, has been making very merry over our paper. The following paragraph appeared in its issue of the 5th ult.:—

"WHAT HAS BECOME OF THE SCHOOLMASTER.—The latest curiosity of criticism is to be found in the columns of a music publisher's journal, which often furnishes us unintentionally with much amusement. In the notice of the performance of Mr. Sullivan's "Te Deum" at the Norwich Festival, we read:—'Of course, a work written to order, and, we believe, when suffering from illness (*sic*), must not be too harshly criticised.' Who, which, or what was ill, and where? Further comment is superfluous."

(Compare our last number, page 153.)

The *Musical Standard* evidently thinks it has made "a hit, a palpable hit." Now we admit at once that the sentence is somewhat clumsily constructed; for our correspondent was obliged to write very hurriedly to save the press, and his letter reached us so late that it was sent off to be printed without revision. But we maintain, notwithstanding, that the meaning of the sentence is so clear that no one could fail to understand it, unless he were either an idiot or wilfully obtuse. Let our readers judge.

But our lively contemporary, who is so sharp at detecting flaws in others, might with considerable advantage remember the well-worn proverb about "glass houses." In the very same number in which it endeavours to be so severe upon us, we find in the leading article (on page 207) the phrase "*abnigious* expressions." Of course this may be, and probably is, only a printer's error; but we should have certainly expected such a high-class paper as the *Musical Standard*, after being so hard upon us, to be a little more careful of its own text.

We are most anxious, however, to do our contemporary full justice, and will therefore at once admit that for the luxuriance of its imagination, and the minute accuracy of its reports, it is unapproached, and we believe unapproachable. In support of which statement we offer the following extract, again from the same number of the paper (page 218):—

"On Wednesday evening last, Mr. R. Hainworth opened the new organ built by Mr. H. Jones for the Congregational church, Stoke Newington. The programme was selected from the works of Bach, Mendelssohn, Wely, Gade, Spohr, and Beethoven. Mr. Hainworth's playing was all that could be desired, and the tone of the instrument seemed to give general satisfaction. The Hackney and Euston Choral Union and Mdme. Clara West assisted in the vocal music performed."

Our readers will doubtless be as much amused as ourselves when they learn, on the authority of a gentleman who took a prominent part in the concert in question, that its date was not till *October 9th*. As the paper from which we have quoted bears date October 5th, this very circumstantial account was published JUST FOUR DAYS BEFORE THE CONCERT TOOK PLACE! We heartily congratulate the *Musical Standard* on the prophetic powers of its reporters, and only wish that the gentleman who writes our concert-notices had the same gifts. It would save him an infinity of trouble, especially in the height of the season! We will only suggest that hereafter in similar reports the future instead of the past tense should be employed, thus—"Mr. Hainworth's playing will be all that could be desired," "the tone of the instrument will seem to give general satisfaction," &c.

Scarcely less amusing than the notices of concerts which have *not* taken place are the reports of those which have. Indeed, to confess the truth, we look for our *Musical Standard* every week with much the same feelings with which we look for *Punch*, considering it, in its own inimitable style, one of the best comic papers issued. Had we space to spare, we could easily fill a page with extracts from its concert-notices, which, if they did not instruct, would certainly divert our readers. But one or two choice specimens will suffice. Some of our readers may perhaps remember the wonderful reports of the Bonn Festival of last year. We read of Beethoven's concerto in *E sharp*, sonata in *A sharp*, and quartett in *F flat*, three keys in which every one with the smallest knowledge of music is

aware that no piece ever was or could be written. Lest we should be suspected of exaggeration, we will refer to number and page, that the editor of the *Musical Standard* may, if disposed, verify for himself. The "sonata in A sharp" is mentioned twice (perhaps for fear it should be thought a misprint!)—in the number for August 26th, p. 213, and September 16th, p. 248. The latter page also records the "quartett in F flat;" and in the number for September 2nd, p. 231, we read of "Hallé's rendering of the concerto in E sharp." The number of double-sharps which must occur in this last piece (which we believe is still unpublished) is something appalling to think of!

We will only give one more "elegant extract," and that shall be a recent one; for we comfort our readers with the assurance that the fountain of amusement has not yet run dry. In the number of the 12th ult., in the notice of Spontini's overture to *Olimpia*, at the Crystal Palace Concert, the reporter of the *Musical Standard* speaks of the "*corno inglese*, or basset-horn" as the same instrument. We had always been under the impression that the basset-horn was a member of the clarinet family, while the *corno inglese* was a tenor *oboe!* Our contemporary, however, has doubtless sources of information not open to ourselves, and we have much pleasure, therefore, in giving our readers the benefit of the discovery!

We trust that in the above remarks we have done our friend no injustice. We cheerfully bear our humble testimony to the surpassing richness of its fancy, and the latent humour which lurks in its columns. But we would, in conclusion, venture to offer its editor one little counsel—to take out the beams from its own eyes before looking quite so closely after the motes in those of others!

We will merely add one word, lest we should be suspected of personal *animus* in what we have said—that the editor of the *Musical Standard* and (so far as we are aware) every member of its staff are entirely unknown to us.

AN EVENING WITH J. B. CRAMER IN 1842.

(TRANSLATED FROM W. VON LENZ'S "DIE GROSSEN PIANOFORTE-VIRTUOSEN UNSERER ZEIT.")

"WHERE does Cramer live?" I asked. "He has established a pianoforte Lancastrian-school," answered Liszt; "you cannot see him, he is never in town, he lives in the suburb of Batignolles." Cramer, who had in London become a millionaire, speculated with a banker, lost everything, had in England become an Englishman, and was now returned to Paris, where he was quite out of his element.

"Cramer is sixty years old, leave him in peace," added Liszt; "besides, you have nothing to learn from him as you have from me."

I did not leave Cramer in peace; he was to me sacred, a "venerabilis Beda!" I had in 1829, in London, at the concerts in the Argyle Rooms, heard him play Mozart's piano quartett in E flat admirably with Lindley, the English violoncellist, and in the violin part Franz Cramer, the brother of Jean Baptiste. I wrote Cramer a devoted letter, reminding him of this; Count Wielhorsky had met him in Rome, and spoken much to me of him. These were connecting links between us. The author of the world-renowned studies, that hymn-book for unconfirmed pianists, "Apostolic Father" Cramer, answered me, and promised to come. "Now," I said to myself, "to order an *English* dinner, all the dishes served up at once, the best port, and *all his works* on the table!" His complete works, an enormous heap of notes, were published by Schlesinger. It was long since the dust, the thickness of one's finger, had been swept off, but they were complete. A whole human life!

To procure a first-class English dinner and port, I had to hunt for a whole day. Such a singular place is Paris.

Unfortunately Liszt had already left Paris. He would not have refused to play for me before Cramer. That would have been an event!

Cramer appeared at the stroke of seven; earlier he was not disengaged from his *school*, he had written to me. I could hardly believe my eyes! From my youth upwards, in Riga, I had looked upon Cramer as one of the saints, and now he stood before me in bodily presence! I kissed his hand with fervour. He was surprised; to me it appeared a natural thing. "This is all I am able to offer you," I said, and led him to the pile of his complete works.

"Is all that by me?" he sighed, "have I written all that? Who knows that music *now?* But I am pleased, I am much pleased," and he shook my hand in the English fashion. We spoke French; English seemed to me out of place, or Cramer would have begun in that language, and of German one never talks in Paris; it is the Parisian dialect that penetrates into all the crevices of life; water filtered!

Now dinner was served. Everything was English, even the plates and glasses. He saw it at once. "Do you live in the English fashion?" he asked. "It is a little mark of attention to you," I replied. It seemed to please him. "There was a time when I used to drink such wine," he said, as he sipped the port, "but where did you find it here?" "*Aux Trois Têtes de Mores;* it is said to be the only place in Paris where one finds good port."

"I have heard of it; it is an American business. Curious town, this Paris, isn't it? I do not like it; I should have done better to go to Germany, but the climate here agrees with me; I have been here already several years, and am too old to go further."

Cramer was sparing of his words, and always answered quietly, deliberately, *moderato*. When I asked him about Chopin, he said, "I don't understand him, but he plays finely and correctly—oh! very correctly, and does not let himself run away like the other young folks, but I don't understand him. Liszt is a phenomenon, who, besides, does not always play his own compositions. I don't understand the new music."

The feeling at table was one of constraint—why? Cramer seemed to me to belong too much to the past for the present to be able to interest him; moreover, I felt myself in comparison with him too unimportant and young, with my then thirty-three years! After dinner, however, Cramer became more chatty: I made a diversion to the Erard, and begged him to allow me to play him his first three Etudes. He sat down by me in the most friendly way. So I took *de facto* a lesson with J. B. Cramer. In my youth I had never dreamed of that! Already, Vehrstaedt in Geneva played the Etudes as a *Repertoire;* I had studied them with him, the third in D major with an "intriguing" fingering, everything smooth, in full *cantilena*, as a prayer, a cradle-song, what you will!

Cramer said, "You have nothing to learn of me. Those are exercises; do you play these things, then, for pleasure?"

"Certainly!" I turned to the Etude in F, with the triplet figure in quavers. "Look! what a Pastorale!" I spoke of Henselt in Petersburg, who lives entirely in these studies. He appeared to be pleased.

At my request, Cramer played the first three studies. It was dry, wooden, rough, without *cantilena* in the third,

but well rounded off and masterly. The impression I received was painful, extremely painful! Was that Cramer? Had the great man lived so long to remain so far behind the present time? I did my utmost not to let him see how my illusions were destroyed, but was completely confused, and did not know what to say. I asked him if he did not find an *absolute ligato* in that third Etude. He had "chopped up" the groups in the upper part, and not once tied the progressions in the bass; I would not believe my eyes and ears!

"*We* were not so *particular*," answered Cramer, "we did not make so much of them; they are exercises. I have not *your* accents and intentions. Clementi played his *Gradus ad Parnassum* in the same way; we understood no better, and nobody has "sung" on the piano more beautifully than Field, who was a pupil of Clementi. My model was Mozart; no one has composed more finely. Now I am forgotten, and a poor elementary teacher in a suburb of Paris, where they play the Etudes of Bertini. I have myself to teach the Etudes of Bertini. You may hear them, if you like, on eight pianos at once!"

I spoke of Hummel, of his trio in F, dedicated to Cramer, and remarked that the theme of the first movement was beautiful, but there came nothing afterwards but smooth passages.

"After Mozart, Hummel is the greatest composer for the piano," said Cramer, "nobody has surpassed him."

I knew that one could not come to Cramer with Beethoven, and still less with Weber. I had removed all my music; everything in the room was J. B. Cramer. I produced his four-handed sonata in G (with the adagio in C). I had been fond of playing it, in my happy youth, with my life-long friend Dingelstaedt. Cramer wondered that I knew it, must first call the sonata to mind, then played the bass roughly and coarsely, so that nothing remained to me but the honour of having sat at the side of the composer! So great a disappointment with an artist of so great a name, I only experienced once besides in the course of my life, with Ferdinand Ries, pupil of Beethoven, at Frankfort am Main, in the summer of 1827. Ries was a wood-chopper on the pianofortc.

Cramer was thick-set, with full ruddy complexion, and dark brown eyes; he had an English look, English manners; for his great age he was particularly robust. "I am a good walker," he said, "from Batignolles I walk to Paris." He stayed till late in the evening, hunted out one and another of his oldest compositions, and played movements from them. "I have not this piece now! I don't remember this one!" such were his words. With the greatest reverence, I listened to him; but his treatment of the piano I could not like; it was repulsive. At parting, Cramer said, "Receive the blessing of an old man! I thank you for an evening such as I never expected to have again. Happiness go with you! I wish it heartily. So I am not quite forgotten yet, you say?"

"The great virtuoso Henselt plays your Etudes as *Repertoire* in Petersburg; in my native town, Riga, they are found on every piano—they will never perish—they alone can be placed at the side of the "Wohltemperirte Clavier" as a *Book of Wisdom*; they have never been approached; they can like the work of Bach, never be laid aside!"

I spoke from the heart. That Cramer had been with me, I had, and still have, difficulty in believing. The estimable man died a few years later, in poverty, forgotten by all! That would not have been the case in Germany. In his Etudes, Cramer is a poet.

SALE OF MUSICAL COPYRIGHTS.

THE valuable and interesting music plates and copyrights of Messrs. Lamborn Cock and Co., of New Bond Street, have just—in consequence of a dissolution of partnership—been disposed of without reserve by Messrs. Puttick and Simpson, at their gallery in Leicester Square. There was a large attendance of the musical profession, and the prices realised were exceedingly high. The following were the more valuable lots:—Blumenthal (J.)—"My Queen," in D and E. Royalty, 8d. per copy. 17 plates—£153. (Cramer.) Songs by Miss Davis—Ninety-two Popular Songs, from the poems of Mrs. Hemans, Longfellow, Alfred Tennyson, Bishop Heber, Wordsworth, and others. 400 plates—£650. (Cramer.) Hatton (J. L.)—"The Voice of the Western Wind." Five plates—£117 10s. (J. Williams.) Chamber Trios (principally for female voices), with appropriate words; the music by the most eminent English and foreign composers. In 5 vols. consisting of 770 plates—£1,001. (Cramer.) Sir M. Costa—"Naaman." An Oratorio. The words selected and written by W. Bartholomew. The whole complete. 1,357 plates—£463 12s. (Cock.) Sir William Sterndale Bennett (Mus. Prof., Cantab.)—"The May-Queen." A Pastoral. Op. 39. The words by Henry F. Chorley; consisting of an overture and ten vocal pieces. The whole, including the copyright of the libretto and right of performance, 750 plates—£1,837 10s. (Case.) Cooper (George)—Introduction to the Organ, for the use of students. The same, with preludes, fugues, and movements, from various composers. In two parts. 65 plates—£167 10s. (Cramer.) Henry Smart—"King Rene's Daughter." A Cantata, for female voices, with pianoforte accompaniment; the verse by Frederick Enoch; consisting of overture (pianoforte duet) and twelve vocal pieces. 101 plates—£166 15s. (Hutchins.) Pinsuti (Ciro)—Sixteen Popular Songs: "I heard a voice" (in B and D flat); royalty, 6d. per copy; "The Swallow" (in A and B flat); royalty the same, &c. &c. 138 plates—£570. (Metzler and others.) Sir Julius Benedict—"The Legend of St. Cecilia." A Cantata. The words by Henry F. Chorley. The libretto and right of performance include 1. 839 plates—£202 15s. (Hutchins.) W. Hutchins Callcott's Arrangements—"Sacred Half-hours with the Best Composers." 7 Nos. for pianoforte solos. The same as duets, flute, violin, and violoncello accompaniments. 340 plates—£408. (Hutchins.) Bellini's "Sonnambula." In three books. Solos and duets. 171 plates—£150. (Hutchins). Thomas (John)—"Welsh Melodies, with Welsh and English Poetry." The Welsh poetry by Talhaiarn and Ceiriog Hughes; the English poetry by T. Oliphant. Arranged for one or four voices, with accompaniment for harp or pianoforte. 3 vols. 699 plates—£1,537 16s. (B. Williams.) Pinsuti (Ciro)—"The Sea hath its Pearls," and the separate parts. 11 plates—£192 10s. (Hutchins.) Bennett's (Sir W. Sterndale) Works—Six Songs, with English and German words: "Musing on the Ocean," "May Dew," "Forget-me-not," "To Chloe in Sickness," "The Past," and "Gentle Zephyr," and the same arranged for the pianoforte by the composer. 51 plates—£255. (Cock.) Sir William Sterndale Bennett—"The Woman of Samaria." A Sacred Cantata. Complete in 502 plates—£590. (Cock.) An octavo edition of this work is now engraving; it will occupy about 120 pages, in 60 large plates. Italian and French vocal music.—Lillo (Giuseppe)—"La Desolazarre," and the same with English words. 9 plates—£126. (Cramer.) Marras (Giacento)—"S'io fossi un' angelo del Paradiso" (in F and A flat); the same with English words; and three pianoforte solos by Andreoli Latree and Sprenger. 42 plates—£134. (Cramer.)

Meyerbeer—Opera, "Gli Ugonotti." In vocal score, with the Italian words of Maggioni, and English version by Frank Romer. 454 plates—£185. (Ashdown.) John Thomas—"Llewellyn." A Dramatic Cantata. The English words by T. Oliphant; the Welsh words by Talhaiarn. 280 plates—£210. (Cock.) The whole realised £14,625.

MUSICAL DEFINITIONS.

(TRANSLATED FROM THE LEIPZIG "SIGNALE.")

Arpeggio.—A dish of chords, which are chopped up before being sent to table.

Big Drum.—The opposite of an army; for the more it is beaten, the more victorious it is.

Dumb Piano.—An instrument for which it is much to be lamented that far too little has been and is composed.

Ear.—A tone-caravanserai which has often to harbour very ill-conditioned guests.

Fifth.—Theoretically, a perfect consonance; practically, often a frightful dissonance.

History of Music.—A pond upon which numberless ducks (*canards*) are swimming.

Key-board.—The hippodrome of the fingers.

Kettle-drum.—The only instrument for which no "Songs without words" have been written. As an orchestral instrument it is especially effective when it comes in a bar too soon.

Lyre.—The instrument of the gods and poets. Heaven be thanked, it is nowadays played only by the statues.

Mise-en-Scène.—The crinoline of lean operas.

Opera.—A musical drama, in which the drama and music mutually incommode one another.

Ophicleide.—A chromatic bullock.

Orchestra.—The palette of the good composer; the club of the bad one.

Rules.—For mediocrity, fetters of iron; for genius, chains of roses.

Reminiscences.—Little sins of composers, who forget to forget.

Rhythm.—The blood which pulsates in the arteries of music, and gives life and motion to the whole. How many composers of our days play the part of the leech!

Singer.—A debtor who does not always take up his "notes."

Tremolo.—A bad example which many singers set to the goats.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *October*, 1872.

OUR present concert season commenced, on the 3rd of October, with the first subscription concert in the room of the Gewandhaus. The room has changed its appearance materially, heavy brocade tapestry covers the walls, formerly bare and grey. In golden letters the names of the different concert- and capellmeister who have over more than a century directed the performances in this place are shown off in the corners of the room. The lighting has been increased and improved. An excellent appliance for ventilation moderates the temperature of the room, which was formerly often oppressive and at times influenced the pitch of the wooden wind instruments considerably. Laurel wreaths surround the names of the most prominent masters, whose works have chiefly been studied and cultivated in this hall, and in this manner a room has been created which pleases the eye, whilst formerly there was a barenness bordering on poverty.

In reference to the circumstance of the re-decoration of the hall, the first concert brought the overture (Op. 124) "Zur Weihe des Hauses" (for the consecration of the house) by Beethoven in excellent style under the direction of Concertmeister David. Capellmeister Reinecke having, in the last moment, undertaken the performance of the C minor concerto by Beethoven in place of Herr Joseph Wieniawsky, who had suddenly been taken ill. The entire suddenness of the appearance, however, was not to be noticed in any way in the performance. No trace of uncertainty of the player or inaccuracy in the ensemble with the orchestra, which had tried on the previous day the same concerto with Herr Wieniawsky, could be noticed. On the contrary, the impression we received was in every respect a highly satisfactory one. The solo-player developed all his magnificent qualities as pianist—nobility of comprehension, certain mastery over the whole, and finely graduated shading. The orchestra under the direction of David accompanied the player in excellent style.

In place of the solo performances of Herr Wieniawsky, mentioned in the programme, the first violoncellist of our orchestra, Herr Hegar, brought to hearing in a very excellent rendering, two pieces by Bach—gavotte and sarabande.

Our far-famed prima donna, Frau Peschka-Leutner, had taken the vocal performances in hand. They consisted of the recitative and aria from Faust by Spohr, "Questi affetti," with clarinet obligato (played by our excellent orchestra member, Herr Landgraf), and the air with flute obligato from the "Allegro il pensieroso ed il moderato" by Handel. After the reputation of Frau Peschka has been established everywhere through her exquisite performances, it will suffice here simply to state that her present renderings in concert with her instrumental companions count among the very best, and that they were fully worthy of the enthusiastic applause they excited.

The second part of the evening was occupied by Robert Schumann's second symphony in C major, performed under Reinecke's direction in a truly delightful manner. This work of Schumann, which in its totality we must place a little below the first symphony of the master, contains nevertheless so many and important beauties, as scarcely any other symphonic master-work of the period since Beethoven can show. The adagio especially is of deeply telling effect. This movement belongs to the best and most deeply felt of Schumann's muse; it is true the rendering demands a thorough and complete understanding, a total entering into the intentions of the master, such as is obtained at the present performance. The scherzo which precedes the adagio, counts for a number of years among the most perfect performances of our orchestra. Both movements are complete masterpieces, comparing with the best in symphonic literature, whilst we would not say this of the first movement, and the finale of the work. Notwithstanding the importance of the ideas they contain, notwithstanding the grand symphonic style in both, we might hesitate to place them, as regards their architectural construction, at the side of truly perfect masterpieces.

The second Gewandhaus concert on 10th of October, commenced with Mendelssohn's overture to the *Hebrides*. This charming orchestral work, full of sentiment, was followed by the cavatina "Welch unbekannter Zauber fasst mich an," from *Faust*, by Gounod, sung by Herr Adams, singer from the Royal Opera at Vienna, who later in the evening also gave the air "Heitres Wonnegefild," from

Armida, by Gluck. Herr Adams possesses a very fine tenor voice, and understands how to sing with feeling and expression. A little mistake in the introduction of the recitative by Gounod disturbed for a moment the otherwise very beautiful impression of his performances. Besides, on this evening, the voice of the singer would appear to us to be just a trifle tired. Certainly this could not be called a wonder. Since the last fortnight, Herr Adams appeared as visitor at our Opera. There follow, in the most varied style, one day after another, the show-operas from the repertoire of the gentleman named. The performance of Donizetti's *Lucia*, is succeeded on the next morning by a rehearsal for Richard Wagner's *Lohengrin* or *Tannhäuser*, and when now, a concert-performance comes in between these two weeks of uninterrupted exertions, one cannot be astonished that the excellent resources of the singer should for the moment suffer to some extent.

A young violinist, Herr Hermann Müller, member of the Dresden Royal Chapel, played the violin concerto by Max Bruch, and Handel's A major sonata (with piano accompaniment added by David) very well and conscientiously. Perhaps his performance would show still more brilliancy and nobility, if the performer were in possession of a superior instrument.

The evening closed with Beethoven's "Eroica" symphony, marvellously performed.

On Sunday, the 6th of October, a matinée took place at the Gewandhaus, in which the best members of our opera-house and our orchestra took part. From the rich and varied programme we will only point out two numbers from the "Spanisches Liederspiel," by Robert Schumann. They were No. 8 "Botschaft," duet for soprano and alto, and the last number but one of the work "Ich bin geliebt," quartett for soprano, alto, tenor, and bass. We will not let this opportunity pass of drawing attention to this work of the famous master which at present is even in Germany but little known. The "Spanisches Liederspiel" contains ten vocal pieces for one or more voices, with pianoforte accompaniment; the words are taken from Spanish poems translated by Geibel. The whole series has an internal musical connection, although the text does not possess it; and for this reason the performance of the whole, with the exception of the number last added, the Spanish romance "Il Contrabandista" would be perfectly justified, and as some of the songs are of exquisite beauty, it would be a very thankworthy undertaking. The very opening duet, "Del rosal vengo, mi madre," for two soprani is a charming piece, which paints in the fanciful style of the South the sentiments of a young girl on first meeting her lover. This is followed by a short duet for tenor and bass full of sentiment in the style of a romance. The duet for soprano and alto which succeeds, gives us the burst of Southern passion followed in the fourth number (duet for soprano and tenor) by a deep melancholy complaint of unrequited love.

Now we come to the most charming, lovely piece of the whole series—it is a bolero for soprano, alto, tenor, and bass, which tells with natural waggishness of the love secret. This beautiful quartett which, besides its pianoforte accompaniment, does not offer any difficulties will, and must always, produce a most telling effect. The two numbers which follow now, "Melancholie" for soprano, and "Geständniss" for tenor, are too short and concise to be of particular effect if produced by themselves, that is, without connection with the whole. On the other hand, No. 8, a duet for soprano and alto, "Nelken wind' ich und Jasmin," is of extraordinary beauty. It wants, however, two very good singers possessed of great resources and an excellent accompanist to bring out fully the telling expression of passionate longing. The quartett for soprano, alto, tenor, and bass which succeeds, forms in a lively, we might almost say coquettish mood, a finale to the whole.

For such as wish to become more closely acquainted with this work of Schumann (Op. 74), we will mention that it is published by F. Kistner in Leipzig, and it also has been transcribed for piano solo and duet by S. Jadassohn.

Our opera offers at present only repetitions of well-known repertoire works, occasioned principally by the appearance of visiting artists. Of the different lady and gentleman singers whom we have heard lately, the above-named Herr Adams deserves special mention. The acting of this artist belongs doubtless to the most remarkable we have seen for a long time.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *October* 12, 1872.

ANOTHER month and the season is beginning. In the first series of private concerts we find the names of Frau Schumann and Frau Joachim, the violinists Lauterbach and Wilhelmj, the pianist Mary Krebs, the Florentine Quartett. As conductor of the Gesellschafts-concerts the celebrated composer, Johannes Brahms, has been engaged, whose artistic sentiment is to be seen in a genuine classical programme. There are promised Handel's Dettingen *Te Deum* and the oratorio *Saul;* two cantatas of S. Bach; two choruses, never before performed, by Mozart and Beethoven; the grand Requiem by Cherubini. By general desire will be produced also Brahms' "Siegesgesang," for chorus and orchestra, performed last summer in Carlsruhe with universal applause. One thing will give these concerts a fresh charm: the use of the new grand organ by Ladegast, one of the best German organ-builders. The English, accustomed for a hundred and more years to have organs even in their smaller concert-rooms, will certainly smile at hearing that the metropolis especially called the musical one will celebrate that act quite as an event. Next to the said concerts, the Philharmonic Society has published its programme. Instead of new symphonies, we find as novelties Lachner's Suite VI., Canon-suite 11. by Grimm. Of smaller new compositions are named a capriccio, by Grädener; *Mephisto Valse*, by List; serenade, by Volkmann; *Melusine*, by Jul. Zellner; Trauermarsch, by Schubert, instrumented by List. With the adagio from the quintett in G minor by Mozart, and the *Faust* overture by Wagner, the lovers of the old and the new style will be alike contented. In the Opera Herr Niemann is finishing his Gastspiel with Lohengrin. He has performed seven times: Rienzi (three times), Profet, Tannhäuser, Lohengrin (twice). Master of the Wagner style as he is accustomed to be called, he is at the same time slave of his voice, which is often harsh and unyielding in the extreme; he knows little of modulation, and is often at variance with a pure intonation. Another guest, Fräulein Schröder, from the Hoftheater in Stuttgart, became instantly a favourite of the public. She performed Margaretha of Valois, Gilda, and Philine. Gifted with a personally charming exterior, she possesses a very fine and flexible, though very thin voice, which she masters as a true fioritura singer. Roulades, trills, ornaments of all kinds, show taste and finish, and though there remain here and there some defects, the hearer is not afraid but that the singer will soon acquire the wanting accomplishments. Frau Koch, at present member of the Theater an der

Wien, and Herr Scaria, bass singer from Dresden, are also expected; both, it is said, sing with a view to an engagement. Frl. Gindele, our best alto singer (as there is no other on our stage), finding her salary too small, is again upon the point of quitting Vienna. The list of the operas from the 12th of September till to-day is as follows: *Norma*, *L'Africaine*, *Freischutz* (twice), *Rienzi* (three times), *Entführung*, *Profet*, *Eva Diavolo*, *Judin*, *Hans Heiling*, *Tannhäuser*, *Lucrezia*, *Faust*, *Waffenschmied*, *Hugenotten*, *Romeo*, *Lohengrin* (twice), *Don Juan*, *Rigoletto*, *Mignon*.

The Theater an der Wien has produced another operetta by Offenbach. *Der schwarze Corsar*, to which Offenbach (another Wagner) has written also the libretto, is the worst of all his later works. This time more than ever he has sinned through his facility in writing; the experiment of making the libretto himself will, it is hoped, be the first and last one. The operetta nevertheless was richly mounted; the directrice, Frau Geistinger, and the tenor Swoboda sang in the best manner, and Frl. Roeder showed a faultless figure—reason enough that the operetta filled the house, bad as it was. Meanwhile we have also a new theatre for drama and Lustspiel, the so-called Stadttheater, opened on the 15th of September, under the direction of Laube. To another new theatre, called "Comic Opera," Swoboda as director, the licence has just been given. The necessity for a smaller house than the great Opera, for producing the cheerful Spieloper, has long been felt; and, if the news is correct, the same theatre, built in the neighbourhood of the *ci-devant* Schottenthor, opposite the new Exchange, will be finished and opened during the Exhibition. Another attraction of a lower kind will be the establishment of a new Singspielhalle, with gymnastic and dance production, and orchestral concerts, of the same name and description as the London "Alhambra." The licence to it has been conferred on the entrepreneur Alfred Geraldini (*vulgo* Alberti) in London.

Reviews.

The Works of G. F. Handel. Printed for the German Handel Society: 12th year (Parts 35, 36). Leipzig.

In last year's issue of this society's edition of Handel the first volume of his anthems was given, and duly reviewed by us in these columns. The two parts now before us give the remainder of the anthems, including several which have either not been published at all before, or of which previous editions were inaccurate or incomplete. The first volume of anthems comprised all those written for a three-part chorus, being for the most part works composed for the Duke of Chandos. The second volume contains the remainder of the Chandos Anthems, written for a four-part chorus, as well as a second version of one of them, "Let God arise," re-written some years later for the Chapel Royal. There are few of Handel's works the neglect of which is more to be regretted than these superb anthems. It is evident that the composer delighted in his work. We here see him at his best, especially in the choruses, some of which will compare with his best efforts in his oratorios. Handel himself would appear to have thought that the music was too good to be lost, for he used many movements from these anthems in his later works. Space will not allow us to do more than glance at the contents of this most interesting volume, with which every lover of the old master ought to be acquainted. The first anthem, "My song shall be always," is not, on the whole, one of the finest, though it contains one or two points worthy of notice. The first is the unison phrase for male voices in the opening chorus, at the words, "The heavens shall praise thy wondrous works." Handel subsequently improved on the same idea in his Dettingen *Te Deum*, at the words, "The heavens and all the powers therein." The trio in this anthem, "Thou rulest the raging of the sea," is a thoroughly characteristic specimen of its composer's style. The next anthem, "O come, let us sing unto the Lord," opens with a most jubilant chorus, founded upon the fifth Gregorian tone. It is interesting to contrast Handel's music with Mendelssohn's setting of the same words in his 95th Psalm. The following tenor song, "O come, let us worship," is one of the most exquisite devotional airs ever written. It is charmingly accompanied by the strings and two flutes. The chorus, "Tell it out among the heathen" (part of which our composer subsequently introduced into *Belshazzar*), is very fine, and contains a thoroughly Handelian point in the monotone on the words, "So fast it cannot be moved." The rest of the work, though good, is not equal in interest to what has preceded. The following anthem, "O praise the Lord with one consent," is one of the best of the whole series. The opening chorus begins with the first line of the tune "St. Ann's." The fugue on the subject of the words, "Let all the servants of the Lord," is grand and massive. The two following songs were afterwards transplanted into *Deborah*, where they are to be found as "No more disconsolate," and "Our fears are now for ever fled." The chorus, "With cheerful notes let all the earth," is one of Handel's greatest inspirations. Two passages in this chorus were also used in *Deborah*, as was the lovely song which follows, "God's tender mercy knows no bounds." The final chorus, "Ye boundless realms of joy," is one of the most melodious fugues ever written. We would especially commend this anthem to the attention of our Choral Societies. The anthem, "The Lord is my light," is, as a whole, not one of the most interesting; but it contains one movement which can only be described as gigantic in its power—the chorus, "For who is God but the Lord?" The passage at the words, "He cast forth lightnings," and the abrupt close on the phrase, "And destroyed them," are points which betray their author at once. The chorus, "O praise the Lord with me," is to be met with, arranged for the orchestra alone, in the overture to *Deborah*; and the final fugue, "I will remember thy name," was used thirty years later as "With thine own ardours," in *Susanna*. The last anthem of this volume, "Let God arise," is, as has already been mentioned, given in two forms. Both are for the most part identical in subjects; but the latter is, at the same time, an expansion as regards fulness of harmony, and a condensation as regards extent, of the former. The opening chorus is magnificent; the setting of the words, "Let his enemies be scattered," is highly characteristic of the composer. The similarity of the sentiment no doubt suggested the transference of this phrase to the great chorus, "Immortal Lord," in *Deborah*, at the words, "To swift perdition dooms thy foes." The second movement of the present chorus, "Let them also that hate him," is, in a different style, quite equal to the first, the close on the words, "Flee before him," being particularly fine. Two other choruses in this same anthem deserve special mention. These are, first, "At thy rebuke, O God," in which we again see how curiously the laws of mental association influenced the composer. When writing *Deborah*, fourteen years later, the words, "Broken chariots, hills of slain," in the chorus, "Now the proud insulting foe," evidently recalled the phrase in the present movement, "Both the chariot and horse are fallen;" for we find the same subject similarly treated in both pieces. The final chorus of this anthem, "Blessed be God! Hallelujah!" is remarkable, first, as being founded on the identical phrase which Handel afterwards used in "I will sing unto the Lord," in *Israel*, and secondly, as containing several distinct foreshadowings of the "Hallelujah" in the *Messiah*.

The third volume contains the miscellaneous anthems. The first given is "O praise the Lord, ye angels of his." This was published by Arnold as No. 12 of the "Chandos Anthems," but it evidently does not belong to this series, as it contains a viola part, and in none of the music written for the Duke of Chandos is that instrument employed. It was more probably written for the Chapel Royal, but nothing certain is known of its origin. Next follow the two Wedding Anthems. The former of these, "This is the day which the Lord hath made," was written, or rather arranged, for the marriage of the Princess Royal in 1734. We say "arranged," as, with the exception of a few bars of recitative, it is entirely a compilation from other works, especially *Athalia*. This piece has not been previously printed. The second Wedding Anthem (written in 1736, for the wedding of the Prince of Wales), "Sing unto God, ye kingdoms of the earth," is a more important work. We remember making its acquaintance twenty years ago in Arnold's edition, and being struck with the extreme fulness of the instrumentation, which differed greatly in character from anything else in Handel's works. It appears from the preface to the present edition that the "additional accompaniments" are spurious, and, moreover, that the work has been defaced and altered by transpositions and additions to such an extent as to have been hitherto virtually unpublished. It is a fine and spirited work, written (as befitted such a festive occasion) in a more florid style than much of Handel's sacred music. Three of the movements were subsequently introduced, with new words, into *Time and Truth*. The chorus, "Lo, thus shall the man be blessed," is one of the old master's noblest fugues. The "Dettingen Anthem," written about the same time as the Dettingen *Te Deum*,

ranks among Handel's weaker productions. Two of the choruses were subsequently used in *Joseph*, and one in *Semele*. The last movement, "We will rejoice in thy salvation," is remarkable for the similarity in the subjects of its double fugue to the "Kyrie" of Mozart's Requiem, Handel's chorus, however, being in D major, while Mozart's is in D minor. The next anthem in the volume, "Blessed are they that consider the poor," written for the Foundling Hospital, is here published for the first time. Much of it is taken from other works (the Funeral Anthem, *Susanna*, and the *Messiah*), but it contains several movements written expressly for it, among others a most interesting treatment, much in Bach's manner, of the old Lutheran choral, "Aus tiefer Noth," as a *canto fermo* for the trebles, with florid accompaniment for the other voices and the orchestra. Was the choral, we wonder, designed to be sung by the whole mass of children at the Hospital? Two additional versions of anthems printed in the first volume of the collection conclude this most instructive series.

The Congregational Psalmist. Third Section. Church Anthems, &c. Edited by HENRY ALLON, D.D. London: Hodder & Stoughton.

THE increasing liberality of the views entertained by Nonconformists on the subject of public worship is a matter for hearty congratulation. It is not many years since the chanting of the Psalms in the authorised version, instead of singing what was too often a doggerel paraphrase of them, was considered by many Dissenters to show a decided bias towards Ritualism, while the anthem was thought to be little better than Antichrist. Happily, however, that time has pretty well passed; and though we recently heard of a staunch old Conservative who declared that if Handel were sung in his chapel he would walk out, we believe that this was altogether an exceptional case, and that a religious Tory of this class (we do not intend to use the expression offensively) will soon be as extinct as the dodo. In many of the best Nonconforming chapels chanting has long been the rule; and the use of an anthem to be sung *by* and not *for* the congregation is daily becoming more and more common. It is, therefore, a matter of no small importance that there should be collections of pieces suitable for the requirements of the better class of congregations, while not above the reach of average singers.

Of such collections there has hitherto been a plentiful lack. The one most in use among Dissenting bodies was that edited by the late Lowell Mason, a man of whose efforts to promote congregational singing we desire to speak with all respect, but whose American associations and tastes rendered him peculiarly unfitted for the task of preparing a volume of church music for an English public. A few other small collections have also appeared, but room was still left for a book which should be on a level with the increasing ability and improved taste of our modern congregations.

Few men are more qualified for compiling such a work than Dr. Allon. For many years his chapel at Islington has been distinguished for the excellence of its congregational singing, and it is well known that the interest felt in the subject is greatly owing to his personal influence. It is therefore with much pleasure that we welcome a collection of anthems published by him as a companion volume to the excellent book of Psalm Tunes and Chants already so widely and favourably known. In his preface Dr. Allon says: "The pieces in this book have been selected with a careful regard to their congregational fitness and to the varied musical attainments of different congregations. The great bulk of them will be found practicable by congregations of ordinary musical culture, certainly by all who should aspire to sing anthems at all. A few are provided for congregations more advanced, and three or four have been selected which, from their antiphonal structure, are scarcely suited for congregational worship. These may serve for festival or home use. It has been found impossible, even in pieces generally suited for ordinary worship, altogether to exclude antiphonal movements; but these are so simple in structure and broad in effect that, with ordinary preparation in the singing-class, no difficulty in their congregational use will be found."

A somewhat careful examination of the book enables us fully to endorse these remarks. It is really surprising to find what a large number of easy and yet effective anthems Dr. Allon has brought together. Out of the 115 pieces which the book contains, we do not believe there are a dozen which an average congregation could not sing. Every age and every school is represented in this volume. From Palestrina and Lotti, Arcadelt and Praetorius, down to Gounod and Auber, there is scarcely a musician of note of whose writing at least one specimen is not given. The old English Church composers are represented by Greene, Boyce, Croft, Farrant, Aldrich, and others; while of living English writers we find Sir John Goss, Sir G. J. Elvey, Dr. Dykes, Dr. Gauntlett, Mr. W. H. Monk, Mr. J. Barnby, Mr. Arthur Sullivan, and Mr. E. Prout. The modern German school has been drawn upon for selections from Haydn (Joseph and Michael), Mozart, Beethoven, Mendelssohn, Spohr, Schubert (from whose "Deutsche Messe" two exquisite movements are given in an English dress), and Schumann. It would of course be absurd to expect that among so many all should be equally good. A few of the older anthems are somewhat dry, and one or two (happily *only* one or two) of the modern ones have a slight tinge of vulgarity about them. As a whole the collection must be pronounced excellent, and we confidently predict for it an extensive circulation and a wide popularity.

"*Die Zwillingbrüder*." *Singspiel in einem Akte* ("The Twin-Brothers." Play, with Music, in one Act). Von FRANZ SCHUBERT. Leipzig: Peters.

OUT of some dozen dramatic works written by the exhaustless Schubert, only one has been published until now. This was *Die Verschworenen*, which Spina of Vienna brought out some few years since, and which was performed for the first time in England at the Crystal Palace, on the 2nd of March last. The little work, of which the pianoforte score is now before us, has until now lain in manuscript; and admirers of Schubert will thank Herr Peters for bringing it to light. The libretto not being printed with the music, we are obliged to turn to the composer's biographer, Kreissle von Hellborn, for an account of the drama. As might be expected from the title, the plot turns on mistaken identity, and is somewhat similar to Shakespeare's *Comedy of Errors*. The music of *Die Zwillingsbrüder* is not in its author's greatest style, but it is full of charming melodies, and one or two of the numbers show considerable dramatic power. It opens with a light and sparkling overture in one *Allegro* movement merely, of which the somewhat two-handed piano arrangement evidently gives only a inadequate idea. The chorus No. 1 is very pretty, and similar in style to the "Shepherds' Chorus" in *Rosamunde*, which, by the way, is in the same key of B flat. A not particularly interesting duet follows, which is succeeded by a charming soprano song in G, "Der Vater mag wohl immer Kind mich nennen." If sung with the requisite dramatic feeling, this piece would doubtless be very effective. But to our thinking the gem of the whole work is the bass song, No. 6, "Liebe, theure Muttererde," the melody of which has that peculiar romantic charm about it which reveals the genuine Schubert at once. The highly dramatic terzetto (No. 8), and the following quintett with chorus, are both remarkable; but the final chorus is (an unusual thing with our author) decidedly commonplace. The work as a whole is not unworthy of its composer, but we cannot say that it will add to his reputation.

"*The moon that shines in heaven above*," and "*Lordly Gallants*," two Songs, by F. E. GLADSTONE (Ashdown & Parry), are both good in different styles. The former is a flowing tenor song of a slightly sentimental character (we do not use the adjective disparagingly); the latter a good bold baritone song, to quaint words by old George Wither.

"*Rheinfahrt*," Song, for Tenor or Soprano voice, with Violoncello obligato, by G. GOLTERMANN (Offenbach: J. André), is very spirited and bright. The violoncello part is thoroughly effective.

Three Marches, for Piano Duet, by HEINRICH HENKEL (Offenbach: J. André), are all excellent, both for the freshness of their melodic invention, and for the judicious treatment of the instrument. Both teachers and pupils will be pleased with them.

Three Characteristic Marches, for Piano Duet, by IGNAZ SCHINER (Offenbach: J. André), may also be safely recommended as good, though they have been evidently (especially the second) written under the influence of Schubert's four-hand marches.

Méditation, pour le Piano, par EMILE PESSARD (London: J. McDowell), is a fairly good piece, in the modern drawing-room style, the harmony of which would be all the better for revision.

"*Moulin*," *Pastorale pour Piano, par* F. PERU (London: J. McDowell), is an elegant and well-written little piece, which teachers will find useful for tolerably advanced pupils.

"*Coquetterie*," *Mazurka de Salon*, and "*Chasse au Bois*," *Chœur et Chanson pour Piano, par* CHARLES A. PALMER (same publisher), are of unequal merit. The former in no respect that we can discover differs from scores of other mazurkas. The latter is effective and brilliant, if not strikingly original.

"*Abendruhe*," Idylle for the Piano, by GUSTAV MERKEL (Schott & Co.), is an excellent little drawing-room piece, written by a thorough musician. It deserves to be popular.

"*Refrain du Berger*," *Caprice Rêverie pour Piano; Chanson Moldave*, and *Clôture Menuet de Boccherini, par* A. LEBEAU

(Schott & Co.), are three capital teaching-pieces, all of which we can honestly recommend.

"*Fairy Mazurka*," by CARL MEYER (London: W. Morley), is of average merit—neither bad nor very good.

"*Farewell to the Alps*," Characteristic Piece for the Piano, by R. LIEFFLER (London: W. Morley), is pretty, but rather commonplace. It will, however, do for teaching to young pupils, being by no means difficult.

Preludes and other Short Pieces for the Organ, by F. E. GLADSTONE; two books (Novello, Ewer, & Co.), are well suited to supply a want often felt by organists of short movements, occupying only two or three minutes in performance. They are throughout distinguished by good taste as well as correct writing, and are moreover easy enough to be within the reach of all who have any claim to be considered players.

Trois Danses dans le Style Ancien (Gavotte, Sarabande, and Bourrée), *par* A. DUPONT (Schott & Co.), are all excellent. The "old style" is well imitated, and the independence of the parts for the two hands will render the pieces most improving for study.

Pastorale pour Piano, par H. KOWALSKI (London: J. McDowell), is a capital finger exercise.

"*Paris*," *Galop Brillant pour Piano, par* TITUS D'ERNESTI (same publishers), is not remarkable.

The same cannot be said of *Barcarolle, pour Piano, par* G. BACHMANN (same publishers), which certainly is remarkable for some consecutive octaves between treble and bass.

Impromptu, for the Piano, by FRANZ M. D'ALQUEN (Augener & Co.), is a charming little piece, which contains ideas as well as passages. We like it much.

"*The Galway Militia*," Polka Mazurka, by MRS. JOHN D'ARCY (published by the authoress), has a smart wrapper. Of what is inside the wrapper, the less we say the better!

Appendix to the "Tritone," a Method of Harmony and Modulation, by JOSEPH GREEN (Novello, Ewer, & Co.) This little work is supplemental to the treatise noticed some time since in these columns. It contains much valuable and scientific information relative to progressions of chords, harmonic value of intervals, the Geneuphonic method, the Tonic Sol-fa method, and other matters of interest to musical theorists.

The Standard Course of Lessons and Exercises in the Tonic Sol-fa Method of teaching Music, by JOHN CURWEN (new edition, re-written, 1872—Tonic Sol-fa Agency), is a most admirable instruction-book, which we can recommend to all desirous of acquainting themselves with this popular system. In addition to the lessons, it contains a large selection of classical and miscellaneous part-music.

The Staff-Notation, by JOHN CURWEN (Tonic Sol-fa Agency), is a little work which we very heartily welcome. We have often expressed our opinion of the great utility of the Tonic Sol-fa system as an introduction to the ordinary notation; and we have here remarkably clear and simple rules to enable pupils to transfer their musical knowledge to the stave in general use. The book will be extremely useful to all Tonic Sol-faists.

"*There's sunshine in the sky*," Song, by GEORGE TOLHURST (London: Duncan Davison & Co.) Mr. Tolhurst seems to be attracted by eccentric words, like a fly by a pot of treacle. The refrain of this song, written by Dr. Charles Mackay, is

> "Grub, little moles, grub underground,
> There's sunshine in the sky."

The effect towards the end of each verse of the repetition of the words, "Grub, little moles," is exceedingly droll. The music has considerable spirit, and a slight dash of vulgarity. The harmony is sometimes most peculiar. Mr. Tolhurst's chords are like the wind; we cannot tell whence they come, or whither they go.

"*Autumn leaves are falling*," Song, by (the late) W. H. WEISS (London: W. Morley), is a very pleasing ballad, decidedly superior to the average of such pieces.

"*What somebody wanted to know*," Humorous Ballad, by W. F. TAYLOR, is a pleasing but rather commonplace air, set to what we consider stupid words. Many people, however, will like them.

"*Granny's Courtship*," Song, by ANTHONY REGNOL (London: Alfred J. Davis), is a sprightly melody; the words, too, are good of their kind. On the whole we can recommend the song.

"*Summer breezes sing of thee*," Song, by EDWARD LAND (London: W. Morley), is graceful, elegant, and, in a word, thoroughly musicianly.

"*Hope's bright Dream*," Ballad, by CHARLES W. GLOVER (London: W. Morley), is pretty, but not particularly striking.

"*Philomèle*," *Chanson, par* HORTON C. ALLISON (Duncan Davison & Co.), is a very charming little French song, which we rank as among the best we have yet seen of its composer's works. The harmony of the accompaniment is especially tasteful.

"*O come hither and behold*," Anthem, by the REV. W. STATHAM, B.A. (Novello, Ewer, & Co.), is simply developed, and somewhat elaborate in construction, requiring a thoroughly well-trained choir to do it justice. The quartett, "He maketh wars to cease," is effective, but the final fugue we consider slightly dry.

"*Not unto us, O Lord*," Anthem, by RICHARD PAYNE (Augener & Co.), shows very decided musical feeling, and considerable inventive power. The only thing about it which we do not like is that there is, we think, rather too much modulation for so short a piece. The anthem is in A flat, and the long episode in F on pages 3 and 4 destroys altogether the feeling of the original key.

"*A Christmas Carol*," by RICHARD PAYNE (Novello, Ewer, & Co.), labours under the disadvantage of words which for musical purposes we think exceedingly intractable. Short lines of only five syllables each are very likely to seduce the composer into writing short disjointed phrases; and Mr. Payne's music suffers from being, so to speak, "chopped up into little bits." It has, nevertheless, the merit of being melodious, and by no means commonplace.

"*Thou shalt show us wonderful things*," Prize Anthem, by CHARLES JOSEPH FROST (R. Limpus), is very effective, and full of pleasing melody, without being at all too difficult for an average church choir. It is designed for Harvest Thanksgiving Festivals, for which it will be found very suitable.

MUSIC RECEIVED FOR REVIEW.

Carroll. "Light and Darkness." (Boosey & Co.)—*Chadfield*. English Air. (Augener & Co.)—*Kinross*. Quadrille Nouvelle. (Jeffery.)—*Lafler*. "Arrival." (Morley.)—*Millet*. "La Musique cyclopée aux Gens du Monde." (Delagrave & Co.)—*Old*. "Looking right over the Sea." (Willey.)—*Pereira*. "Broken Dreams;" "The Light in the Window." (Morley.)—*Philipps*. "Spirit of Twilight." (Morley.)

Concerts, &c.

CRYSTAL PALACE.

THE first of the winter series of Saturday concerts, given on the 5th ult., was far more numerously attended than has generally been the case at this early part of the winter season. The programme, though by no means a sensational one, was sufficiently interesting to contain one of its being spoken of in detail. It opened with Spontini's overture to *Olympie*, which we do not remember to have heard here before, and which has recently been published in score. It forms the prelude to an opera founded on Voltaire's tragedy of the same name, and was first heard in Paris on the 22nd December, 1819. Spontini's music is so little known in England, and his career was one so remarkable, that, did space permit, it might here with good reason be spoken of at length; but as this would carry us beyond our scope, those who are curious in the matter may be referred to Berlioz's interesting and enthusiastic memoir of him, a translation of which appeared in the *Musical World* for 1855. It should, however, be stated that he was born at Majolati, near Ancona, in 1774, and received his education at the Conservatorio della Pieta, in Naples; but his real masters, Berlioz says, were the masterpieces of Gluck, with which he first became acquainted on his arrival in Paris in 1803, and which he studied with passion; Méhul, too, and Cherubini helped to develop in him the germs of his dramatic talent, and hastened its magnificent development. He was, above all, says Berlioz, a dramatic composer. His method of orchestration was a pure invention of his own; its special colouring is owing to his mode of using the wind instruments; the plan of dividing the violas, an important innovation in his time, contributed greatly to characterise his instrumentation. The frequent accentuation of the weak times of the measure; dissonances turned aside from their path of resolution in the part in which they were heard, and resolving themselves in another part; the moderate but excessively ingenious use of the trombones, trumpets, horns, and cymbals, impart to Spontini's orchestra a majestic physiognomy, an incomparable power and energy, and often a most poetic melancholy. That many such characteristics were revealed by a very spirited performance of the overture in question may safely be averred. An interesting item in the programme, on account of its variety, was the romance and

rondo from Chopin's pianoforte concerto in E minor, admirably rendered by Mdme. Mangold-Diehl. The reason why Chopin's concertos so seldom come to a hearing is not far to seek. It is chiefly due to their ineffective orchestration, which acts as a veil rather than as a support to the pianoforte part. This latter is, however, so well worth preserving, that a re-scoring of the orchestration would seem to be a perfectly justifiable act. With Chopin's concerto in F minor this has already been effected by Herr Klindworth; till the like has been done by some practised hand with that in E minor, we have no great desire to hear it again. Beethoven's symphony, No. 1 (in C), though it is the least interesting of the "immortal nine," was played with immense spirit, and sounded wonderfully fresh. That it is to be followed in regular succession by the remaining eight, will surely not be regretted by any of the regular attendants at these excellent concerts. Mr. F. H. Cowen's "Festival Overture," so called because it was composed for, or was at any rate heard for the first time at, the late Norwich Festival, belies its title; there is nothing sufficiently festive about it to make it suitable for a festival at which oratorios form the staple, or even for one of general rejoicing; but to inaugurate a dance festival (were such gatherings in vogue), a monster ball, or as the prelude to a light opera, its polka and waltz-like measures, so cleverly and effectively scored, would be admirably adapted. Mdme. Sinico, who was by no means in good voice, gave Beethoven's grand scena, "Ah, perfido!" but with less effect than she has done on former occasions. In addition, she sang the "Air des Bijoux," from Gounod's *Faust*, somewhat hurriedly, and (to make up for Signor Gustav Garcia's non-appearance in consequence of sudden illness) Haydn's canzonet, "My mother bids me bind my hair," which certainly does not gain in effect by the accompaniment, originally written for pianoforte, being transferred to the orchestra.

At each of the winter series of Saturday concerts, one may fairly count upon hearing at least one seldom-played, if not actually new, work. Wagner's overture to *Rienzi*, which has more than once been given by the Philharmonic Society, was heard here for the first time at the second concert. *Rienzi*, founded on Bulwer Lytton's romance, "Rienzi, the Last of the Tribunes," was written with a view to its production at the Grand Opera of Paris. It was not there, however, that it was destined to be heard for the first time, but in Dresden, where it was produced in 1842 with brilliant success, and where, as well as in Vienna, it is still occasionally to be heard. Previously to *Rienzi*, Wagner had already written two operas, *Die Feen* and *Das Liebesverbot, oder die Novize von Palermo*; but *Rienzi* was the first to gain general acceptance. It is, nevertheless, to be regarded as his last concession to the conventional form of historical opera, as founded by Cherubini and Spontini, and brought to its highest development by Halévy and Meyerbeer, and has consequently little in common with the style of his subsequent works, but in a small degree occasionally prefigures the individuality as well as the gorgeous instrumentation of these. The overture follows the accepted pattern of its day, inasmuch as its principal themes are drawn from the opera which it prefaces. The most striking of them is certainly that of Rienzi's prayer, from the 5th Act, a broad and expressive melody, with which it commences, and of which the best use is made. With it are associated other themes of surprising brilliancy, but not altogether free from the commonplace character peculiar to French opera. On the whole, it was extremely interesting to listen to, and must have inspired many with a desire to hear more of Wagner's works. It might appropriately be followed up by the overture to *Der Fliegende Holländer*, the *Faust* overture, and that to *Die Meistersinger*. Another novelty was a gavotte, attributed to Louis XIII. of France (1610—1643), which in modern attire has achieved a surprising popularity on the Continent, having for the last year or two been played by almost every wandering German military band throughout the length and breadth of the land. It pleased, however, and was applauded and repeated. No doubt it will form a special feature at the forthcoming Christmas Pantomime—its proper place—but for introduction at one of the Saturday concerts, at which the admission of an instrumental triviality is almost without precedent (whatever one may have had to suffer occasionally from vocalists), it seemed most inapplicable. Spohr's symphony, *Die Weihe der Töne*, a favourite with the band, was magnificently played. Its announcement as the "*Power* of Sound," the title by which it has always been known in England, gave rise to some remarks on the part of the musical critic of the *Times*, pointing out the incorrectness of this rendering of the title bestowed upon it by its composer, and which means, he maintains, the "*Consecration* of Sound." It may be asked, however, might it not as aptly be termed the "*Inspiration* of Sound"—a rendering which the word "Die Weihe" certainly bears—seeing that it was the attributes of sound which probably inspired Spohr to write so realistic a work, quite as much as the desire to illustrate Carl Pfeiffer's poem. It is too late in the day to write a critical notice of a work which, since it was first heard in Leipsig in 1835 has given so much pleasure to such a vast number of listeners; it may be said, however, with truth, that the present generation care much less for Spohr than their fathers did. The remaining instrumental work was the familiar but always welcome overture to Mozart's *Zauberflöte*. The vocalists were Mdme. Lemmens-Sherrington and Signor Mottino. The lady, whose mode of expression seems more affected each time we hear her, sang the grand scena and aria, "Quando avran," and "Padre, Germani Addio," from *Idomeneo*; and the air, "Sweet Bird," from Handel's *Pensieroso*. The latter, at least as regards the instrumental accompaniment, was given as originally sketched by Handel, without any attempt at filling up the parts indicated by a figured bass. A more antiquated effect than that of the long duet for flute (Mr. Alfred Wells) and basses which prefaces it, given in this way, could hardly be conceived, and was perhaps the more apparent to us from our having so lately heard the work at the Worcester Musical Festival, when it was given with Robert Franz's masterly additional accompaniments, which struck us as being as admirably in place here as those of Mozart are to the *Messiah*. Signor Mottino, whom we heard for the first time, and have no desire to hear again, sang the romanza, "Di provenas il mar," from Verdi's *Traviata*, and the brindisi, "Senza tetto e senza uno," from Gomes' *Guarany*. Both were badly chosen and as badly sung.

The novelty at the third concert was a concerto for organ and orchestra (in E minor, Op. 5), recently composed by Mr. E. Prout, and heard here for the first time. For obvious reasons we are not in a position to speak of it critically in these columns on our own responsibility. We are at liberty, however, to abridge for the benefit of our readers the analytical remarks appended to the programme of the day's performance. They are from the pen of Dr. Stainer, who, by his excellent playing and judicious "registering," proved that he had so conscientiously studied the score, that it must be as familiar to him as it is to the author himself. For this, if for no other reason, he is as fully competent to speak of it as anyone we could name. Dr. Stainer wrote:—"A new sphere of Art is gradually unfolding itself to organists and writers of organ music, owing to two facts: the first, that mechanical contrivances have been recently invented which enable a player to prodnce with rapidity a great variety of effects, both as to quantity and quality of tone; the second, that so many good specimens of this instrument are often to be found in their concert-rooms. Composers have not been slow to take advantage of the former, but, as far as we know, no one has discovered that the latter fact will allow the capabilities of the 'king of instruments' to be brought out, not only *in contrast* to the lights and shades of a full band, but also *in conjunction* with them. Even Mendelssohn, who in his double capacity of composer and organ-player had every right to make the attempt, and whose known partiality for the instrument should certainly have prompted him to it, does not appear to have left any piece of this kind behind him. The author of this concerto thus comes before us as a pioneer in this direction, and has interweaved organ and orchestra in a way not before attempted. After a few smooth chords sustained by the organ, but played *staccato* by the band, the organ is silent while the first theme is given out (*moderato*), soon to be followed by a melodious counter-theme in the relative major, the horns syncopating the dominant sustained note; after a short episodal treatment of which, the organ boldly enters with a discord, and the alternation of organ and band becomes at once interesting.

"The introduction of the second theme in the tonic-major (E major), and a thoroughly interesting elaboration of all the subjects heard, lead to a brilliant cadenza for the organ, which brings us to the close of the first movement.

"The andante (in C major) opens with a few introductory bars in which the sustained harmonies of the horns are set off by a delicate passage by the basses, immediately after which the organ has a simple and elegant theme. This is repeated by the band, and the reply which it seems to ask for is then given—the theme being closed by an expressive and flowing phrase for the organ solo.

"The second theme of the movement is given out by the first violins alone, accompanied by running sixths on the organ, then on a solo stop on the organ accompanied by the band. The re-introduction of the first theme by the flute and clarinet accompanied by triplets on the organ is novel and graceful; throughout the whole treatment of the subjects, such combinations abound. There is so much sweetness and refinement about this charming movement, that it might almost be called an *andante religioso*. It is brought to an end by a beautiful phrase for the organ *solo*, above mentioned, followed by a few soft echoes of the first theme.

"The finale is commenced by the organ alone, with a spirited subject. A subject which is soon afterwards given out by the organ, and treated fugally, is the *key* to much of the finale. Fragments of this theme from time to time give rise to contention between the various instruments of the band, or between band and organ, and lead to a very lively contrapuntal struggle, only for a time calmed by the gentle counter-theme, given out, not as most

commonly happens, in the relative major of the key, but in the minor key of the dominant. The return of the principal subject is followed by the introduction in the key of G, by the alto trombone, and horns, of the fine old chorale, 'Gelobet seyst du, Jesu Christ,' whilst the organ is still at the fugato subject. But this old church melody is by-and-by to crown the whole finale—and it does so grandly, by bursting out on the full organ in the key of E major, the strings entering with points of imitation between each line.

"Not only will the novelty of the composition, the excellent construction, and artistic finish of this important work commend it to the musical critic, but its sweetness and brightness will make it a source of great pleasure to those who only wield the rough-and-ready rule of criticism—that 'a composer should have something to say and know how to say it.'"

Nothing could have been more satisfactory than the reception accorded to the new work, each movement of which was loudly applauded both by musicians and the public generally. On its conclusion, after prolonged cheering, Mr. Prout, who was seated in the gallery, stepped forward and bowed his acknowledgments to the audience. But this was not enough: the cheering continued till he appeared on the steps of the podium and repeated his bows. The overtures were Cherubini's *Ali Baba*, and Mendelssohn's *Ruy Blas*, and both, as well as the symphony, Beethoven's in D, No. 2, were played with all the fire and spirit they demand. Madame Sinico and Mr. J. W. Turner were the vocalists; Madame Sinico was in better voice, and seemed more at ease than on her appearance at the first concert, and sang with good effect Mozart's beautiful scena and rondo, "Non temer amato bene," with violin obbligato (Mr. Watson), and Marcellina's aria from *Fidelio*, "Se il ver." Mr. J. W. Turner, whom we heard for the first time, has a smooth and pleasing voice, and promises well; but his choice of Donizetti's romanza "Angiol d' amore," and a ballad by Mr. F. Clay, was hardly a judicious one for a *début*.

The programme of the fourth concert was mainly devoted to a selection from Arthur S. Sullivan's music to the *Tempest*, and to Sir W. Sterndale Bennett's *May Queen*. The selection from the *Tempest* included the "Dance of Nymphs and Reapers," the "Banquet Dance," the song, "Where the bee sucks," and the overture to the 4th Act. It is Mr. Sullivan's first work, and was first heard at the Crystal Palace in 1862; it still sounds delightfully fresh, and better bears repeating than any he has subsequently produced. Sir W. Sterndale Bennett's *May Queen*, composed for the Leeds Musical Festival of 1858, is still by far the best English specimen of a cantata that we possess. Not having been heard here since 1860, it was the more welcome. The principal vocalists who took part in it were Miss Abbey Whinnery, Miss Margaret Hitchcock, Mr. Cummings, and Mr. Lewis Thomas. That it was the best performance we have listened to, except perhaps as regards the overture, which came out better than on any previous occasion that we can call to mind, cannot by any means be said.

Musical Notes.

THE Brixton Choral Society, conducted by Mr. William Lemare, which obtained "Honourable Mention" at the recent National Music Meetings at the Crystal Palace, has issued its prospectus for the coming season. Its programme is an excellent one, and especially praiseworthy for its promise of two compositions of native musicians. The works announced for performance are Costa's *Eli*, Handel's *Acis and Galatea*, Mendelssohn's *Elijah*, Benedict's *Richard Cœur-de-Lion*, W. H. Cummings' *Fairy King*, and F. H. Cowen's *Rose Maiden*. We heartily wish the society a successful season.

A GRAND Masonic Concert took place on the 4th ult., in the Leeds Town Hall, in which Dr. Spark, and the well-known flautist M. de Jong, as well as many local celebrities took part. The local journals speak very highly of the violin-playing of Mr. Haddock, and of the successful *début* as a vocalist of his daughter, Miss Pauline Haddock.

THE Glasgow Tonic Sol-fa Choral Society, conducted by Mr. W. M. Miller, revived Handel's *Athaliah* on the 22nd ult. Chorus and orchestra numbered 550. The solos were sung by Mdlle. Pauline Rita, Miss Penman, Mdme. Demerie Lablache, Mr. Vernon Rigby, and Mr. Brandon. Mr. Radcliffe was principal flute, and Mr. Shedlock accompanied the recitatives upon the pianoforte. The performance, which was regarded with great interest by local amateurs, proved entirely successful.

AT the time of our publication (October 31st, November 1st and 2nd) a grand bazaar is being held at Dundee, in aid of the funds of the Amateur Choral Union of that town. With the announcement of the bazaar is given a *resumé* of the society's work for the last fifteen years, from which it appears that besides such well-known works as the *Messiah*, *Judas*, *Creation*, &c., our Scotch friends have brought forward a number of pieces by no means generally familiar. Among these we find Durante's *Magnificat*, Mozart's *Te Deum* and motetts, and Schubert's *Song of Miriam*. So enterprising a society deserves and will, we hope, receive abundant support.

A CONCERT with a more than usually interesting programme will be given at Clifton on the 8th inst., by Mrs. Jackson Roeckel. Mr. Charles Hallé's orchestra is engaged, and will perform, among other things, Beethoven's symphony in F (No. 8), and the charming ballet-air in A, from Schubert's *Rosamunde*. Mr. J. L. Roeckel's cantata for female voices, *The Sea Maidens* (which was favourably noticed in our review columns some months since), is to be given with full orchestral accompaniments, and Mrs. Jackson Roeckel and Mr. Charles Hallé will perform Mozart's too seldom heard concerto for two pianos.

IN our notice last month of Wagner's *Huldigung's Marsch*, we stated that we believed it had not been performed in England. We have received a letter from Mr. F. Oliver, the bandmaster of the Duke of Roxburghe's band, saying that he has arranged it for his own band, and it has been played on various occasions with great success. As we are not furnished with particulars of the size of the band in question, we cannot of course tell how far the "arrangement" had to be carried; but we can fairly congratulate Mr. Oliver on his enterprise in grappling with a work of such importance.

OUR readers will be glad to hear that Professor Oakeley arrived safely at Folkestone, having borne the journey from Switzerland much better than could have been expected. He is, we understand, at Brighton, having been advised by Sir James Paget to remain there some weeks before returning to Scotland.

TO CORRESPONDENTS.

L. R.—For elementary instruction we should recommend Hamilton's Catechism (with the Keys), and afterwards E. F. Riehter's work, published by Cramer & Co.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers.

The Monthly Musical Record.

DECEMBER 1, 1872.

CONDUCTORS AND CONDUCTING.

It has been cynically remarked, that when a man cannot succeed at anything else, he sets up as a schoolmaster; for everybody, if he can do nothing besides, thinks he can at least teach. It might with nearly as much truth be said that every musician (or rather *soi-disant* musician), if he can do nothing else, thinks he can at all events conduct. And, to a merely superficial observer, nothing seems simpler than to wave a stick in regular time, and let singers and players follow it. Hence we believe that conductors, as a rule, get far less credit than they deserve with the larger part of their audiences; and it is because we think that comparatively few, except professional musicians, know how arduous a conductor's task really is, and how many qualifications must be combined in a good director of an orchestra or chorus, that we propose in the present article to say a few words on the subject.

It would seem hardly necessary to mention, as one requisite for the director of music, an accurate feeling of time; and yet, ludicrous though it may appear, instances have actually been known of conductors who have coolly gone on beating triple-time for a piece that is written in common, and *vice versâ*. We assure our readers that we are not exaggerating—an instance of this kind came some time since under our personal observation. We may name, as the first qualification needful for conducting, a distinct and intelligible beat. It is related of a celebrated foreign conductor, a musician, moreover, of distinguished ability, who some years since directed some concerts in London, that the band at first managed, with considerable difficulty, to follow the indications of his bâton; till at last he took to *beating time in a circle*, when the members of the orchestra had to give it up as a hopeless attempt, and watch the bow of the principal first violin. This is an extreme case; but instances might be named of well-known conductors, from whose beat it is far from easy to discover the beginning of the bar.

A second and no less important requisite for one who would direct a chorus or orchestra is a very quick and accurate ear. It is not enough that he shall be able to hear a wrong note; many can do so much who would yet be powerless to correct it. He must be able to tell instantly from what voice or instrument the wrong note proceeds, and what is the nature of the mistake. No conductor who is unable to do this will command the respect of his band; they may obey him, but secretly they will laugh at him. We heard lately of the conductor of one of our London orchestras, who at a rehearsal stopped his band in the middle of a piece, and called out that "the bassoons were wrong." On examination it turned out that the instruments in question had a rest at that particular point, and had not been playing at all! Our informant was a member of the orchestra we refer to, and the manner in which he spoke of his conductor would certainly not have been gratifying to that gentleman, had he been within hearing.

Closely connected with this branch of his duties, is the necessity for a conductor's intimate acquaintance with even the minuter details of the score which he has to conduct. Without this, a faithful reproduction of the thoughts of the composer is simply impossible. Even with the best orchestra, the bringing out into due relief of the lights and shades, the various tone-colours of such a work as one of Beethoven's symphonies, for instance, must depend upon the conductor himself; and unless he has the music, so to speak, at his fingers' ends, and knows every point of it, its reproduction by his band will be either coarse or colourless. The great success of the orchestral performances directed by such men as the late Hector Berlioz, Spohr, and Mendelssohn (of living examples we designedly refrain from speaking), must be at all events partially ascribed to their thorough knowledge of the masterpieces they conducted.

But a correct feeling of time, an accurate ear, and an intimate knowledge of the score, however useful and even necessary, are not sufficient without one more qualification, which, as considering it the most important of all, we have purposely left till the last. It is a quality very easy to feel, but rather difficult accurately to define. Perhaps we shall best express our meaning if we call it the conductor's power of producing a condition of *rapport* between himself and his band. It is not enough that he shall himself understand and feel the music; he must be able to impart his own idea of it to those under his control. We might say that he should first absorb the music into himself, and that it should then *radiate* out toward his band or chorus. Mendelssohn is said by those who knew him to have possessed this power in a remarkable degree. It is liable to the disadvantage that under certain circumstances the conductor's individuality may be more prominent than that of the composer; but this will, we think, only exceptionally be the case; for we believe that most conductors, whether competent or not, are at least honest in their wish to do justice, as far as they can, to the works they direct. Besides, the government of a chorus or orchestra must be an absolute despotism; the band must be as a large instrument upon which the conductor plays; otherwise there can be no unity or coherence in the performance. If every player or singer follows the devices and desires of his own heart, however good a musician he may individually be, the result will be a mere burlesque.

We have thus endeavoured briefly to give an idea of the duties and responsibilities of a good conductor. Had we chosen, we might easily have illustrated our remarks by personal examples. Such a course, however, might be invidious; we have preferred therefore merely to speak in general terms, in the hope that those hard-worked and sometimes hardly-treated servants of the public may obtain from our readers the appreciation to which as a class we think they are justly entitled.

NOTES ON THE TEXT OF BEETHOVEN.

BY EDWARD DANNREUTHER.

"Were it for me to pass sentence, I would say of the very rashest of possible commentators that his errors, though they were many, should be forgiven, if he loved much. . . . . These small and slow labours of verbal criticism are the best return we can make, the best tribute we can pay to a great man's work."—*A. C. Swinburne.*

Whoever has studied any group of Beethoven's compositions, say the later pianoforte sonatas or string quartetts, closely, will know how much in these cases the labour of a scholiast is wanted. Corrupt readings, or absurd and arbitrary emendations, are matters of continual annoyance to the student; and many younger musicians will, I am sure, gladly give thanks for any little service offered towards establishing a surer and better-considered text. I am not going to "write myself down an ass" by again serving up that thrice-chewed mess of thistles about *fautes d'harmonie* and the like, with which, once upon a time, *Fétis* regaled the Philistines. I am simply in search of a text which shall be in strict accordance with

the master's intentions. The difficulties to be overcome before this end can be attained seem naturally to range themselves under two heads :—

First.—*a.* To get rid of all actual and obvious misprints which may possibly derive their origin from Beethoven's unclear handwriting, and from the stress of work that prevented him from carefully revising copies and proofs ; and which, moreover, have been allowed to accumulate by the subsequent negligence of those incompetent publishers' hacks who euphoniously style themselves editors.

b. To fix the correct interpretation of all manner of signs and abbreviations, the significance of which is not universally understood now-a-days, and which are more or less in danger of becoming obsolete.

c. To explain the nature of certain effects which, owing to the modified construction of our instruments, can no longer be rendered adequately, such as, for instance, the curious *legato* reiteration of the same note with different fingering, an effect known as "*Bebung*," and made use of in the adagio of the pianoforte sonata in A flat, Op. 110, and the pianoforte and violoncello sonata in A ; or the *glissando* octave passages in the finale of the *Waldstein* sonata ; and, where it is feasible, to suggest practicable equivalents for these.

Second.—*a.* To take note of all those passages wherein the master has been constrained to mutilate his thought, because of the insufficient length of keyboard used in his time, particularly in his early days, when instruments rarely had more than five octaves, from F to F ; or—

b. Wherein he has made concessions to the limited *technique* of those average amateurs, and professional players, to whom his publishers looked for the sale of his works ; to take note of these passages, and to carry them out in the master's spirit, in so far as the present construction of our instruments and our instrumental *technique* will admit.

c. To take account of the older rules of musical grammar, and to be careful not to mistake such matter as is written with a view to the observance of these rules for misprints.

These several heads, which, in an increasing ratio, require critical tact and discrimination, complete control of the instruments used by the master, besides historical acquaintance with their construction and treatment, and accurate knowledge of his mode of thought and musical procedure during the several phases of his artistic development, seem to me to comprise all that is needful.

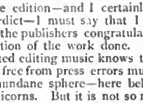
The present notes refer exclusively to Op. 109, 110, 111, the three last of Beethoven's pianoforte sonatas, and I intend to continue them at my leisure in reference to other of his later instrumental compositions. An annotator should make no claim to originality, as many a conjecture may have ripened simultaneously in many heads, and many a supposed discovery be anything but a novelty. All I can say about the emendations submitted is that I have not adopted them without careful consideration ; and that if one or the other should call forth any reasonable criticism from readers of this journal, I shall be glad, and shall call to mind Burke's profound and courteous saying, "Our adversaries are our helpers."

I take Breitkopf and Härtel's "Gesammt Ausgabe," known as the "complete subscription edition," as basis ; for it must be considered the standard text, in spite of its frequent shortcomings. This edition, a colossal and most praiseworthy undertaking, was heralded with a great flourish of trumpets. Intended for a monument of true German accuracy and trustworthiness, it was to have been most carefully revised by a conclave of musicians of high standing, and its critical results were to remain copyright.

But up to the present time, though the edition has been in the market for more than five years, nothing has been heard of this "critical supplement ;" and in answer to a direct application to the publishers, I am told that, "in spite of incessantly repeated applications" (*trotz vielfach wiederholter Bitten und Erinnerungen*), "we have not succeeded in getting the gentlemen who undertook the revision for us to furnish an account of their labours." It would be amusing to hear the "deep and unfathomable" reasons for these gentlemen's imperturbable silence.

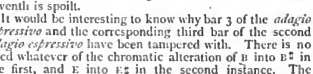
Remembering the admirably edited volumes of the Bach Society, for which Messrs. Breitkopf and Härtel have, from the first, acted as business managers and publishers, one cannot be blamed for having expected to find the simpler and comparatively easier work of a Beethoven edition similarly well done and reliable. But as far as I have studied the edition—and I certainly do not stand alone in my verdict—I must say that I have seen very little reason for the publishers congratulating themselves upon the perfection of the work done. Every one who has ever attempted editing music knows that voluminous editions entirely free from press errors must be looked for in some supramundane sphere—here below they are as chimerical as unicorns. But it is not so much with press errors—for there is, all things considered, but a small harvest of these, and scarcely worth gathering, they are so obvious—but with occasional stupidities, downright editorial stupidities (my vocabulary, I regret to find, does not contain a suitable euphuism for such delinquencies), that one has to contend.

Sonata in E major, Op. 109.—First movement, bar 8, should stand thus :



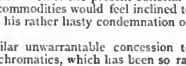
It is correct in Moscheles' edition, but the Leipzig editors have thought fit to garble it by making the crotchet F♯ in the treble connect with a crotchet C♯, whereby the succession to the following chord of the diminished seventh is spoilt.

It would be interesting to know why bar 3 of the *adagio espressivo* and the corresponding third bar of the second *adagio espressivo* have been tampered with. There is no need whatever of the chromatic alteration of B into B♯ in the first, and E into E♯ in the second instance. The older editions are undoubtedly correct, and both phrases should have been left as they originally stood :



I am reminded of Pistol's phrase, "He hears with ears," and wonder whether the present editorial wearers of such lengthy commodities would feel inclined to join Sir Hugh Evans in his rather hasty condemnation of it as "affectations."

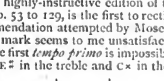
A similar unwarrantable concession to the tendency towards chromatics, which has been so rapidly developed since Spohr, is made by Moscheles in the sonata in F minor, Op. 57. He writes :—



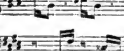
whereas the last quaver but one in the bar should be D flat.

The last bar of the first *adagio espressivo* wants *demi-semiquavers* to connect with the half-bar of the following ♩ time which completes it. Hans v. Bülow, in his recent admirable and highly-instructive edition of the pianoforte works from Op. 53 to 129, is the first to rectify the obvious error. The emendation attempted by Moscheles of eliminating the bar mark seems to me unsatisfactory.)

Bar 32 of the first *tempo primo* is impossible as it stands. It wants both E♯ in the treble and C× in the bass :

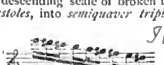


Bar 39 requires B in the bass :



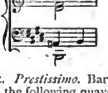
Apropos of this *tempo primo* let me call the reader's attention to the judicious phrasing supplied by Von Bülow. Up to the eighteenth bar the subdivisions have been four bars each. These are followed by a subdivision of three, this by one of two, this by one of four, this by two subdivisions of two bars each, and lastly by two of one bar each, until the main *motivo* returns *forte*. Older editions, and the Leipzig one too, draw *Legato* lines for twelve bars, and leave the ensuing very real difficulties of syntax to take care of themselves.

In the following *adagio espressivo* Von Bülow, whose clear insight and ingenious solution of difficulties, taken all in all, are above and beyond praise, recommends the player to change the descending scale of broken thirds in *demi-semiquaver sestoles*, into *semiquaver triplets* to be accented thus :



which, in all deference be it said, appears to me an unnecessary interference with the text, as the danger of the passages producing a trivial jingling, which Von Bülow fears, does not seem so imminent under the hands of a competent player.

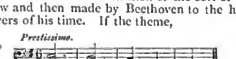
At bar 20 of the last *tempo primo*, the Leipzig editors are taxed by Von Bülow with having lately hazarded an emendation which is inexecutable—at least without the pedal, and the pedal spread over the preceding bar and the present one is intolerable. In my copy of the Leipzig edition the bar is perfectly correct, and reads thus :



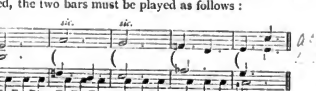
Second movement. *Prestissimo*. Bar 37. The crotchet C♯ should be tied to the following quaver C♯; similarly in bar 38 D should be tied to D; and in the corresponding passage, bars 136 and 137, F♯ to F♯ and G to G.

Bars 68 and 69. The bass should continue in octaves. This is one of those numerous cases where the master does not write notes which nine-tenths of the instruments in his time did not possess, but which are nevertheless necessary for the adequate presentation of his thought. In the earlier sonatas, and the two first concertos, cases of this kind occur very frequently, both in the bass and in the treble. But players should be careful as to where and how they venture to add, or to carry out passages with all the consistency our key-board admits of; for there are instances here and there in which the very restrictions of the older insufficient key-board have tempted Beethoven to seek some particularly ingenious makeshift (after the manner of Dryden, who reports that not a few of his most brilliant lines owe their origin to some special difficulty of rhyme or metre), and such changes should never be touched with profane hands, on pain of excommunication from the church of true believers.

Bars 80 to 82 are an illustration of the sort of concession now and then made by Beethoven to the habits of the players of his time. If the theme,



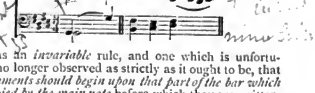
which forms the bass of the four bars constituting the main phrase of the movement, and also furnishes the material for the working out in the middle, is not to be mutilated, the two bars must be played as follows :



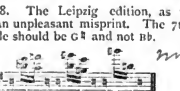
and I have always played them so.

Bars 158 to 162, in analogy to bars 57 to 61, should have octaves in the bass, which can be produced on all modern grands.

Andante. *Molto cantabile ed espressivo*. It may perhaps be worth while to note the correct execution of the *arpeggio*, and the turn in bars 5 and 6 of the theme.



It was an *invariable* rule, and one which is unfortunately no longer observed as strictly as it ought to be, that *all ornaments should begin upon that part of the bar which is occupied by the main note* before which they are written. By this rule the first bar of Var. I. will sound thus :



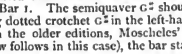
Var. II. Bar 8. The Leipzig edition, as well as Moscheles', has an unpleasant misprint. The 7th semiquaver in the treble should be G♮ and not BB.

Bar 25. Von Bülow remarks that the latent harmony

is D major; an observation which I remember to have heard from Berlioz, who was fond of quoting the bar as having suggested some of his own harmonic audacities.

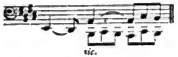
Var. IV. Bar 1. The semiquaver C♯ should be tied to the following dotted crotchet C♯ in the left-hand part.

Bar 6. In the older editions, Moscheles' for instance (whom Bülow follows in this case), the bar stands thus:



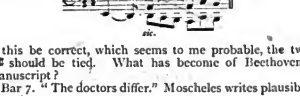
which looks and sounds right enough.

The Leipzig edition has a D♯:



If this be correct, which seems to me probable, the two D♯ should be tied. What has become of Beethoven's manuscript?

Bar 7. "The doctors differ." Moscheles writes plausibly enough:

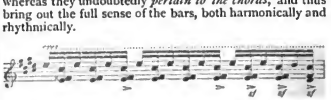


The Leipzig edition gives:

which I believe is right. It can hardly have been the insufficient length of key-board that prevented Beethoven from writing the contra E in the bass, for he makes use of it in the first movement of this sonata, and so the jump to the higher F♯ must be accepted as his intention. Von Bülow, with whom the bass is correct, adds an 8va . . . . to the second group of semiquavers in the treble, which seems to me less satisfactory than the Leipzig version; for it lessens the force of the *contraction* (pardon the expression) of the parts into a closer knot. The following simplification may perhaps make my meaning clear:

Here again the manuscript only can decide finally.

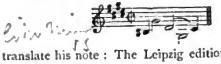
Bars 2 and 3 of the second part of this variation. The Leipzig editors dish up a palpable absurdity. They place the accents and *sforzandi* upon the single semiquavers, whereas they undoubtedly *pertain to the chords*, and thus bring out the full sense of the bars, both harmonically and rhythmically.



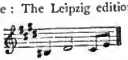
Moscheles vacillates, and has a misprint into the bargain—D♯ for E in the last two semiquavers of bar 3, which should form a chord of the sixth, E major.

Var. V. Bar 12. The second quaver in the treble should be C♯. The B natural which Moscheles and the Leipzig editors have allowed to stand spoils the sequence, and is harmonically inconceivable.

Bar 19 should be as Von Bülow gives it:

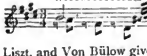


I translate his note: The Leipzig edition has



The lameness of this useless contrary *motivo* to the bass is evident. If the composer had intended to have this E, he would certainly have tied it to the first quaver of the following bar (instead of the rest) as a suspension before D♯.

Var. VI. Bar 35 should be played thus:



as Moscheles, Liszt, and Von Bülow give it.

About the correct execution of the shakes which play so important a part in this final variation, and are so frequently a fatal stumbling-block to amateur players who attempt the later sonatas, I shall give details in a future number.

(To be continued.)

ANALYTICAL REMARKS ON CLASSICAL PIANOFORTE MUSIC.

MOZART'S VARIATIONS—"UNSER DUMMER PÖBEL MEINT."

AMONG the different sets of variations of Mozart, only two sets have become very popular, and, strange to say, these two sets were neither of them composed by Mozart himself, but by Antoine Eberl and Förster. How they came to pass under Mozart's name is at present a mystery. Thanks to the researches of Mozart's excellent and conscientious biographer, the late Professor Dr. Otto Jahn, we know now for certain that the variations in E flat on the air, "Zu Steffen sprach im Traume," and the (certainly

charming) variations in A major, which enjoy a world-wide celebrity, were written by two Viennese composers, Eberl and Förster. All the other sets are comparatively little known, and, strange to say, the finest set of the whole is scarcely ever played. It may, therefore, not be uninteresting to draw the attention of musical amateurs to a wonderfully fine work of Mozart's—the variations on the air, "Unser dummer Pöbel meint." During the winter of 1784 Mozart used to give a series of concerts, in which he performed his newest compositions. To one of these concerts he invited the celebrated author of "Iphigenia in Tauris" and "Alceste," the venerable Chevalier de Gluck. Although we read in several biographies of both Mozart and Gluck, that the latter treated the immortal composer of "Idomeneo" and "Il Ratto del Seraglio" with condescension rather than sincere friendship, Mozart's innate amiability and good-nature overlooked such treatment *en grand seigneur*, and tried to show his warm appreciation of Gluck's dramatic genius and mighty intellect in a practical manner. When Gluck honoured Mozart's concert with his presence, the latter improvised variations on an air from Gluck's opera, "The Pilgrims of Mecca." Mozart himself seems to have been so well pleased with all the beauties he could draw from Gluck's air, that, at some later period, he wrote these variations down—a feat which only an extraordinary genius can perform. The air itself is rather rough, clumsy, and uncouth, and is constructed in the simplest manner. True, its rhythmical structure is exceedingly clear and concise, but the sequences appearing in its second part do not exactly enhance its beauty, although it cannot be denied that they assist the memory in retaining the whole theme. Mozart, one of the shrewdest men, and possessed of the most finely intellectual organisation, soon detected that under that garb of simplicity, and even coarseness, were hidden treasures which he, the wonderful tone-magician, might command to life; and that the theme, after all, if he brought his own transcendent genius to bear upon it, might reveal beauties which were scarcely to be expected. In Var. I. Mozart retains the original harmonies, but surrounds the theme, partly entrusted to the left hand, with some graceful and natural passages in semiquavers, which, so to say, entwine the chief structure, as we see ivy sometimes encircling the stem of an oak-tree. Var. II. is constructed in a similar manner, only that here the right hand takes the subject, and to the left hand is entrusted the figuration. Var. III. introduces triplets. Here we may admire the sound feeling of the composer, who felt that change of character and variety of figures are essentially necessary to keep up the interest. This figure in triplets is full of grace and charm; it ought to be played in a manner as if imitating the delicate tone of a flute. If played with great delicacy and a supple soft touch, it cannot fail to produce a most excellent effect. Var. IV. sets out energetically in the left hand; but this imperious commanding tone is at once answered in a not less fiery manner by the right hand. The student may observe that Mozart has to introduce four times the same phrase in the left hand; each time Mozart contrives to answer in the right hand with a different harmony. Whilst a second-rate composer might have been quite satisfied with two different harmonies, Mozart gave four versions of one and the same phrase. Most probably his genius was not even aware of producing something extraordinarily beautiful, but it behoves us poor mortals to profit by such counsel and example. If Mozart had been asked why he changed the chord four times, he would most probably have replied, in his simple and natural manner: "Of course, I did it, because otherwise it would have been monotonous and tiresome." Var. V. is in the minor key. Here the character is completely changed, and no one would be able to anticipate such an entire transformation from a coarse, not very interesting air, into such a delicious, soft, and expressive melody. Wherever a repetition occurs, Mozart at once varies and at the same time beautifies it. Compare, for instance, the last four bars with the first; we may well take a hint here as to the great charm which is produced by such a natural yet highly artistic change. Var. VI. is again in the major key. Its beauty depends partly on a continual shake; but how consummate is the skill with which this simple effect is introduced, how perfect the refinement and elegance with which combinations are produced which sound to our ears as modern and pleasing as if they were written by one of our pianoforte heroes only ten years ago! And let the student not overlook the wise economy and the clever foresight with which Mozart at times interrupts the shake. While the shake is performed either by the right or left hand, a charming duet is played by one of the respective hands, and thus the whole produces an effect at once rich, refined, and graceful. Var. VII. is to my mind the most artistically finished of the whole number. The most soothing and delightful harmonies alternate here with a contrapuntal treatment of the air, which is simply perfection. So natural is the flow of the whole, so thoroughly spontaneous appears the most complicated inversions and imitations, that the ear does not for a moment become aware of the intricate combinations out of which this Variation is constructed. Var. VIII. sounds, in comparison with the preceding variations, rather empty and uninteresting; it seems merely to serve as a kind of preparation for the imposing and grand manner in which Var. IX. is introduced. Mozart had written as Var. VIII. one of equal importance and beauty with the preceding, we should have been tired, and unable to appreciate the dignity and, so to say, Spanish *grandezza*, with which the adagio makes its appearance. It is a wise policy to allow a little relaxation after our interest has been concentrated on a certain object, and just this relaxation is offered by Var. VIII. Respecting the adagio, it may be observed that it is replete with that gracefulness and elegance for which Mozart is unique; some persons might think it a little conventional and cold; but it cannot be denied that Mozart wrought out some exceedingly fine and noble phrases from the original theme; with all possible care and attention he adorns the respective parts; every point shows the consummate master. With other composers this adagio variation might have been but a very poor affair; in Mozart's hand it turns out a stately, yet graceful movement. Var X. is the last, and is written in three-eight time, although this change does not affect the rhythmical structure of the air, in as far as four bars of the three-eight time count for one of the original air in common time. It is conceived in a kind of rondo character; a cadence interrupts this variation; this cadence leads into the coda, which in its turn is used for the re-introduction of Gluck's air in the original common time. Another coda, constructed after the style of the principal subject, is annexed, and, with an accelerated and enlivened movement, Mozart closes one of the most interesting of his smaller works. May these few remarks assist to a better appreciation of this hitherto strangely neglected piece.

E. PAUER.

R. FRANZ, ON ADDITIONAL ACCOMPANIMENTS.

SINCE Mozart first set the example of writing "additional accompaniments" to the *Messiah* and other works of Handel, it seems to have been generally an understood thing among

musicians that the great vocal works of the old masters cannot be adequately presented except when supplemented in this way. By "additional accompaniments" is not here intended such reinforcement of mere noise as that to which trombones, drums of elephantine monstrosity, anvils, and cannon fired by electricity, seem to be gradually leading us, but simply the filling up, in some way or another, of those parts which are only indicated in the scores of the old masters by a "figured" bass. The question therefore reduces itself to determining how this is to be accomplished. Some have maintained that the sketch indicated by the "figured" bass, should be restricted to the pianoforte—as the modern representative of the obsolete cembalo—or to the organ; while others have even gone so far as to argue that if the works of a bygone age cannot be given in their integrity, and exactly as they were devised to us by their authors, it is better to leave them alone to be studied in private by musical historians, rather than—by what they would call tampering—attempt to make them acceptable to the present public of the day. To these latter we may reply that there are certain works, such as the *Messiah*, the *Passion*, &c., of so grand, original, and elevating a character, that they must be rescued from oblivion at all hazards. The almost universal practice of modern times has been to assign to the orchestra the task of completing the sketch indicated to be filled up by the "figured" bass; and on all accounts it seems the best that could be devised. Of the many well-practised musicians who, at one time or another, have set to work to supply "additional accompaniments," there is probably no one who has approached the task with so much zeal, assiduity, and conscientiousness, or made so much a speciality of it, as Robert Franz. In proof of his industry, it is sufficient to point to his published scores (with additional accompaniment) of Bach's *Matthæus Passionsmusik*, *Magnificat*, several of the most important of his church cantatas, Handel's *L'Allegro, Il Pensieroso ed il Moderato*, and *Jubilate*, Astorga's *Stabat Mater*, and Durante's *Magnificat*, and to call to mind the fact, besides these works, he has in preparation some 400 of Handel's operatic airs, of which three volumes have already appeared.

In a recently-published pamphlet, entitled "Offener Brief an Eduard Hanslick, über Bearbeitungen älterer Tonwerke, namentlich Bach'scher und Handel'scher Vocalmusik," published by F. E. C. Leuckart, of Berlin, he recounts some of the circumstances which led him to this activity, and details the steps which, after a variety of experiments, gradually resulted in the development, as far as was possible, of a fixed method of treating the scores of the old masters.

"Inclination," he says, "and perhaps natural ability, for years led me to Bach and Handel. My modest sphere of action in Halle was not altogether unfavourable to such a task; for the fulfilment of it soon became the chief aim of the choral society which I directed there. At this date (1840 *et seq.*), one had to put up with such works as one found them. Our knowledge of Handel's oratorios was restricted to those touched up by Mozart and Mosel; Bach's cantatas and masses were known to us only through Marx's editions. We performed the works as they lay before us, and naturally enough imagined that their contents were thus fully revealed. Though now and then, the public would open their eyes on hearing a duet between flute and contrabass in a Bach's cantata, or when the "continuo" made the best of a long dull monologue, such matters did not trouble us, and we put them down to the good old times, which one must accept for what they are worth.

"This my youthful activity was suddenly interrupted by the publication of a well-authenticated edition of Bach's and Handel's works, which offered a new fund of material for performance. Here Bach's cantatas received quite a different aspect to that they bore in Marx's edition; everywhere a copious system of figuring, which could not have been originated without an object, and which points to the existence in former times of an artistic method of accompanying which has now become obsolete."

To discover what this was now became his aim. Various experiments were made. First, by examining some of those pieces which Bach had left in a more nearly finished form, he hoped to arrive at it by a process of induction. This proved too tardy a procedure to be continued for long; the coherence of an entire work often seemed questionable, and on the other hand, certain arias had so perfect an outline, that it seemed a pity to leave them as they were in their unfinished condition. At length he determined to write out an accompaniment in full. First, he treated the figured bass by merely filling in full chords, but soon found that this would not do, because it proved that an accompaniment consisting of chords only tended to hinder, rather than support the course of the "continuo." "At last," he says, "one day I went to work again, but this time, by way of variety, with the task before me of making the attempt through the polyphonic style of writing. And, behold! to my great joy and surprise, the whole matter became suddenly clear to me; the parts, which had evidently all been planned beforehand, seemed only to have been waiting for some one to write them down. I at once perceived that what seemed to be but a hasty sketch, was no mere rough draft, but as definite and complete as the rest of the composition that was given in full. Whilst it was the practice of the old masters to write down but so much of their compositions, the remaining component parts they kept in their heads, and these they could pretty well make sure of finding again, as on the occasion of a performance they generally acted themselves as accompanists."

Though the clue was thus discovered, it was not always easy to follow it up, in consequence of the difficulty of sinking one's own individuality, and identifying oneself sufficiently with the style and spirit of the author of the work in hand. Franz tells us he has often, for many a weary day, sat helpless before a few bars, and knows passages which it is almost impossible to solve satisfactorily, and in accordance with present artistic practices.

Having arrived at the conviction that the polyphonous style, as a rule, was pre-determined, it remained but to make various experiments. If one attempt failed, other means were tried, till a palpable result was attained. In this way a fixed method of determining the component parts indicated by the figured bass by degrees revealed itself. The structure of the bass, as well as of the melody, suggested motives which might appropriately be made use of. These once discovered, their further development followed as a matter of course. Notoriously enough, the style of the old masters was founded on the simplest and most elementary rules. Their art-works were based on precisely the same principle as roots and blossoms and fruit which spring from a single seed.

Having satisfied himself as to the treatment to be pursued with Bach's and Handel's solos, Franz now turned to their choruses; here the accompaniment, which almost always had to co-operate, was of the utmost importance, and the accompanist, whether he officiated at the organ or cembalo, was the main-spring of the whole performance.

Having thus discovered a method of completing the

sketch, it remained but to decide upon the material with which it should be presented. At Bach's and Handel's time this was assigned to the organ or cembalo, occasionally to two organs or two cembali. In addition to the fact that at the present day it is impossible to say with any certainty when this or that instrument should be employed, other objections to their use at once suggest themselves. With the lapse of time the cembalo has become obsolete, and with it we have lost much of the tone-colouring which it was capable of producing by the intermixture of 4, 8, and 16 feet stops. The modern pianoforte, with all its improvements, cannot therefore be accepted as an equivalent for it. Were a pianoforte to be employed as the means of filling up the gap in the accompaniment to a vocal melody, consisting of a bass part and a single violin part in the upper octave—which is all Bach and Handel have frequently left us—it would only, by its obtrusiveness, tend to make the gap the more apparent. The modern orchestra has so refined our ears, that so prominent a part should not be supported by the organ, which is never perfectly in tune with the orchestra, the one being tuned on an equal, the other on an unequal system of temperament. It seemed, therefore, to Franz that only a subordinate position should be assigned to the pianoforte and organ. The former might be employed for accompanying secco recitative, and the latter only for reinforcing forte passages, while the accompaniment proper, as also that derived from the figured bass, should be left to the orchestra. Such a procedure, by reason of the many modern improvements in our orchestras, is obviously preferable to the combinations of a bygone age. Clarinets and bassoons, on account of their organ-like tone, form an admirable substitute for the organ; our mellow-toned horns veil the shrillness of trumpets; and flutes and oboes add "sweetness and light," &c.

It is much to Franz's credit that in general he has followed the same principles as Mozart when working out additional accompaniments; and the more so, because he had to discover for himself what these were; for it was not till he had made the discovery, and adopted a fixed system, that he had the opportunity of examining Mozart's original scores.

The practical results of his elaborations, when they came to performance, he tells us, surpassed all his expectations. The orchestra soon found itself at home; the singers gained confidence from the unwonted support they received from it; and the audience, never too discriminating or too impressionable, could scarcely believe that they were listening to the same old wonderful music which had often aforetime cost them so many a weary hour. In short, all tended to convince him of the correctness of his principles, and to encourage him to carry them out. He complains, however, that his publication of old works thus amended for use at the present day has not met with the acceptance he anticipated, and expresses his regret that, though the majority of artistes are willing enough to admit the transcendency of Bach's greatness, they do so little towards disseminating a knowledge of his works.

The latter part of Herr Franz's pamphlet is devoted to a controversy with the editor of the "Allgemeine Musikalische Zeitung," in which he accuses him of having thrown cold water upon his efforts, with the view of promoting the acceptance of those editions in which he himself was personally interested, and adduces numerous instances of inaccuracy and incompetence on the part of the arranger of the organ and pianoforte accompaniments in the German Handel Society's edition. It would, perhaps, not be uninteresting to follow this up, but for the present we must content ourselves with having touched upon his main object—viz., the provision of additional accompaniments. Musicians who have examined his modernised scores, or who have been present at performances of Bach's and Handel's works when these have been made use of, will generally endorse all that he stands out for. For the thoroughly judicious, conscientious, and self-denying manner in which his task has been carried out he cannot be too highly commended. It is devoutly to be hoped that the publication of his scores will lead to a more frequent hearing in this country of Bach's vocal works, a vast number of which, especially the Church cantatas, are quite as worth hearing as his "Passionsmusik." By Franz's provision of additional accompaniments, as well as English words, several of these have new for the first time been made accessible to us.

THE VIOLIN-PIANO, OR PIANO QUATUOR.

THIS instrument, which we have lately had an opportunity of inspecting, is in its external appearance similar to a pianoforte, the only perceptible difference being a pair of pedals such as are used in the harmonium. Through moving these pedals an elastic cylinder inside the instrument is turned, and, on touching a key, this moving cylinder is brought into contact with a corresponding string, and a tone is produced similar to that of a bow touching the string. The effect of playing the instrument is therefore very like the sound of stringed instruments. There is no doubt that by wire strings being used the quality of tone is (especially in the treble) somewhat different from that of the violin; but the bass resembles very closely the violoncello and double-bass. Altogether the instrument is certainly very ingenious, and we should think that a good pianoforte arrangement of a string quartett would, under the hands of a clever player on the violin-piano, imitate the original very nearly. A great advantage of the violin-piano is that a pianist can sooner manage to play it than he would learn to perform on the harmonium, the touch of the instrument being almost the same as that of the ordinary pianoforte. A light touch will produce a *piano*, whilst a stronger pressure of the key brings out a more powerful tone; as a matter of course the pedals, too, assist greatly in swelling the tone by a more rapid motion. On the whole, we were much pleased with the instrument, which does credit to the ingenuity of its inventor, M. Ernest Maitre, and which will be especially useful in combination with the piano for the performance of trios, quartetts, &c., where players on the stringed instruments are unattainable.

M. BROCCA'S PUBLICATIONS.

HERR GUSTAV HEINZE, the well-known music-publisher of Leipzig, has requested our insertion of the following letter:—

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—Allow me to call the attention of your readers to a matter which has given rise to some unpleasant feeling among German music-publishers, and in which we think we shall meet with the sympathy of our English colleagues.

It is known that the international copyright between England and Germany protects the rights of authors in both countries on the fulfilment of certain formalities. Where such are not complied with, no one has of course any legal right to object if unprotected works are reprinted. But the London music-publisher, William Czerny, of 81, Regent Street, has discovered a new method of procedure, which consists in *reprinting a piece under another author's name, and, where possible, under a different title.*

I shall merely refer to works published by myself, and, were my own interests only at stake, should have passed them without notice; but as Herr Czerny has, by publishing them under another

composer's name, deprived the original authors of the honour due to them, I cannot, for their sakes, forbear to call the notice of your readers to the proceeding.

The pieces which Herr Czerny has thus reprinted are the following:—

(1) *Das Spinnrädchen, Klavierstück von Franz Bendel.* He publishes this piece under the title, "Canzoncina della Filatrice" (Song of the Spinning Girl), per pianoforte, di *D. Brocca*, and inserts the name of Bendel between the lines of the title in the smallest possible letters, so that every reader would suppose that not Bendel but Brocca was the composer. A few bars of the introduction are omitted, and the position of one bass chord at the end is changed; but in all other respects the pieces are identical, even to the marks of expression and phrasing. I may add that Herr Brocca has dedicated the work to a Miss Sophia Flora Heilbron, while the original is inscribed to Miss Lucia Schroeder in Berlin.

(2) *Loure, by J. S. Bach, arranged for the piano by Sara Heinze.* This piece Herr Czerny publishes, totally ignoring the original adapter, as also by *D. Brocca*, and dedicates it to a Madame Thérèse Leupold, the only alterations being that he has entitled it "Bourrée," and transposed the piece a tone lower.

I have no object in writing these lines further than to assert the rights of my authors, and shall be fully satisfied if by publishing this letter you will assist them towards obtaining their proper recognition. Yours faithfully, GUSTAV HEINZE.

[We think it a matter of public interest that the complaint of Herr Heinze should receive attention. On an *ex parte* statement we of course offer no opinion; but our columns, as a matter of simple justice, are open either to Herr Czerny or M. Brocca for an explanation.—ED. M. M. R.]

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *November*, 1872.

THE present season, although scarcely commenced, has already brought us some new compositions, for the selection and performance of which we owe great thanks to the conductor of the Gewandhaus concerts. They consisted of an overture by Leo Grill, the 4th Symphony (in G minor) by Raff, and an adagio for violoncello by Bargiel, besides some smaller works, which we shall mention in the course of our present report. We begin with the most important of the novelties produced, both as regards extent and invention; as such we must name Raff's symphony. Of this work we can only speak with the highest esteem; it is the production of a thoroughly educated master, well aequainted with all the means of his art, whose design shows everywhere the certain and experienced hand, and whose well-regulated invention gives us four movements of truly symphonic workmanship. It is true they are not all of equal worth, but they are all of an almost perfect construction and instrumentation, combined with an invention which keeps our attention engaged to the very end. The two first movements (allegro and scherzo) please us most, and the adagio least. This movement is too protracted, and made the impression upon us of inability to accomplish what Raff really intended. The finale throws off a little, here and there, the pure lyrie symphonic style of the other movements, and approaches in some places the character of the French *opéra comique* (as a matter of course of a good description). The work, the performance of which on the part of our orchestra was on the whole very good, brought to the composer, who conducted it, loud expressions of approval from our concert audience.

Also the overture by Leo Grill made a very pleasant impression upon us. Pleasing subjects, good construction, and nice instrumentation, are found in this piece, which met with a very favourable reception.

The adagio for violoncello (with accompaniment of orchestra) was played at the fourth concert, by Herr Jacques Rensburg, from Cologne. It is a very interesting piece, although it is in its middle movement not quite free from unnecessary protraction; among the novelties for violoncello of our time, it deserves to oceupy a place of honour on account of its noble aim. The work was performed in wonderful perfection. Herr Rensburg played on the same evening also the 1st Concerto (in A minor) by Goltermann. As regards these two performances, the critic has the pleasant task of folding his hands. Here we can only express our delight and our acknowledgment. Herr Rensburg is a highly-finished master of the noblest kind on his instrument. Never-failing intonation, always pure as gold, a large, full, and sympathetic tone, the most certain meehanism, perfect in the smallest detail, serve Herr Rensburg as means, which he employs in truly artistic manner for real artistic purposes. Rarely have we been so touched by instrumental performances to the very core, so earried away, as by these performances of Herr Rensburg.

Not the same can we say of the instrumental soloist of the fifth Gewandhaus concert. This was Herr Anton Urspruch, from Frankfort-on-the-Main. It causes us almost pain to be compelled to pass our judgment on this very young man. Although his performances did not please us—on the contrary, in some parts were repulsive to us—for all that, Herr Urspruch showed an extraordinary talent, which—so we will hope—later, with further development and a better artistic understanding, will be able to produce not only something good, but perhaps something extraordinary. Herr Urspruch played Beethoven's E flat major concerto, and the organ toccata in D minor, transcribed for pianoforte by Tausig. To be just, we must mention in the beginning that Herr Urspruch's mechanism is by no means despicable; it is true it does not obtain its full value, the touch being somewhat harsh; and in consequence the tone appears not full and soft, but rather thin, dry, and a little hard. Some few mistakes as regards clearness we are willing to put down to the nervousness of a first appearance before the Leipzig public. What shocked us most in his performance was a certain far-fetched mannerism, which seemed almost purposely to avoid the natural. What influences may have been at work here to impart to this quite young man almost a distorted nature we cannot guess. But we often had to ask ourselves, during his performances, why he, who possesses plenty of technical means to play naturally, beautifully, and agreeably, plays at times carelessly, and then again with a false exaggerated expression of feeling, in a concerto of Beethoven's which he certainly has had the opportunity of hearing performed in a pure perfect style by Frau Clara Schumann or other excellent pianists of our time. It appears almost to us as if the youthful pianist wanted purposely to show that he would do it differently from others: it was not improved thereby. Hard as our judgment may appear, we will again point out that doubtless Herr Urspruch possesses a great dexterity on his instrument; and we believe we may hope that in future, with a purer understanding of his art and its refinement, he will reach the real goal.

As lady singers, we had the ladies Caren Holmsen and Aglaja Orgeni. Fräulein Holmsen sang, in the third Gewandhaus concert, a very fine cantata, "Doppo tante e tante pene," by Benedetto Marcello; a rather unimportant song, "Das Land der Ideale," by Asger Hamerik; and "Frühlingsblumen," a very nice song, with piano and violin accompaniment, by Reinecke. The young lady

possesses a fine alto voice, even in all parts of the register, and of great compass, and sings with feeling and taste. Fräulein Orgeni sang in the fourth and fifth concerts. Her voice is a high soprano, not of a very soft tone, but the lady understands well how to make use of the means with which Nature has not too abundantly gifted her. If we name here the pieces which she sang, we testify at the same time to her artistic ability and to her versatility, and we may safely add that Fräulein Orgeni accomplished all these different tasks mostly in a praiseworthy manner, without, however, in any single piece making a really touching impression upon us. Fräulein Orgeni sang, at the fourth Subscription concert, the air, "Ah, perfido!" by Beethoven; the songs, "Am Meere," by Schubert, and "Wenn ich früh in den Garten gehe," by Robert Schumann; as well as a mazurka by Chopin, arranged for voice with French words. (This was her best performance.)

At the fifth Subscription concert she sang together with Herr Gura—who was here as always in his proper sphere—the duet, "Wie aus der Ferne längst vergangner Zeiten," from the second act of the *Flying Dutchman*, by Richard Wagner. This part appeared to suit the individuality of Fräulein Orgeni least. Also the three songs, "Mignon," by Beethoven, "Haidenröslein," by Schubert, and "Frühlingslied" (in flat major), by Mendelssohn. We have heard them from less finished singers in a more hearty, more touching manner.

The 4th Suite (E flat major), by Franz Lachner, which was performed for the second time, has again made a very pleasing impression upon us, as it was played in excellent style by our orchestra. Also Gade's overture with the proud title, "Michel Angelo." But we cannot conceal that of the last-named work the title promises more than the contents of the work offer.

For the first chamber-music soirée at the Gewandhaus, the assistance of Herr Rensburg had been gained. He played, together with Herr Capellmeister Reinecke, Beethoven's variations for pianoforte and violoncello on the theme, "See the conquering hero comes," from *Judas Maccabæus*, by Handel. We cannot call this selection a happy one; firstly, these variations are by no means an important work of the genial author, but as far as we can judge belong rather to the least striking productions of Beethoven; and then they offer for such an excellent performer as Herr Rensburg too little room for the development of his wonderful abilities.

A new suite for violin solo, the composition of our Concertmeister Ferdinand David, met with an enthusiastic reception, and deserved the same through its charming invention. The piece was played by its composer with rare perfection. On the same evening Mozart's C major quartett, and the C major quintett, for two violins, tenor, and two violoncellos, by Schubert, came to hearing in very excellent style.

The sixth Subscription concert offers little opportunity for any critical remarks. We will only mention the highly satisfactory performance of Mendelssohn's *Hymn of Praise*.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *November* 12, 1872.

WE have had the following programme at the Opera from the 12th of last month till to-day:—*Lohengrin*, *Hochzeit des Figaro*, *Lucia*, *Afrikanerin* (twice), *Judin*, *Weibertreue* (twice), *Robert der Teufel*, *Troubadour* (twice), *Fliegende Holländer*, *Profet*, *Don Juan*, *Fidelio*, *Tell*, *Meistersinger*, *Freischütz*, *Faust*, *Entführung aus dem Serail*, *Favoritin*, *Romeo und Julie*, *Lucrezia*, *Tannhäuser*, *Zauberflöte*. The reader will perceive the richness of very different operas; only three have been given twice. Mozart was represented by five operas, a number which till now only Wagner had reached, who this time was obliged to content himself with four of his operas. The Italian productions were represented by four operas. Again, we had also a new opera—new for the great house, as Mozart's *Così fan tutte* (the German version is entitled *Weibertreue*) has been given in Italian for the last time in the year 1858, and in German language in 1865. The Italian singers have been Medori, Charton-Demeur, Carrion, and Angelini. The opera was represented this time by the ladies Wilt, Ehnn, and Hauck, and Herren Walter, Mayerhofer, and Rokitansky. It was a good performance, which found an intelligent audience, enjoying the better part of the work, and patiently bearing the absurdities of a weak libretto. Another new representation, Weber's *Abu Hassan* and Schubert's *Häusliche Krieg*, will take place to-morrow, the first-named for the first time at all in Vienna. Concerning the Gastspiele of Herr Niemann and Frl. Schröder I have spoken already. Niemann finished his visit with Lohengrin, and Frl. Schröder added to her already-named rôles Lucia and Isabella (in *Robert*). An engagement broke down from the exorbitant pretensions of the lady. Another guest, Frau Julie Koch, hitherto member of the Theater an der Wien, sang twice, Zerline and Aennchen. As with Frl. Schröder, her voice is very thin, of a small volume, but neat and flexible. She sang with taste and facility—another expectant for the expected "comic opera." *The Corsair*, Offenbach's new operetta, after a short series of representations in the Theater an der Wien, gave way to a welcomed sensation-piece; the libretto and music were but too weak. The small Stramp fer-Theater, encouraged by the well-received operetta *Le Canard à trois becs*, the music by Emile Jonas, invited the French composer to conduct his new operetta, *Javotte*. The lovely music pleased very much, and was represented with *verve* by Herren Schweighofer, Girardi, and Lebrecht, and a new guest, Frl. Fritzi Blum, from the Victoria Theatre of Berlin. The best numbers were encored, and the composer called for. Another new theatre is in view, to adorn the great Exhibition. The "International Theatre" will be erected in the Prater itself next to the gigantic palace, and is calculated to contain 4,000 visitors; the Italian *stagione* will be conducted by Julius Sulzer—another Arditi, as he is. Here, there, and everywhere is want of a conductor. The stage will open on the 1st of May, and the area, containing 2,000 seats, will certainly be one of the largest of all the now existing theatres.

The celebrated pianist, Hans von Bülow, opened the musical season with his first concert on November the 2nd. As he played last year only Beethoven, he gave his programme a new charm by introducing quite all our favourites in piano-literature. He is the very artiste with whom intellect and capacity go together; there is not a note which is not studied. He plays every piece, even the most complicated, by heart, and never oversteps the line of beauty. In his first concert he played Bach's chromatic fantasia and fugue, and No. 4 of the so-called English suites; sonata in F major, by Mozart; variations and fuga, Op. 24; two ballads from Op. 10; and scherzo, Op 4, all by Brahms; suite, Op. 73, by Raff, and two valses of Schubert (from Liszt's "Soirées de Vienne"). The second evening was a Chopin-soirée, and the third will be dedicated to Schumann and Mendelssohn. The Wiener Männergesangverein arranged a concert in memory of Mendelssohn, who died twenty-five years ago

(November 4th, 1847). The first part consisted of the overture *Meeresstille*, two choruses for male voices ("Wasserfahrt" and "Jäger Abschied"), and some songs performed by Frau Dustmann. The second part was the principal one—*Antigone*; the connecting poem, by Kuffner, spoken by members of the Burgtheater. The performance, conducted by Weinwurm, was perfect throughout; the "Bacchus-chorus," as ever, the crown of the whole. And yet the effect as concert-music was not the right one. Whoever heard the tragedy on the stage united with Mendelssohn's music can better appreciate the composer's merit and his intentions. We have had, also, the first Gesellschafts-concert. Johannes Brahms is now the conductor at these ever-welcomed concerts, which have the advantage of an excellent choir, the Singverein, conducted also by Brahms. If we reckon by numbers, each of these concerts is a festival; the same number of performers instrumental and vocal as, for instance, the Norwich Festival could show. It is the same with the number of visitors; not one unoccupied seat is to be seen in the large concert-room. Handel's *Dettingen Te Deum*, as it was composed in the year 1743, had a long journey to overcome, to find its way to the banks of the little Wien-river. It was the first time we heard it here, and it was now the first piece which was accompanied by the newly-erected organ, a splendid work, by Ladegast. The effect was powerful and imposing. The choruses "To Thee Cherubin," "The glorious company" (with quartett solo), "Thou art the King of Glory." "When Thou hadst overcome the sharpness of death," "Day by day we magnify Thee" (with the splendid fugue), and the final solo and chorus, "O Lord, in Thee have I trusted," were of an infinite majesty. But also the solos, particularly the bass solo, "When Thou tookest upon Thee to deliver man" (well sung by Dr. Krauss), made a deep impression. With the choice and execution of this work Brahms has proved himself as a true artiste, as we have honoured him long ago. Mozart's aria, "Ch'io mi scordi di te?" composed in 1786, was another jewel, performed by Frau Wilt, the concertante accompaniment on the piano by Herr Epstein. Again the Singverein showed its perfection in two songs *a capella*, by J. Eccard and H. Isaak, after which a symphony by Schubert (arranged for orchestra after the duo, Op. 140, by Joachim) was for the first time performed. The first part was certainly the best of it; the andantino shows a very bold reminiscence of Beethoven; scherzo and finale are of smaller value, and much too long. However, the scoring of the whole is most effective, and shows the scientific artiste. Brahms conducted with energy and skill, and the audience gave him repeated proofs of its recognition. At the next concert we shall hear the "Siegeslied," Brahms' new composition, published by Simrock; a never-performed chorus by Mozart; an organ concerto by Handel, and fugue by Bach, both performed by Mr. De Lange, from Rotterdam; and scenes from Gluck's *Alceste*, by Frau Joachim.

Reviews.

MOZART'S *Operas*. New Edition, in Full Score, 8 books. Leipzig: Breitkopf & Härtel.

THE issuing of a complete series of works of such extent and musical importance as Mozart's operas is too noteworthy to be passed over without record. The superb edition now lying entire before us, the last part of which has only just been published, has been four years in hand, the preface to the first volume, *Idomeneo*, being dated February, 1868. The laborious and exhaustive catalogue of Mozart's works by Von Köchel enumerates twenty-three operas as the total number written by the composer. Some of these are unfinished, while many of the earlier ones are still unpublished, and possess little more than an historical interest. It is in *Idomeneo* that we first find Mozart in the full maturity of his powers as a dramatic composer; and it is therefore with this work that the series appropriately commences. The remaining operas comprised in this collection are (naming them in chronological order) the *Entführung aus dem Serail*, *Der Schauspiel-director*, *Le Nozze di Figaro*, *Don Juan*, *Così fan tutte*, *Die Zauberflöte*, and *Titus*. The unfinished operas, *L'Oca del Cairo* and *Lo Sposo Deluso*, are not included in the edition.

Herr Julius Rietz, to whom has been entrusted the responsible task of editing the whole series, in his interesting preface to the first volume makes some valuable remarks on the inaccuracy of previous editions, a portion of which is worth translating. He says: "He who has had the opportunity of studying Mozart's autographs, he who knows the neatness of his scores, the always accurate, elegant, and clear writing, which in a most attractive way reveals to us the nature of the illustrious man, will, if he has a perception for such things, be greatly surprised that this man, who died before completing his thirty-sixth year, and in this short life created above 600 works, which after a lapse of eighty years are, and probably long will be, a source of the purest enjoyment to thousands, was able to give to all his manuscripts, great and small, even in external matters, the most thoughtful care, which never and nowhere leaves a doubt as to his intentions. In the haste of writing, wrong notes are very seldom to be found; actual corrections, melodic, harmonic, or rhythmic alterations, cuts, additions, are, at least not numerous; but in all that relates to performance, in the dynamic indications, in the marks of phrasing, in everything that concerns the execution, or that shows his intentions, he is more minutely accurate than any composer before or since. Where there are abbreviations such as in general to simplify the labour of writing, he mostly writes out note for note, even where hardly a doubt could arise from the abbreviation, but always where doubt would be at all possible. Even in externals his manuscripts are true models. And in spite of this, many of his works, and especially the operas, have been treated with incredible carelessness, sent into the world swarming with mistakes, and in this shape played, sung, and performed year by year, and in all places. How could this happen? A superficial examination of the Mozart autographs (especially the operas) shows us that they were never used for conducting from at performances; they have been copied as soon as completed, and the copies either not at all or very superficially revised from the originals; and herein, in the carelessness of the copyists, is to be found the chief reason of the countless alterations which the works of one of the most inspired masters of the art have suffered. But these are not the only offenders. Even up to recent times, every conductor thought himself justified to a certain point to say that there are such now-a-days) to alter in the works of the greatest composers whatever was not to his personal liking; thus the bolder harmonic transitions were changed, on the pretext that they were no doubt mistakes; the instrumentation was changed, something taken out here, something added there, bars interpolated, and more of the same kind. It were easy to prove each of these assertions, even, alas! from the experience of recent times. But such capricious alterations influenced not merely the performances of the place in which the powerful conductor ruled, they spread also over wider circles, were diffused in copies of the score, and at length from a manuscript so corrupted a printed edition was produced, for which the publisher is not to blame; he could not know that the manuscript he had obtained was inaccurate, and he printed it in good faith; the reviser of the proofs, moreover, would feel that his only duty was to see that the printed copy agreed with the manuscript. Even in Mozart's operas variations from the original are to be found, which can only be explained in this manner."

Those who are interested in such matters will find the fullest justification of Herr Rietz's words in his preface to the *Entführung aus dem Serail*, of which he says: "There is none of his operas, nor one of his other works, which has been so incorrectly printed and copied; in most scores there is hardly one piece in which there are not to be found, through carelessness, misunderstanding, caprice, and impertinent arrogance, the most revolting differences from the autograph." Space does not allow us to quote any of the points by which the editor proves these hard words, nor would they be intelligible without music-type; but we will merely say that he advances nothing which he is unable to substantiate.

We cannot, of course, in such a notice as the present, attempt any analysis or criticism of Mozart's operas. Our object is quite a different one—to call attention to the publication of the present edition, and to point out the chief respects in which it differs from its predecessors. So far as we are aware, the only uniform edition of these works previously issued was that published by Frey of Paris

—a very good specimen of French music-engraving, though (like all French music) far inferior to the best German work. Moreover, the high price of this edition was such as to be virtually prohibitory to musicians with a moderate purse; and second-hand copies of the set are rarely to be met with. Though we cannot call this new edition cheap as compared, for instance, with Herr Peters' publications, its price is by no means exorbitant; and the clearness and beauty of its type are fully worthy of the high reputation of its publishers. To all students the works will be most valuable for study, whether as regards perfection of musical form, dramatic effect, or instrumentation. In this last respect Mozart's scores are a study, and we venture to doubt whether any of the disciples of the modern school of orchestration—Meyerbeer, Wagner, or even Berlioz—have surpassed the composer of *Don Juan* in the artistic treatment of the orchestra, or the happy way in which it supports and blends with the voices. Modern composers produce their chief effects by combinations of large masses of sound; Mozart does as much, if not more, by a few simple touches.

The thanks of all musicians are due to Messrs. Breitkopf & Härtel for this beautiful edition, to which we can give no higher praise than to say that it is worthy of the music.

"La Musique expliquée aux Gens du monde." Par A. MÉLIOT. Paris: Ch. Delagrave et Cie.

THE object of this comprehensive little work will be best understood from the author's address "To the Reader" prefixed to it. He says: "To explain what music is, in what composition consists, by what laws it is governed, what difficulties it presents, to describe its principal forms, and its different means of expression—in a word, to set forth succinctly the details of this art, without the knowledge of which one can only form a superficial judgment, such has been my intention in writing this volume—a simple abstract of the works or lessons of illustrious masters who, since the commencement of this century, have caused the teaching of music to advance with such rapid strides."

This little volume, which is small enough to be carried comfortably in the pocket, may be described as a musical *multum in parvo*. The book seems to us to best match the usual relations to general musical literature that Maunder's cyclopædias do to science. We find a little of everything. The explanations, though necessarily brief, are exceedingly clear, and (so far as we have examined them) correct. It is only honest, however, to add that we have not had time to read the whole work carefully through; but we have made ourselves generally acquainted with its contents, and then selected some points at random for more special examination. We fear, however, that in its present shape the work will be of little use to English readers; because, being written in French, even those who are familiar with that language would find themselves frequently at fault, unless they were also acquainted with the French technical musical nomenclature. A manuscript note on the cover of the book informs us that "the right of translation is reserved;" and we presume therefore that it is proposed to issue an English edition. If such were brought out at a moderate price, it would, we think, be likely to meet with a large sale.

To give our readers a clearer idea of the contents of the work, we subjoin the headings of the various chapters. It is divided into three books. Book I. treats of the "System of Music," and contains eight chapters, headed, On sounds, their quality (*timbre*), intensity, pitch, and duration: On notation; On intervals, scales, tones, and modes; On bars, accidentals, and enharmonic changes: On melody and harmony; On the different degrees of movement; On expression and ornaments, and On transposition. The second book enters on the subject of composition, and its three chapters deal respectively with counter-point, imitation and canon, and fugue. The third book, on execution, treats of the various branches of vocal and instrumental music, on orchestration, the combination of the voices, with the orchestra, the music of the church, the theatre, and the concert-room, the organ and piano as solo instruments, and chamber music. A dictionary of technical terms is appended. Any one who wishes to obtain at a comparatively small outlay of time a general acquaintance with the rudiments of music in its various branches will, as may be seen from the above outline, find this little book well adapted to his requirements.

Alte Weisen, für Violoncell und Pianoforte, bearbeitet von AUGUST LINDNER. Op. 39. (Old Measures, arranged for the Violoncello and Piano, by August Lindner.) Offenbach: J. André.

THIS collection of quaint and mostly forgotten old pieces is of considerable interest. It is in six short numbers, all of which are not only effectively but easily arranged, so that even amateur violoncellists need not be afraid of them. The first number contains a romance in c, by Balbastre, a composer whose name will probably be new to at least nine-tenths of our readers. Balbastre was an organist of great renown at Paris during the middle of the last century. It is said that his playing at the midnight mass at the church of St. Roch used to attract such crowds, that the Archbishop found it necessary to forbid him to perform there in consequence of the disorderly scenes which took place. The romance here given is of a very sprightly character, almost resembling a gavotte. The second number is a canzonetta by Pergolese, in G minor—a plaintive melody, which lies well for the upper strings of the violoncello. Next follows a very lively gavotte by Martini, which, if known, would be likely to become as great a favourite as the popular gavotte by Gluck, which is also included (as No. 6) in this series. No. 4 is an old Scotch air, which is unfamiliar to us, and is not, we think, one of the best pieces selected. The same may be said of No. 5, an air from Gluck's *Iphigenia in Tauris*, pleasing, but by no means one of the finest that might have been chosen. No. 6, as already mentioned, is Gluck's popular gavotte, with which most pianists are familiar, from the numerous arrangements of it for the piano solo.

Overtures, transcribed for the Piano, for two and four hands, by E. PAUER. Augener & Co.

THE more recently issued numbers of this popular series fully maintain the promise of those previously published. Herr Pauer is wisely catholic in his selection of works, and the lovers of the classical German school (as exemplified in the overtures of Mozart, Weber, and Mendelssohn), or the admirers of the lighter French and Italian style (of which Auber and Rossini may be named as examples), can alike find pieces suited to their taste. Among the works lately published are Rossini's ever-welcome overtures to the *Barbiere, La Gazza Ladra, l'Italiana in Algeri*, and—to our thinking best of all, though perhaps less generally known—the *Siege of Corinth*. Reissiger's overture to *Die Felsenmühle*, an interesting though not great work, which enjoys considerable popularity on the Continent, is also comprised in the collection; but probably the most remarkable numbers of the series are the solo and duet arrangements of Wagner's celebrated overture to *Tannhäuser*. We can hardly recall any overture which presents such formidable difficulties in the way of an effective and yet manageable arrangement as this one; and the manner in which the editor has performed his task can hardly be too highly praised. Considerable modification of the orchestral features has been of course necessary in some places; for instance, the brilliant coda for the violins in semiquavers, when faithfully transcribed for the piano (as in the vocal score of the opera), is simply impracticable. Herr Pauer has wisely simplified it in such a way as to bring it well within the reach of good players; and those who desire to become acquainted with this remarkable specimen of Wagner's very original style, will find this arrangement well adapted to their purpose.

Short Etudes, for the practice of various Pianoforte Passages. By LOUIS KÖHLER. Op. 213.

Very Easy Exercises, in form of Pieces, for Beginners on the Piano. By LOUIS KÖHLER. Op. 214.

Forty Exercises, in form of Passages and Melodious Pieces, for instruction on the Piano. By LOUIS KÖHLER. Op. 225. Two books. Offenbach: J. André.

HERR KÖHLER is certainly one of the most indefatigable as well as successful writers of studies for the piano. In the variety and extent of works of this class that he has produced, he can only be compared to the late Carl Czerny; and his studies for the most part have the great merit of not being dry. Too many exercises are mere finger-practice and nothing more, but Herr Köhler's studies have always some musical idea underlying them. The three sets now before us are all well adapted for teaching purposes. The "Very Easy Exercises for Beginners" will be found useful with very young pupils for whom even Czerny's well-known "Hundred and One" would be too advanced. They begin with the simplest possible five-note exercises for both hands together, progressing in difficulty by very gradual steps, till at the end simple examples are given of the minuet, waltz, galop, mazurka, polka, and march. The "Short Etudes" are principally studies (rather easy) on scales and arpeggios; and the "Forty Exercises," which are of progressive difficulty, are, as music, by far the most interesting of the three sets. Many of them are really pleasing to play, while all are most improving for study.

"Ein Mondestrahl," Notturno für Pianoforte; "Frisches Lüftchen," Idylle für Pianoforte; and *"Le Reveil du Matin," Rêverie pour Piano*, by M. ARDITI (Offenbach: J. André), are three very pleasing little drawing-room pieces, which, though not

displaying any marked originality, are well written, and may be safely recommended to teachers who want something new.

"*La Harpe d'Æole*," *Morceau caractéristique pour Piano, par* FRÉDERIC GRÜTZMACHER (Augener & Co.), is, of its kind, a very excellent show-piece. As may be expected from its title, it contains an abundant supply of arpeggios; but the subjects are pleasing, and the episode in A flat is well contrasted with the principal theme. In the hands of a tolerable player it will be found very effective.

Divertissement on a Theme from the Opera "Zampa," for the Flute, with Pianoforte Accompaniment, by CASPAR KUMMER (Offenbach: J. André), contains some effective passages for the display of the solo instrument, but beyond this, has nothing to recommend it. We are not particularly struck either by the theme or the manner in which it is treated.

"*De Profundis*," Improvisation for Piano, by P. BODOIRA (Offenbach: J. André), and "*Désolation*," *Scène romantique pour Piano, par* LUIGI SAN FIORENZO (same publisher), are quite as dispiriting as might be expected from their titles.

English Air, arranged for the Pianoforte, by EDWARD CHADFIELD (Augener & Co.), is a pleasing set of variations on the old melody known as "The Curly-headed Plough-boy." The piece is showy, and suited for a tolerably advanced player; the harmony, however, occasionally (as, for instance, on the top of page 2) needs revision.

"*Sylphides*," *Deux Danses de Salon* (No. 1, Valse; No. 2, Polka Mazurka), *par* ALBERT JUNGMANN (Offenbach: J. André), are two easy and effective teaching-pieces, of no particular novelty either in design or execution.

"*Quadrille Nouvelle*," composed by JOHN KINROSS (London: C. Jefferys), has the unusual merit, for dance music, of an entire avoidance of common-place. The themes have plenty of spirit, and there is more variety in the harmony than we have seen in any quadrilles for a long while. We can therefore recommend the set.

"*The Arrival at the Alps*," Characteristic Piece for the Piano, by R. LOFFLER (London: W. Morley), is laboured in a singularly uncomfortable manner. Probably the composer intended to depict the disagreeables of Alpine travelling!

"*Hertenlied*," *für Pianoforte, von* J. W. HARMSTON (Offenbach: J. André), is a mere trifle, not bad of its kind, but of no special excellence.

"*Light and Darkness*," Motett, by B. HOBSON CARROLL (London: Boosey & Co.), has abundance of melody, though it is somewhat common-place. The best movement of the work is decidedly the quartett on pages 7 and 8. The gravest fault of the work is the bad accentuation of the words, which occasionally is simply horrible—such words as "of" and "the" being placed on the strong beats of the bar.

"*Looking right over the sea*," Song, written and composed by JOHN OLD (London: Willey & Co.), is a ballad which is likely, we think, to be popular. The words are very fair, and the music has a good healthy swing about it. We would, however, recommend Mr. Old to re-write the symphony on the last two lines of page 3, which contains some progressions that are the reverse of pleasing.

"*Broken Dreams*," Ballad; "*The Light in the Window*," Ballad, by LOUIS PEREIRA (London: W. Morley), are two very tolerable but not particularly striking songs. We think the former rather superior to the latter.

"*Spirit of Twilight*," Song, by ALFRED PHILLIPS (London: W. Morley), is a song of which the intention is better than the execution. The melody is by no means bad, but the accompaniment is weak, and occasionally incorrect. Oh, that composers would study harmony!

MUSIC RECEIVED FOR REVIEW.

Bachmann, G. Valse de Concert; "Dans les Bruyères;" "Conte d'Autrefois;" Mazurka. (Paris: Leduc.)—*Bainet, H.* "A Golden Day-dream." (Stead & Co.)—*Bellamy, G.* "Thine, O Lord;" "None like Thee." (G. Bellamy.)—*Christie, J. F.* "Mayflower Waltzes." (J. Williams.)—*Desanges, C. F.* "Penelope at her Task." (W. Morley.)—*Elsy, W.* Magnificat and Nunc Dimittis. (Novello.)—*Graham, W. B.* "My Friend and I." (Evans & Co.)—*Haines, W.* Twelve Hymn Tunes; Ditto, Second set; Vesper Music. (Novello.)—*Kowalski, H.* Chanson Indienne; Menuet; Saltarelle; Invitation à la Polonaise; "Cuirassiers de Reischoffen." (Paris: Leduc.)—*Land, E.* "When night is darkest." (W. Morley.)—*Meadows, W. W.* Singers' Hand-book. (Meadows.)—*Parkinson, W. W.* The Principles of Harmony. (Novello.)—*Pinsuti, C.* "Dear Thoughts of other Days." (W. Morley.)—*Schottländer, F. A.* "Her love won mine." (Adams & Beresford.)—*Smith, A. O.* Morceau d'Orgue. (Metzler & Co.)—*Tours, B.* Drei Characterstücke; Vier Kinderstücke. (Breitkopf und Härtel.)—"The Angel at the Window." (Duff & Stewart.)

Concerts, &c.

CRYSTAL PALACE.

THE fifth of the winter series of Saturday concerts brought forward an overture by Mr. T. Wingham, composed in commemoration of the fiftieth anniversary of the Royal Academy of Music, of which excellent institution he is still a pupil, and which was first performed at the annual concert given by the students of the Academy in July last. From its earnest and at the same time jubilant character, it is as appropriately entitled "Festal" as that by Mr. Cowen, similarly entitled, and of which we spoke last month, is the reverse. As the work of a student, it speaks well for his talents and for the Institution which has helped to develop them. The announcement that Mme. Arabella Goddard would play Mozart's "last pianoforte concerto for the first time at these concerts" probably led many to anticipate a new discovery from among Mozart's *relicquia*. It turned out to be one which is tolerably familiar to students of Mozart, and is variously known as No. 2, No. 9, and No. 15 in the various editions of his twenty-five concertos. It is, however, his last, having been composed in January, 1791, just eleven months before his death. It is one of five composed in the same key, B flat, and though not the most striking of the twenty-five works he wrote in this class, or containing much that one has not heard before in his previous works of a similar scope, it is remarkable for the boldness of its modulations, and from end to end abounds with true Mozartian charm. Mme. Arabella Goddard, who never seems more happy or more at home than when she is playing Mozart, did ample justice to the work, introducing a couple of cadenzas, written expressly for her by Carl Reinecke, and evidently with the view of providing her with an opportunity of displaying her unrivalled skill in scale-playing. On this her first appearance since her American tour—which early in the coming year is to be followed by a journey to Australia—she was met by a friendly greeting, the warmth of which was only exceeded by the enthusiasm evoked by her playing. Mendelssohn's "Scotch" symphony was, however, the *pièce de résistance* of the afternoon; a finer performance of this poetical work we cannot call to mind. Though the "Italian" symphony may be preferred by many, there can hardly be a doubt that the "Scotch" is a long way the greatest, and, as a work of art, by far the most finished of Mendelssohn's five published symphonies. That it occupied his attention more than either of the others is evident from the length of time required to mature it. Though it was commenced in 1829, while on a tour in Scotland with his friend Klingemann, it was not completed till 1842; that it was often in his thoughts during this period is evident from the frequent allusions he makes to it in his letters of this time. No less a treat was the magnificent performance of Beethoven's *Leonora* overture, No. 2, which, but for the existence of No. 3, to which it is scarcely inferior, might be accounted one of the grandest of his works.

Beethoven's rondo in B flat (posthumous), for pianoforte and orchestra, was heard here for the first time, probably also for the first time in England, at the sixth concert. From a remark of Dr. L. Sonnleithner in Breitkopf and Härtel's invaluable Thematic Catalogue of Beethoven's works, edited by Herr Nottebohm, we learn, on the authority of A. Diabelli, that on Beethoven's death it was found among his effects in an unfinished state, and was completed by Czerny. It is further suggested that it was originally intended for his pianoforte concerto in the same key; there is strong evidence in favour of the truth of this conjecture, from the fact that both are scored for precisely the same combination of instruments. Though as an early work by Beethoven it is one of the slightest possible importance, it is pleasingly bright and melodious in character, and to students of Beethoven, who know that not a bar that he ever wrote should be lost, must have proved a welcome revival. It was neatly and unaffectedly played by Mr. Ridley Prentice. That Beethoven once wrote like a child—but what a child!—it served to show; and not only this, it seemed to make the overpowering grandness of the "Eroica" symphony, by which work of his matured genius it was followed, more than ever apparent. Weber's overture to *Der Freischütz*, the most universally popular of his operas, and that by Schumann to *Die Braut von Messina*, which, by its gloomy character, forms so fitting a prelude to Schiller's mournful tragedy, together with the symphony, were played with the greatest spirit and effect.

The seventh concert opened with Cherubini's overture to *Les Abencerages*, an opera which met with failure on its first production in Paris in 1813, but of which, in a letter to Moscheles, Mendelssohn speaks with enthusiasm. Cherubini's overtures are always welcome; this one was especially so, as being one of those least often heard. No less welcome, and probably more delightful to the generality of the audience, was Haydn's symphony in G, known in England as "Letter V." But what most excited the curiosity of musicians was Herr Rubinstein's pianoforte concerto in D minor, No. 4, played, for the first time here, by Mr. Fritz Hartvigson. Herr Rubinstein's work is not one which commends itself to the general listener on a first hearing, but it is one which may prove extremely interesting as a study to musicians, not only on account of the novel and masterly manner in which the pianoforte is treated, but also for its orchestral combinations and the general form of its construction. There is probably no composer for the pianoforte who demands so much from his instrument as Herr Rubinstein, or whose music is a greater tax upon its executant's skill, strength, and endurance. An examination of his score is instructive, as showing the means he employs to render possible apparent impossibilities. In his mode of treating the orchestra he seems quite as much at home as when playing, or writing for, the piano; he frequently uses new and effective combinations, and never overloads his score. His instrumentation always sounds clear and evenly balanced. In point of form, his work, in the main, follows the accepted pattern, though this is not at once apparent, from the fact that he so frequently disguises the themes by elaboration or invention, that they are often scarcely recognisable on a second appearance, and one is apt to mistake them for new ones, and consequently inclined to question their right to appear when they do. Notwithstanding many unquestionable points of beauty, as a whole Herr Rubstein's concerto lacks continuity and coherence; though one may admire his laudable ambition and his earnest and artistic strivings, it is impossible to express unqualified satisfaction with the result. That his concerto will not be often heard is quite certain, for there are very few pianists who have either the courage or the power to cope with its enormous difficulty. It could hardly have fallen into better hands than those of Mr. Hartvigson, a Danish pianist of the first grade, who, though he has been among us for the last six years, has too seldom been heard in public. The sensation he created last summer at a concert of the Philharmonic Society, when he came forward with Liszt's concerto in E flat, and again on the present occasion, will surely lead to far more frequent engagements. Sir W. Sternadale Bennett's beautiful and poetic fantasia-overture, "Paradise and the Peri," composed for the Jubilee Concert of the Philharmonic Society, 1862, agreeably closed the afternoon's performance.

A full analysis of Schumann's symphony in C, No. 2, by Mr. E. Prout, having appeared in these columns in May last, we need only chronicle the fact that it formed the principal item of interest in the programme of the eighth concert, that it was splendidly played, and loudly applauded. It was last heard here in March, 1863; and one cannot read the interesting and enthusiastic remarks of the clever programmist, who signs "G," without feeling surprise that so long an interval should have been allowed to elapse without a repetition of it. Mr. E. Dannreuther was the pianist, appearing as the exponent of Beethoven's concerto in E flat, No. 5; but owing to one of those unfortunate slips of memory, which even the most highly endowed cannot always guard against with entire certainty, he scarcely came off with such flying colours as on the occasion of his playing here Liszt's concerto in E flat, about a year ago. In other respects his reading was clear and precise, betokening an artistic reverence for the author's text, and free from exaggeration, but withal a less impressive one than we had anticipated from our experience of his playing on previous occasions. Like thorough-bred race-horses, the most highly and delicately organised executants are not always to be depended upon to do their best just at the moment when they are most wanted. Mr. Dannreuther need not, therefore, be disheartened if, for once, he feel that he has fallen short of the mark. Mr. Henry Smart's overture to *King René's Daughter*, and Mendelssohn's *Melusina*, completed the instrumental selection. That by Mr. Henry Smart forms the prelude to a cantata for female voices, obviously composed with a view to its being made use of by girls' schools; the cantata was heard at a concert given by its publishers (Lamborn Cock and Co.) on its first appearance, a year or two ago, at the Hanover Square Rooms; when the accompaniment throughout was delegated to the pianoforte, the overture being played as a duet, in which form it is published. It may have been a satisfaction to Mr. Smart to hear his work performed by orchestra, for which it is effectively scored; but it is so full of Mendelssohnian reminiscences, that at best it can only be characterised as a neat piece of "music-making" totally devoid of musical interest. Its being the work of an Englishman could be the only excuse for bringing it forward. On the other hand, Mendelssohn's overture, often as it has been heard here, is always welcome. It is the last of his concert overtures, and certainly the most difficult to perform. How far Mendelssohn intended it as an illustration of Tieck's fantastic tale, it is impossible to determine; on being asked what he meant it to depict, he is reported to have curtly replied, a *mésalliance*; from this and from some remarks which he drops in a letter to his sister Fanny, it would appear that not more was attempted than a portrayal of the opposite characters of the proud knight Lusignan and the enchanting Melusina.

The vocalists at these four concerts were Mme. Lemmens-Sherrington, Mme. Patey, Mme. Elena Lanzi, Miss Edith Wynne, Miss Fanny Heywood, and Messrs. J. H. Pearson and Vernon Rigby, all of whom, with the exception of Mme. Lanari, Miss Heywood, and Mr. Pearson, may be regarded as established favourites. Of the new appearances none was very remarkable; Miss Heywood sang neatly; Mme. Lanari in such a way that she is not likely to meet with a second engagement here; and Mr. Pearson is a young singer, with a very sweet though not powerful tenor voice, who promises extremely well. The music brought forward by them calls for no special remark; one could not, however, but be impressed by Mme. Patey's splendid singing of an old Italian song, "Caro mio ben," by Giordani, which was loudly redemanded, as well as by her rendering of a new song by Signor Randegger, "Peacefully slumber," chiefly noticeable for the unusual and effective combination of its accompaniment, which is scored for pianoforte, viole, and violoncelli.

SACRED HARMONIC SOCIETY.

THIS institution commenced its forty-first season on the 22nd ult. with a performance of Handel's *Judas Maccabæus*, when the principal vocalists were Mme. Sinico, Miss Banks, Miss Julia Elton, Mr. Vernon Rigby, Mr. Montem Smith, and Mr. Lewis Thomas; Sir Michael Costa, as usual, conducting. From the prospectus issued by the committee we learn that, besides the revival of works which have not recently engaged the society's attention, the production of Bach's "Passion Music" for the first time by the society is contemplated. Commenting upon this, the musical critic of the *Athenæum* assumes that it will be given with "additional accompaniments," and that, as a matter of course, these will be supplied by Sir Michael Costa. Can this gentleman be ignorant of the existence of those prepared and already published by R. Franz, and which were partially made use of at late performances of the work, both at the Oratorio concerts and at Westminster Abbey? It is said, however, that Sir Michael Costa is in favour of the work being given just as it stands in Bach's score, without any additional accompaniment. Should this course be determined upon, it will be of more importance to define what the organist shall play than decide who shall be the player. And what this should be, who can say?

MONDAY POPULAR CONCERTS.

THE inaugurative concert of the fifteenth season, given at St. James's Hall on the 11th ult., attracted a more numerous audience than can generally be counted upon at this early period of the winter musical season. It might not inappropriately have been announced as an "Arabella Goddard" night, seeing that in three of the four instrumental works presented the most prominent part was sustained by Mme. Arabella Goddard. These were Beethoven's sonata in C minor, Op. 111, for pianoforte alone; Mendelssohn's sonata in D major, Op. 58, for pianoforte and violoncello; and Beethoven's trio in G major, Op. 1, No. 2, for pianoforte, violin, and violoncello, the quartett, American tour Mme. Arabella Goddard's style of playing seems to have gained in vigour and animation, and to have lost none of its delicacy. Her execution in each of these works was all that could be desired; and it was interesting to hear one of Beethoven's earliest published works in such close juxtaposition to the last of his sonatas. Mme. Arabella Goddard was worthily associated with Signor Piatti in Mendelssohn's sonata, and with Mr. Henry Holmes and Signor Piatti in Beethoven's trio. The quartett, Haydn's, in C major, Op. 33, No. 3, with which this concert commenced, and which was heard here for the ninth time, was capitally played by Mr. Henry Holmes, Herr L. Ries, Mr. Zerbini, and Signor Piatti. It pleased much, and the concluding movement—one of the liveliest and probably the shortest of finales—was loudly redemanded. Mme. Norman-Néruda had been announced to play at this concert, but was prevented from appearing by illness. Mr. Henry Holmes, who was therefore engaged to supply her place, appeared for the first time as leader at a Monday Popular Concert. A more judicious choice of a substitute could hardly have been made at short notice. He filled the post with satisfaction to the audience, and with the highest credit to himself. That his début

before a "Monday Popular" audience had been so long deferred would seem strange, but for the fact that for several years past his time has been pretty fully occupied in attending to the quartett party he himself organised for the purpose of giving concerts of a similar scope in St. George's Hall and in several of the suburban districts, &c. Mme. Sinico, whose versatility of talent enables her to do such good service both in oratorio and concerts, was the vocalist. She sang Susanna's charming air, "Deh vieni," from Mozart's *Le Nozze di Figaro*, and "Quando a te lieta," the song with violoncello obbligato (Signor Piatti)—composed by M. Gounod expressly for Mme. Nantier Didiée, and interpolated in the version of *Faust* produced at the Royal Italian Opera, with so much feeling and effect that she was compelled to repeat the latter. Sir Julius Benedict accompanied.

Mme. Norman-Néruda was again absent from the second concert; but now that the novelty of listening to a lady fiddler has in a measure worn off, it was no disappointment to find her place supplied by Herr Straus, whose manly and vigorous style of playing is always so contenting, and whose courtesy, good-nature, and modesty have but too often of late led him to accept a subordinate position, when one would rather have seen him occupying a more prominent one. Two quartetts were given at this concert—viz., Mozart's in B major, No. 10, and Haydn's in C major, Op. 76, No. 3 (with variations on the Austrian national hymn, "God preserve the Emperor"). Mr. C. Hallé was the pianist, and chose for his solo Mozart's sonata in D major; and was subsequently associated with Herr Straus in Beethoven's sonata in A minor, Op. 23. Signor Federici, who contributed a couple of songs—viz., Stradella's beautiful aria di Chiesa, "Pieta, Signore," and Gounod's "Ce que je suis sans toi," has a pleasant-toned voice, but lacks refinement and clearness in his pronunciation. In the absence of Sir Julius Benedict, he was ably accompanied by Mr. Zerbini.

Mme. Norman-Néruda appeared at the third concert, taking part, with MM. Ries, Zerbini, and Piatti, in Schumann's delicious quartett in A minor—one of the most individual of his works—and in his pianoforte quartett in F major, Op. 47, No. 2, as well as with Mme Arabella Goddard in Mozart's sonata in D major (No. 3 of Hallé's edition), for pianoforte and violin, the last movement of which the two ladies were compelled to repeat. Mme. Arabella Goddard seemed to please the audience vastly by her playing of Beethoven's sonata in A flat, Op. 26, but must have astonished some of her pupils by the rapid pace at which she took the scherzo and finale, of which, it may be remarked, the one is marked *allegretto molto*, the other *allegro*, but neither *presto*. Mr. Castle, whom we heard for the first time, has an agreeable voice. He sang "In native worth," from the *Creation*, and Mendelssohn's setting of "The Garland," letter known, perhaps, as "By Celia's arbour."

Extra performances on Saturday afternoons are announced for December 7th and 14th, and January 18th

MUSICAL EVENINGS.

THE first of a series of five concerts was given in St. George's Hall, on the 13th ult., by the excellent party of instrumentalists organised by Mr. Henry Holmes in 1868 for the purpose of giving performances of classical chamber music of a similar scope to those of the "Monday Popular." Mr. Henry Holmes may perhaps not unfairly be regarded as the first English violinist of the day; his co-executants, as usual, were Mr. F. Folkes (second violin), Mr. A. Burnett and Mr. H. Hann (viole), and Signor Pezze (violoncello). From having so long practised together, his party have attained to very high excellence in their rendering of concerted chamber music. The concerted works presented at this first concert were Mozart's quartett in F, No. 8; Schumann's trio in F minor (in which the pianoforte part was ably sustained by Mr. Walter Macfarren), and Beethoven's quintett in C, Op. 29. An allegro, transcribed for violin and pianoforte from a "string" trio of Gluck, with a "Prélude retrospectif" by Mr. Henry Holmes, was a welcome revival. It was admirably played by Mr. Holmes and Mr. C. E. Stephens. Miss Nessie Goode, a pupil of the Royal Academy of Music, sang Mendelssohn's "Zuleika," and a ballad by Mr. Henry Smart. She has a pleasing voice and promises well, and was accompanied by Mr. Walter Macfarren, her pianoforte instructor at the Royal Academy of Music.

Mr. Henry Holmes has made a capital selection of works to be presented during the present series of concerts. Among those least often heard may be enumerated Brahms' sextett in G, Op. 36—the natural result of the success which attended the production of his sextett in B flat a year or two since—Hauptmann's sonata in G, for violin and pianoforte; Beethoven's posthumous quartett in F flat, Op. 127; and a quartett in B minor, for pianoforte and strings, by Mr. C. E. Stephens.

MR. WALTER BACHE'S RECITAL.

FOR the last six or seven years Mr. Walter Bache's annual concert has been looked forward to with increasing interest by musicians who have to care beyond the daily routine of their professional life, as well as by amateurs who are concerned for the progress of musical art, and the changes which from year to year it undergoes. To advance the claims of the new German school, as specially represented by Liszt and Wagner, has hitherto been the principal aim of his concerts. Besides other important works we are indebted to him for a first hearing of more than one of Liszt's "Symphonische Dichtungen," as well as of his pianoforte concerto in E flat. But for the introduction by him of the last-named work at his concert of two years ago, which led to its repetition at the Crystal Palace by Mr. E. Dannreuther, and at the Philharmonic by Mr. Fritz Hartvigson, we might in all probability have long waited to vain for a hearing of this interesting and difficult work. That Mr. Bache's studies, which he has prosecuted under Liszt and Von Bülow, have not been confined to a narrow circle, is apparent from the varied character of the following programme of the works played by him at his first "Recital," at the Hanover Square Rooms, on the 18th ult.:—

Prelude and fugue, Op. 35, E minor, by Mendelssohn; nocturne, Op. 27, D flat; prelude, Op. 28, G; and étude, Op. 10, G flat, by Chopin. Consolations—Nos. 1, 2, and 3; and eglogue ("Années de Pélerinage"), by Liszt; minuet and gigue, by Mozart; sonata, Op. 31, No. 3, E flat, by Beethoven; march (*Tannhäuser*), by Wagner (transcribed for the pianoforte by Liszt).

Mr. Bache's performance was a *bond fide* recital, each of the works set down being played by him from memory with a readiness and correctness rarely attained, as well as with remarkable force, finish, intelligence, and feeling. That an artiste who, by the choice of the music brought forward at his concerts, has shown himself a real enthusiast for his art, and at the same time has proved his competency as a pianist, has never yet been heard either at the Crystal Palace, the Philharmonic, or the Monday Popular Concerts, is a matter which, to say the least, excites our surprise. Why has this been so? Can it be because Mr. Bache is an Englishman, and being an Englishman, is lacking in that useful quality of self-assertion and assurance, which but too often makes up the sole stock-in-trade of so many of the second-rate foreign artistes who visit this country?

Mr. Bache announces that his ninth annual concert will take place early in next year at St. James's Hall, when, among other interesting works, he intends to produce Liszt's setting of the 13th Psalm, for tenor solo, chorus, and orchestra.

MONTHLY POPULAR CONCERTS, BRIXTON.

MR. RIDLEY PRENTICE, the enterprising director of these excellent concerts, has opened a fresh season with (if we may judge from appearances) more flourishing prospects than hitherto. Steady perseverance in artistic work is sure at last to bring its reward, and we hope that Mr. Prentice's efforts to promote the cause of classical music in the south of London will at length meet with the support they deserve.

Two concerts of the present series have hitherto taken place. At both Mr. Henry Holmes's quartett party was engaged; but at the first Messrs. Burnett and Pezze were absent, their places being filled by Messrs. Zerbini and Lütgen. We must confine ourselves to a mere record of the chief works produced. These were, at the first concert, Haydn's genial quartett in B flat (No. 78); Beethoven's so-called "Moonlight" sonata, well played by Mr. Prentice; Mr. W. H. Holmes's sonata in G minor, for piano and violin (Mr. Prentice and Mr. Henry Holmes); and Schumann's piano quartett in E flat, Op. 47. Miss Purdy was the vocalist.

The programme of the second concert (November 19th) was no less well chosen. It comprised a quintett in E major, for strings, by Mr. Henry Holmes; Mozart's sonata in C minor, for piano solo; Sir Sterndale Bennett's sonata in A, for piano and violoncello; and Mendelssohn's piano quartett in B minor. The vocal music was contributed by Miss Emily Spiller and Mr. Robert Hilton. The room was well filled. For the next concert an important novelty is announced—Raff's piano trio in G.

The first concert for this season of the Brixton Amateur Musical Society took place on the 6th ult., under the direction of Mr. H. Weist Hill. The programme included, among other pieces, Mendelssohn's "Reformation" symphony, Méhul's overture to *Les Deux Aveugles de Tolède*, and Schumann's pianoforte concerto, played by Miss Agnes Channell.

The first concert of the Railway Clearing House Musical

Signor Federici, a young baritone, whose good voice is capable of much expression, sang Stradella's "Pieta Signore," and Gounod's "Ce que je suis sans toi."

Society, conducted by Mr. W. Lemare, took place on the 31st of October, when Van Bree's cantata, *St. Cecilia's Day*, and a miscellaneous selection were performed.

A performance of Sir M. Costa's oratorio, *Eli*, by the Brixton Choral Society was announced for the 23th ult. As we were unable to be present, we must content ourselves with recording the fact of the announcement.

At the last concert given by the Glasgow Choral Union, on the 19th ult., the scheme included Gounod's *Gallia*, Beethoven's music to the *Ruins of Athens*, Mozart's G minor symphony, the march and chorus from *Tannhäuser*, and some smaller pieces. Mr. Lambeth conducted. The orchestra was Mr. De Jong's, from Manchester, there being no local orchestra fit for the purpose. Mme. Sinico and Mr. Duncan Smyth were the vocalists, and the organ part in the cantata was played by a member of the society. A splendid interpretation of Gounod's mournful music was given, the working up of the passionate finale being especially fine. The combination of Mr. De Jong's orchestra with the local choir was so much appreciated that another performance has been arranged for the 9th inst. Mr. E. Prout's organ concerto in E minor will be included in the selection on that occasion.

Musical Notes.

THE prospectus has been issued of a new musical society, called the "British Orchestral Society," consisting of an excellent orchestra of seventy-five exclusively native musicians, conducted by Mr. G. Mount. A series of six concerts is announced, on alternate Thursday evenings, beginning on the 5th inst. Among new works to be produced are the overture to Mr. G. A. Macfarren's MS. oratorio, *St. John the Baptist*, and a new overture by Mr. J. F. Barnett, composed expressly for the society.

THE *Morning Post* of the 7th ult. contained an ably-written article advocating the use of the orchestra in our churches, which deserves the attention of our readers.

ON Oct. 26th Mr. Henry Lahee gave a lecture at the Literary Institution, Aldersgate Street, on "The Life of Schubert." The illustrations were well selected, and comprised, among other things, the "Kyrie" from the great Mass in E flat, sung by Mr. Venables' choir.

ON the 19th ult. the Cambridge Amateur Vocal Guild, under the direction of Mr. C. V. Stanford, its conductor, performed, for the first time in England, Sir R. P. Stewart's cantata, *The Eve of St. John*. A correspondent, on whose judgment we can rely, speaks very favourably of the work.

THE Sheffield Amateur Harmonic Society gave its first concert for the present season on the 12th ult. An excellent band, ably conducted by Herr Schöllhammer, performed Beethoven's symphony in D, Auber's overture to *Haydée*, and Mendelssohn's Wedding March in a very effective manner.

MR. JULIAN ADAMS, of Bungay, is doing a good work for the cause of music in that town. His orchestral concerts, given nightly at the Pavilion, bring forward the best classical works of Beethoven, Mozart, Weber, Mendelssohn, &c., besides such lighter fare as operatic overtures and selections, &c. The programmes which we have seen are excellently chosen, and Mr. Adams' spirited enterprise deserves a large measure of support.

MR. C. FLETCHER, of Southampton, also deserves a word of mention for his endeavours to popularise good music in that town. At a recent chamber concert given by him there, the programme included J. L. Ellerton's quartett, Op. 124, No. 1; Beethoven's quartett, No. 2; and the same composer's sonata in F, for piano and violin.

THE printed catalogue of the musical autographs collected by the late Sigismond Thalberg occupies thirty pages. Among the most valuable works are the original manuscripts of Beethoven's Mass in C, Dervish Chorus in the *Ruins of Athens*, string trio in E flat, and sonata in C sharp minor; Mozart's quintett for piano and wind instruments; Mendelssohn's quartett, Op. 12; Spohr's quartett in G; and a cantata by Weber.

AN interesting fact in connection with the recent "golden wedding" of the King and Queen of Saxony, is that among the pieces of music performed was the manuscript cantata composed by Weber on the occasion of their marriage, just fifty years previously. A new text, suitable to the altered circumstances of the royal pair, was substituted for the original words.

AT one of M. Pasdeloup's recent concerts in Paris, a "scene" took place. The conductor desired to produce Wagner's overture to *Rienzi*, but the band refused to play a work composed by so pronounced an Anti-Gallican as the author of the "Kaisermarsch." M. Pasdeloup was consequently obliged to substitute the overture to *Oberon*. As soon, however, as the opening horn-notes were heard, the partizans of Wagner raised the cry, "Wagner! Wagner!" to which his opponents replied by hissing and whistling. Not until the conductor had made a somewhat lame explanation was peace restored, and the music allowed to continue.

AN American musical paper, the *Amateur*, furnishes us with a remarkable proof of the want of acquaintance, on the part of the general public, with classical music. In its number for September last a piece of music is given entitled, "Vestal March," by *F. Pearson*. Will it be credited that this is neither more nor less than Weber's march from the "Concerstück," note for note, with the addition of a vulgar *trio*, and equally vulgar coda? The fact that such a fraud should be even attempted is significant.

MR. E. J. WILLSON, of Hatton Garden, has invented a new "Registered Music Portfolio," which deserves particular commendation. Its special advantages are a semicircular metal back, and metal sides, which thoroughly protect the music, and at the same time enable it to be conveniently carried without being either rolled or creased. The design is very tasteful, and we think it likely to meet with a large sale.

ORGAN APPOINTMENTS.—Mr. T. Webster (of St. John's, Egremont), to Christ-Church, Southport. Mr. F. H. Bradley, to the parish church, St. Mark's, Shelton, Stoke-on-Trent, as organist and choir-master.

TO CORRESPONDENTS.

G. W. T.—The authorship of the Mass is uncertain, but the best authorities are unanimous in agreeing, chiefly on internal evidence, that the work is not Mozart's.

W. H. SHRUBSOLE.—The melody you have sent us is that of the old Lutheran choral, "Jesus meine Zuversicht," a very appropriate piece for performance at a funeral. You will find it in most collections of German chorals.

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